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MANNERS AND CUSTOMS
OF
THE ANCIENT IRISH.
VOL. III.

ON THE
MANNERS AND CUSTOMS
OF
THE ANCIENT IRISH.

A SERIES OF LECTURES

DELIVERED BY THE LATE
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CONTENTS.

LECTURE XIX. OF BUILDINGS, FURNITURE, ETC., IN ANCIENT ERINN 1—22

(VII.) OF BUILDINGS, FURNITURE, ETC. (continued). Of the number and succession of the colonists of ancient Erinn. Tradition ascribes no buildings to *Parthalon* or his people; their sepulchral mounds at Tallaght near Dublin. Definitions of the *Rath*, the *Dun*, the *Lis*, the *Caiseal*, and the *Cathair*; the latter two were of stone; many modern townland-names derived from these terms; remains of many of these structures still exist. *Rath na Rígh* or “Rath of the Kings”, at Tara; the *Teach Mór Milibh Amus*, or “Great House of the Thousands of Soldiers”. Several houses were often included within the same *Rath*, *Dun*, *Lis*, or *Caiseal*. Extent of the demesne lands of Tara. The *Rath* or *Cathair* of *Aileach*; account of its building; the houses within the *Rath* as well as the latter were of stone; why called *Aileach Frigrind*? *Aileach* mentioned by Ptolemy. Account of the *Rath* of *Cruachan* in the *Táin Bó Fraich*. The “House of the Royal Branch”. Description of a *Dun* in Fairy Land. The terms *Rath*, *Dun*, and *Lis* applied to the same kind of enclosure. The *Foradh* at Tara. Description of the house of *Credé*. Two classes of builders,—the *Rath*-builder, and the *Caiseal*-builder; list of the professors of both arts from the Book of Leinster. *Dubhaltach Mac Fírbíisigh’s* copy of the same list (note); his observations in answer to those who deny the existence of stone-building in ancient Erinn. The story of *Bricriu’s* Feast; plan of his house; his *Grianan* or “sun house”; his invitation to *Conchobar* and the Ultonians; he sows dissensions among the women; the *Briathar Ban Uladh*;—his house was made of wicker-work.

LECTURE XX. OF BUILDINGS, FURNITURE, ETC., IN ANCIENT ERINN 23—38

(VII.) BUILDINGS, FURNITURE, ETC.; (continued). The description of buildings in our ancient MSS., even when poetical in form, and not strictly accurate as to date, are still valuable for the object of these lectures. Veracity of the evidence respecting the “Great

Banqueting Hall" of Tara in the time of *Cormac Mac Airt*, as given by Dr. Petrie; no record of the changes which took place at Tara subsequent to that time. Residences of the monarchs of Erin after the desertion of Tara. Desertion of other celebrated royal residences:—*Fmania*, *Cruachan*, etc. Division of the people into classes; this division did not impose perpetuity of caste; increase of wealth enabled a man to pass from one rank to another; crime alone barred this advancement; the qualifications as to furniture and houses of the several classes of *Aires* or landholders; fines for injury to the house of the *Aire Reiré Breithé*; of the *Aire Desa*; of the *Aire-Ard*; of the *Aire Forgaill*; of the king of a territory. Law against damage or disfigurement of buildings and furniture; of the house of a *Bó-Aire*; of the house of an *Aire-Desa*; of the house of an *Aire-Tuise*; of the house of an *Aire-Ard*. Law directing the provision to be made for aged men. Shape of houses in ancient Erin; construction of the round house; reference to the building of such a house in an Irish life of *St. Colman Ela*; a similar story told of *St. Cumin Fada*. No instance recorded of an ecclesiastical edifice built of wicker work; two instances of the building of oratories of wood;—story of the oratory of *St. Moling*; quatrain of *Rumand Mac Colmain* on the oratory of *Rathan Ua Suanaigh*; account of *Rumand* writing a poem for the *Galls* of Dublin; he carries his wealth to *Cill Belaigh*; statement of seven streets of *Galls* or foreigners at that place; importance of the account of *Rumand*.

LECTURE XXI. OF BUILDINGS, FURNITURE, ETC. IN ANCIENT

ERINN

39—63

(VII.) OF BUILDINGS, FURNITURE; (continued). Of the *Gobban Saer*; mistakes concerning him; explanation of his name; he was a real personage. Old Irish writers fond of assigning a mythological origin to men of great skill or learning. The legend of *Tuirbhi*, the father of *Gobban Saer*; observations of Dr. Petrie on this legend; error of Dr. Petrie. Story of *Lug Mac Eithlenn*, the *Sabh Ildenach* or "trunk of all arts". *Tuirbhi* a descendant of *Oilioll Oluim*. References to *Gobban Saer* in ancient Gaelic MSS.;—one in the Irish life of *St. Abban*; the name of the place where *Gobban* built the church for *St. Abban* not mentioned; another in the life of *St. Moling*. The name of *Gobban* mentioned in a poem in an ancient Gaelic MSS. of the eighth century;—original and translation of this poem (note); original and translation of a poem of *St. Moling* from the same MS. which is also found in a MS. in Ireland—great importance of this poem (note). Oratories generally built of wood, but sometimes of stone. Ancient law regulating the price to be paid for ecclesiastical buildings;—as to the oratory; as to the *Damh-liag* or stone church; explanation of the rule as to the latter (note); as to the *Cloiteach* or belfry. Explanation of the preceding rule quoted from Dr. Petrie; reasons for re-examining these rules. Dr. Petrie's opinion about the Round Towers unassailable. Law regulating the proportionate stipends of *Ollamhs*; stipends of the *Ollamh-builder*;

Dr. Petrie's observation on the passage regarding the stipend of the *Ollamh*-builder; dwelling houses omitted from the list of buildings; mistake made by Dr. Petrie about the passage concerning the *Ollamh*-builder; author's correction of this mistake: meaning of the word *Coictighis*,—new interpretation by the author. Artistic works of the *Ollamh*-builder; the *Iubroracht* or working in yew-wood; carving in yew-wood at *Emania* and *Cruachan*, and in Armagh cathedral. Romantic origin of work in yew-wood—legend of *Fintann*, son of *Bochra*; no trace of the doctrine of metempsychosis among the Gaedhil; legend of *Fintann*, continued. List of articles of household furniture mentioned in the laws regarding lending or pledging. Law regarding the house of a doctor.

LECTURE XXII. OF BUILDINGS, FURNITURE, ETC., IN ANCIENT

ERINN 64—86

(VII.) OF BUILDINGS, FURNITURE, ETC.; (continued). Stone buildings; *Cathairs* and *Clochans*; O'Flaherty's notice of the *Clochans* of the Arann Islands; *Clochans* still existing in those islands; *Clochans* on other islands of the western coast. Mr. Du Noyer's account of ancient stone buildings in Kerry; his ethnological comparisons; summary of his views; apart his speculations, his paper is important. Different members of the same family had distinct houses in ancient Erin. Mr. Du Noyer's claim to priority in the discovery of the stone buildings of Kerry inadmissible; Mr. R. Hitchcock had already noticed them; ancient burial grounds also noticed by the latter in the same district. The two names of "Cahers" given by Mr. Du Noyer, not ancient; his opinion of the use of *Dunbeg* fort not correct; this and the other forts did not form a line of fortifications. Instance of a bee-hive house or *Clochan* having been built within the *Rath* of *Aileach*. Limited use of the term *Cathair*; the same term not always applied to the same kind of building. Tale of the dispute about the "champion's share"; Smith's notice of *Sliabh Mis* and *Cathair Conroi*; story of the dispute about the "champion's share" (continued). The "guard room" or "watching seat". The position of *Cathair Conroi* not exactly ascertained. Story of "the slaughter of *Cathair Conroi*". Reference to *Cathair Conroi* in the tale of "the Battle of Ventry Harbour". Modern hypothesis of the inferiority of the Milesians. Stone-building in ancient Erin not exclusively pre-Milesian. The *Aitheach Tuatha* or *Atticotti*. The Firbolgs still powerful in the sixth century. Townland names derived from *Cathairs*. No evidence that the Milesians were a ruder race than their predecessors in Erin.

LECTURE XXIII. OF DRESS AND ORNAMENTS 87—107

(VIII.) Early sumptuary law regulating the colours of dress, attributed to the monarchs *Tighernmas* and *Eochaidh* and *Edgudach*. Native gold first smelted by *Iuchadan*, and golden ornaments made in Ireland in the reign of *Tighernmas*. The uses of colours to distinguish the several classes of society, also attributed to the same *Eochaidh*; the nature of those colours not specified. Household

utensils, ornaments, and variously coloured dresses of *Ailill* and *Medhbh* mentioned in the tale of the *Táin Bó Chuailgne*; the material or fashion of the dress not specified. *Medhbh's* preparation for the war of the first *Táin*; description of the parties summoned. Description of the Ultonian clans at the hill of *Slemain*, forming the army in pursuit of *Ailill* and *Medhbh*, by the herald of the latter, *Mac Roth*, from the tale of the *Táin Bó Chuailgne*; his description of *Conchobar Mac Nessa*; of *Causcraid Mend*; of *Sencha*; of *Eogan Mac Durthachta*; of *Laegaire Buadach*; of *Munremur*; of *Connud*; of *Reochaid*; of *Amargin*; of *Feradach Find Fechnach*; of *Fiachaig* and *Fiachna*; of *Celtchair Mac Uthair* and his clann; of *Eirрге Echbel*; of *Mend*, son of *Salcholgan*; of *Fergna*; of *Ercc*, son of *Carpri Nia Fer* and his clann; of *Cuchulaind's* clann. Note: *Cuchulaind* is removed to *Muirtheimne* after his fight with *Ferdiadh*, to get the benefit of the healing properties of its stream or river; enumeration of them; while there, *Cethern*, who had gone to his assistance, arrives covered with wounds, and is visited by physicians from the enemy's camp, whom he drives away; *Cuchulaind* then sends for *Fingín Fathliagh*, who examines each of his wounds, and *Cethern* describes the persons who gave them—his description of *Illand*, son of *Fergus*; of queen *Medhbh*; of *Oil* and *Othine*; of *Bun* and *Mecconn*; of *Broen* and *Brudni*, sons of *Teora Soillsi*, king of *Caille*; of *Cormac [Mac] Colomarig* and *Cormac* the son of *Maelefoga*; of *Mane Mathremail* and *Mune Athremail*, sons of *Ailill* and *Medhbh*; of the champions from *Iruade* [Norway]; of *Ailill* and his son *Mane*; of the marrow bath by which *Cethern* was healed, whence the name of *Smirammar*, now *Smarmore*, in the county *Louth*. *Medhbh* enumerates her dowry to *Ailill*; gifts promised by her to *Long Mac Emonis*; gifts promised by her to *Ferdiadh*; one of those gifts, her celebrated brooch, weighed more than four pounds. Story of *Mac Conglinde*; his extravagant dream; his description of a curious dress of a door-keeper; analysis of the dress—the *Cochall*, the *Ionar*, the *Ochrath*; analysis of *Mac Conglinde's* own dress; his *Leinidh*. Distinction between the *Léine* and the *Leinidh*—the latter was a kilt. Description of the dress of the champion *Edchu Rond* in the tale of the Exile of the Sons of *Duidermait*; he wore a kilt. Ancient law regulating the wearing of the *Leinidh* or kilt, and the *Ochrath* or pantaloons.

LECTURE XXIV. OF DRESS AND ORNAMENTS IN ANCIENT

ERINN 108—134

(VIII.) DRESS AND ORNAMENTS (continued). Constant references to fringes of gold thread; mention of this ornament in the account of *Medhbh's* visit to her chief Druid in the commencement of the *Táin Bó Chuailgne*,—description of *Fedelín* the prophetess weaving a fringe; the fringe sword or lath mentioned in a poem of *Dallan Forgaill* (circa A.D. 500). Ancient laws relating to the pledging of ornaments, etc.; law relating to the pledging of a needle; the pledging of a queen's work bag; the work bag of an *Airech Fíibhe*. The legal

contents of a workbag formed only a small part of a lady's personal ornaments. References to dyeing, weaving, embroidering, etc., in the ancient laws regulating Distress; objects connected with those arts for the recovery of which proceedings might have been taken under those laws. Coloured thread and wool paid as rent or tribute, The dye-stuffs used were of home growth. Legend of St. *Ciaran* and the blue dye stuff called *Glaisin*. Summary of the processes in the textile arts mentioned in the extracts quoted in the lecture. Reference to embroidery in the tale of the *Tochmarc nEimire*, and in the *Dinnseanchas*. *Coca* the embroideress of St. *Columcille*. The knowledge of the Gaedhils about colours shown by the illuminations to the Book of Kells. Reference in the Book of Ballymote to the colours worn by different classes. Cloth of various colours formed part of the tributes or taxes paid as late as the ninth and tenth centuries. Tributes to the king of *Caiseal* according to the Book of Rights from: *Ara*; *Boirinn*; *Leinster*; *Uaithne*; *Duibhneach* and *Drung*; *Corcumruadh*; the *Deise*; *Orbraidhe*. Stipends paid by the king of *Caiseal* to the kings of Kerry; *Raithlenn*; *Ara*. Tributes to the king of Connacht from *Umhall*; the *Greagraidhe*; the *Connaicne*; the *Ciarraidhe*; the *Luighne*; the *Dealbhna*; *Ui Maine*. Stipends paid by the king of Connacht to the kings of: *Dealbhna*; *Ui Maine*. Tributes to the king of *Aileach* from: the *Cuileantraidhe*; the *Ui Mic Caerthainn*; *Ui Tuirtre*. Stipends paid by the king of *Aileach* to the kings of: *Cinel Boghaine*; *Cinel Enanna*; *Craebh*; *Ui Mic Caerthainn*; *Tulach Og*. Stipends paid by the king of Oriel to the kings of: *Ui Breasail*; *Ui Eachach*; *Ui Meith*; *Ui Dortain*; *Ui Briuin Archoill*; *Ui Tuirtre*; *Feara Manach*; *Mughdhorn* and *Ros*. Stipends paid by the king of *Uladh* to the kings of: *Cuailgne*; *Araidhe*; *Cobhais*; *Muirtheimne*. Tributes to the king of *Uladh* from: *Semhne*; *Crothraidhe*; *Cathal*. Gifts to the king of Tara. Stipends paid by the king of Tara to the kings of: *Magh Lacha*; *Cuicne*; *Ui Beccon*. Tributes to the king of Tara from: the *Luighne*; the *Feara Arda*; the *Saithne*; *Gailenga*; the *Ui Beccon*. Stipends paid by the king of Leinster to the: *Ui Fealain*; the chief of *Cualann*; *Ui Feilmeadha*; king of *Raeilinn*; *Ui Criomhthannan*. Tributes to the king of Leinster from the: *Galls*; *Forthuatha*; *Fotharta*; men of South Leinster. Gifts from the monarch of Erin to the king of *Emain Macha*. Stipends of the king of *Emain Macha* to the kings of: *Rathmor*; *Ui Briuin*; *Connaicne*. Gifts bestowed on the king of Leinster by the monarch of Erin whenever he visited Tara. Gift of the king of Leinster on his return from Tara to the king of *Ui Fealain*. Gifts of the monarch of Erin to the king of *Caiseal* when at *Teamhair Luachra*. Stipends given by the king of *Caiseal* at the visitation of the monarch of Erin to the: *Deise*; *Ui Chonaill*. Stipends paid by the king of Connacht to the kings of: *Ui Maine*; *Luighne*. Colours of winds, according to the preface to the *Seanchas Mór*.

LECTURE XXV. OF DRESS AND ORNAMENTS IN ANCIENT ERINN

125—154

(VIII.) DRESS AND ORNAMENTS (continued). Of *Conaire Mór*, monarch of Erin (circa B.C. 100 to B.C. 50) and the outlawed sons of *Dond Dess*, according to the ancient tale of the *Bruighean Daderga*; the sons of *Dond Dess* associate with the British outlaw *Ingecel* to plunder the coasts of Britain and Erin; the monarch, in returning from *Corca Bhaiscinn* in the Co. Clare, being unable to reach Tara, goes to the court of *Daderg*; *Ingecel* visits the court to ascertain the feasibility of plundering it; he gives descriptions on his return to his companions of those he saw there, and *Ferrogain* identifies them; *Ingecel's* description of the Ultonian warrior *Cormac Conloinges* and his companions; of the *Cruithentuath* or Picts; of the nine pipe players; of *Tuidle* the house steward; of *Oball*, *Oblini*, and *Coirpre Findmor*, sons of *Conaire Mór*; of the champions *Mal Mac Telbaind*, *Muinremor*, and *Birderg*; of the great Ultonian champion *Conall Cearnach*; of the monarch himself, *Conaire Mór*; of the six cup bearers; of *Tulchinne*, the royal Druid and juggler; of the three swine-herds; of *Causcrach Mend*; of the Saxon princes and their companions; of the king's outriders; of the king's three judges; of the king's nine harpers; of the king's three jugglers; of the three chief cooks; of the king's three poets; of the king's two warders; of the king's nine guardsmen; of the king's two table attendants; of the champions *Sencha*, *Dubthach Dael Uladh*, and *Goibniu*; of *Daderg* himself; of the king's three door keepers; of the British exiles at the court of the monarch; of the three jesters or clowns; of the three drink bearers. Summary of the classes of persons described. The exaggerations of such descriptions scarcely affect their value for the present purpose; very little exaggeration on the whole in the tales of the *Bruighean Daderga* and *Táin Bó Chuailgne*. Antiquity and long continued use of the colour of certain garments shown by the tale of the *Amhra Chonrai*, by *Mac Liag's* elegy on *Tadgh O'Kelly*, and also by a poem of *Gillabhrighde Mac Conmidhe*.

LECTURE XXVI. OF DRESS AND ORNAMENTS IN ANCIENT ERINN

155—170

(VIII.) DRESS AND ORNAMENTS (continued). Very early mention of ornaments of gold, etc., e. g. in the description of *Eladha* the Fomorian king, in the second battle of *Magh Tuireadh*. Champions sometimes wore a finger ring for each king killed. Allusion to bracelets in an ancient poetical name of the river Boyne. Ornaments mentioned in a description of a cavalcade given in an ancient preface to the *Táin Bó Chuailgne*, and in the description of another cavalcade in the same tract. Some of the richest descriptions of gold and silver ornaments are to be found in the romantic tale of the "Wanderings of *Maelduin's* Canoe" (circa A.D. 700). Bronze *Buidne* for the hair in Dr. Petrie's collection. Ornaments described in the tale of the *Tochmarc Bec Fola*. Story of *Aíthirne Ailgisach*, king *Fergus*

Fairge, and the gold brooch found at *Ard Brestine*; the finding of ornaments unconnected with human remains explained by this tale. Mention of a large sized brooch in the legendary history of Queen *Edain*. Ancient law respecting the mode of wearing large brooches. Large brooches mentioned in the tale of the "*Wanderings of Maelduin's Canoe*". Thistle headed or Scottish brooches; reference to Scottish brooches in the story of *Cano* son of *Gartnan*. Carved brooches mentioned in the tale of the *Bruighean Daderga*. Reference to a carved brooch in the Book of Munster. Another reference to a carved brooch in a poem ascribed to *Oisín*. Brooches of bronze and *Findruine*. Chased gold pins used down to the beginning of the thirteenth century. Of the different kinds of rings. The *Fainne* used to confine the hair. Hair rings used in the seventeenth century. *Fails* were worn up the whole arm for the purpose of bestowing them upon poets, etc.; example of this from the Book of Lismore. Of the bracelet called a *Budne*, *Buidne*, or *Buinne*.

LECTURE XXVII. OF DRESS AND ORNAMENTS IN ANCIENT ERINN

171—184

(VIII.) DRESS AND ORNAMENTS (continued). Anonymous notice of Irish Torques; description of two found at Tara; accounts of Torques found in England; no account of Torques in the works of older Irish antiquaries; those found at Tara bought in 1813 by Alderman West of Dublin; the author does not agree with the anonymous as to the mode of production of the Tara Torques. Uses of the Tara Torques; reference to such a ring of gold for the waist in an ancient preface to the *Táin Bó Chualgne*; another reference to such a ring in an account of a dispute about the manner of death of *Fothadh Airgteach* between king *Mongan* and the poet *Dallan Forgaill* from the *Leabhar na h-Uidhre*; *Cailte's* account of his mode of burial; a hoop or waist-torque among the ornaments placed on *Fothadh's* stone coffin. Story of *Cormac Mac Airt* and *Lugaidh Laga*, showing one of the uses of rings worn on the hands. Ornaments for the neck; the *Muinche*; first used in the time of *Muine amhon* (circa B.C. 1300); mentioned in a poem of *Ferceirtne* on *Curoi Mac Daire*; also in account of the Battle of *Magh Leana*. The *Niamh Land* or flat crescent of gold worn on the head, as well as on the neck. The Neck-Torque of *Cormac Mac Airt*. Descriptions of the dress and ornaments of *Bec Fola*. The *Muinche* mentioned in the tale of the "*Wanderings of Maelduin's Canoe*", and in the story of *Cano*. *Muinche* and *Land* used also for the neck ornaments of animals and spears. Use of the term *Muintores*. Of the *Mael-Land* mentioned in the *Táin Bó Fraich*. The ferrule of a spear called a *Muinche* in the account of the Battle of *Magh Leana*; discovery of such a ring in Kerry; the term also used for the collars of grayhounds, chiefly in Fenian tales. Mention of the *Torc* in its simple form in the Book of Leinster. Of the *Land* or lunette; it formed part of the legal contents of a lady's workbag, and of the inheritance of daughters. The *Land* was worn on the head as well

as on the neck, as shown by the descriptions of *Conaire Mór's* head charioteer and apprentice charioteers; and also of his poets.

LECTURE XXVIII. OF DRESS AND ORNAMENTS IN ANCIENT ERINN

185—198

(VIII.) DRESS AND ORNAMENTS (continued). Of Ear-rings: the *Au Nasc* mentioned in *Cormac's* Glossary, and in the accounts of *Tulchinne* the druid and juggler, and the harpers in the tale of the *Bruighean Daderga*. Of the *Gibne*: it was a badge of office, especially of charioteers; it is mentioned in the description of *Rian Gabhra*, *Cuchulaind's* charioteer; and also in a legend about him in *Leabhar na h-Uidhre*; the word *Gibne* is explained in an ancient glossary in a vellum MS.; the story of *Edain* and *Midir* shows that the *Gibne* was not worn exclusively by charioteers. The spiral ring for the hair mentioned in the "Wanderings of *Maelduin's* Canoe". Men as well as women divided the hair. Hollow golden balls fastened to the tresses of the hair; mention of such ornaments in the tale of the *Bruighean Daderga*; curious poem from the tale of *Eochaidh Fedhleach* and *Edain* (foot note); golden balls for the hair also mentioned in the "Sick Bed of *Cuchulaind*"; two such balls mentioned in the tales of *Bec Fola* and *Bruighean Daderga*, and only one in that of the "Sick Bed". The *Mind oir* or crown not a *Land* or crescent; it is mentioned in the Brehon Laws, and in a tale in the *Leabhar na h-Uidhre*; the second name used in the tale in question proves that the *Mind* covered the head. The *Mind* of *Medb* at the *Táin Bó Chuailgne*. The *Mind* was also worn in Scotland, as is shown by the story of prince *Cano*. Men also wore a golden *Mind*, as appears from the *Táin Bó Chuailgne*; this ornament called in other parts of the tale an *Imseind*. The curious *Mind* worn by *Cormac Mac Airt* at the meeting of the States at *Uisnech*.

LECTURE XXIX. OF DRESS AND ORNAMENTS IN ANCIENT ERINN

199—211

(VIII.) DRESS AND ORNAMENTS (continued). Story of a *Mind* called the *Barr Bruinn* in the tale of the *Táin Bó Aingen*. Another legend about the same *Mind* from the Book of Lismore; another celebrated *Mind* mentioned in the latter legend; origin of the ancient name of the Lakes of Killarney from that of *Lén Línfhiaclach*, the maker of this second *Mind*. The ancient goldsmiths appear to have worked at or near a gold mine. *Lén* the goldsmith appears to have flourished circa n.c. 300. The names of ancient artists are generally derived from those of their arts, but that of *Len* is derived from a peculiarity of his teeth; this circumstance shows that he was not the legendary representative of his art, but a real artist. Gold ornaments found in a bog near Cullen in the county of Tipperary; circumstances under which they were found, and enumeration of the articles found—note. *Cerdraighe* or ancient territory of the goldsmiths near the present Cullen. Pedigree of the *Cerdraighe* of *Tulach Gossa*; this family of goldsmiths are brought down by this pedigree to circa A.D. 500; the eldest branch became extinct in St. Mo-

themnioc, circa A.D. 550; but other branches existed at a much later period. The mineral districts of Silvermines and Meanus are not far from Cullen. The *At* and the *Cleitne*. The *Barr*, *Cennbarr*, *Eobarr*, and *Righbarr*. The goldsmith in ancient times was only an artizan; other artizans of the same class. *Creidne* the first *Cerd* or goldsmith; his death mentioned in a poem of *Flann* of Monasterboice; this poem shows that foreign gold was at one time imported into Ireland. The first recorded smelter of gold in Ireland was a native of Wicklow. References to the making of specific articles not likely to be found in our chronicles; there is, however, abundant evidence of a belief that the metallic ornaments used in Ireland were of native manufacture.

LECTURE XXX. OF MUSIC AND MUSICAL INSTRUMENTS IN ANCIENT
ERINN 212—233

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS. Antiquity of the harp in Erin. The first musical instrument mentioned in Gaedhelic writings is the *Cruit*, or harp, of the *Daghda*, a chief and druid of the *Tuatha Dé Danann*; his curious invocation to his harp; the three musical feats played upon it; examination of the names of this harp; the word *Coir*, forming part of the name of the *Daghda's* harp, came down to modern times, as is shown by a poem of Keating on *Tadhg O'CoFFEY*, his harper. The *Daghda's* invocation to his harp further examined; the three musical modes compared to the three seasons of the year in ancient Egypt; myth of the discovery of the lyre; Dr. Burney on the three musical modes of the Greeks; the three Greek modes represented by the Irish three feats; conjectural completion of the text of the *Daghda's* invocation; what were the bellies and pipes of the *Daghda's* harp; ancient painting of a lyre at Portici, with a pipe or flute for cross-bar, mentioned by Dr. Burney. Legend of the origin of the three feats, or modes of harp playing, from the *Táin Bó Fraich*; meaning of the name *Uaithne* in this legend. No mention of strings in the account of the *Daghda's* harp, but they are mentioned in the tale of the *Táin Bó Fraich*. Legend of *Fínd Mac Cumhaill*; *Scathach* and her magical harp; *Scathach's* harp had three strings; no mention of music having been played at either of the battles of the northern or southern *Magh Tuireadh*; this proves the antiquity of those accounts. The *Daghda's* harp was quadrangular; a Greek harp of the same form represented in the hand of a Grecian Apollo at Rome; example of an Irish quadrangular harp on the *Theca* of an ancient missal. Dr. Ferguson on the antiquity and origin of music in Erin; musical canon of the Welsh regulated by Irish harpers about A.D. 1100; his account of the *Theca* above mentioned, and of figures of the harp from ancient Irish monumental crosses which resembled the old Egyptian one; he thinks this resemblance supports the Irish traditions; Irish MSS. little studied twenty years ago, but since they have been; from this examination the author thinks the *Fírbolgs* and *Tuatha Dé Danann* had nothing to do with Egypt, but that the Milesians had. Migration of the *Tuatha Dé*

Danann from Greece; the author does not believe they went into Scandinavia; he believes their cities of *Falias*, *Gorias*, etc., were in Germany; they spoke German, according to the Book of *Lecan*. The similarity of the harps on the monument of Orpheus at Petau in Styria and on the *Theca* of the Stowe MS. may point to Murrhart as the *Murias* of the *Tuatha Dé Danann*.

LECTURE XXXI. OF MUSIC AND MUSICAL INSTRUMENTS IN ANCIENT

ERINN 234—256

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). Legendary origin of the Harp according to the tale of *Intheacht na Trom Dhaimhe*, or the "Adventures of the Great Bardic Company"; *Seanchan's* visit to *Guaire*; interview of *Marbhan*, *Guaire's* brother, with *Seanchan*; *Marbhan's* legend of *Cuil* and *Canoclach Mhór* and the invention of the Harp; his legend of the invention of verse; his legend concerning the *Timpan*; the strand of *Camas* not identified. Signification of the word *Cruit*. The Irish *Timpan* was a stringed instrument. Another etymology for *Cruit*; Isidore not the authority for this explanation. Reference to the *Cruit* in the early history of the Milesians. *Eimher* and *Ereamhon* cast lots for a poet and harper. Skill in music one of the gifts of the *Eberian* or southern race of *Erinn*. Mention of the *Cruit* in the historical tale of *Orgain Dindrigh* or the "destruction of *Dindrigh*". First occurrence of the word *Ceis* in this tale; it occurs again in connection with the assembly of *Drom Ceat*, A.D. 573; *Aidbsi* or *Corus Cronáin* mentioned in connection with poems in praise of St. *Colum Cille*, sung at this assembly; meaning of the word *Aidbsi*; the author heard the *Cronán* or throat accompaniment to dirges; origin of the word "crone"; the Irish *Aidbsi* known in Scotland as *Cepóg*; the word *Cepóg* known in Ireland also, as shown by a poem on the death of *Athairne*. The assembly of *Drom Ceat* continued; *Dallan Forgaill's* elegy on St. *Colum Cille*; the word *Ceis* occurs in this poem also; *Ceis* here represents a part of the harp, as shown by a scholium in *Leabhar na h-Uidhre*; antiquity of the tale of the "Destruction of *Dindrigh*" proved by this scholium; the word *Ceis* glossed in all ancient copies of the elegy on St. *Colum Cille*; scholium on the same poem in the MS. II. 2. 16. T.C.D.; gloss on the poem in *Liber Hymnorum*; parts of the harp surmised to have been the *Ceis*,—the *Cobluighe* or "sisters", and the *Leithrind*; *Leithrind* or half harmony, and *Rind* or full harmony; difficulty of determining what *Ceis* was; it was not a part of the harp; summary of the views of the commentators as to the meaning of *Ceis*. Fourth reference to the word *Ceis* in an ancient tale in *Leabhar na h-Uidhre*. Fifth reference to *Ceis* in another ancient poem. *Coir*, another term for harmony, synonymous with *Ceis*; the author concludes that *Ceis* meant either harmony, or the mode of playing with a bass. The word *Gles* mentioned in the scholium in II. 2. 16. is still a living word; the *Crann Gleasta* mentioned in a poem of the eighteenth century; this poem contains the names of the principal parts of the

harp; the names of the different classes of strings are only to be found in the scholium in the *Leabhar na h-Uidhre* to the elegy on St. Colum Cille.

LECTURE XXXII. OF MUSIC AND MUSICAL INSTRUMENTS IN ANCIENT

ERINN 258—278

(IX.) MUSIC AND MUSICAL INSTRUMENTS (continued). Reference to the different parts of a harp in a poem of the seventeenth century. The number of strings not mentioned in references to harps, except in two instances; the first is in the tale of the *Iubar Mic Aingis* or the "Yew Tree of *Mac Aingis*"; the instrument mentioned in this tale was not a *Cruit*, but a three stringed *Timpan*; the second reference is to be found in the Book of *Lecan*; and the instrument is eight stringed. The instrument called "Brian Boru's Harp" has thirty strings. Reference to a many stringed harp in the seventeenth century. Attention paid to the harp in the twelfth and thirteenth centuries. Reference to the *Timpan* as late as the seventeenth century, proving it to have been a stringed instrument. The *Timpan* was distinguished from the *Cruit* or full harp. No very ancient harp preserved. The harp in Trinity College, Dublin; Dr. Petrie's account of it; summary of Dr. Petrie's conclusions. Dr. Petrie's serious charge against the Chevalier O'Gorman. Some curious references to harps belonging to O'Briens which the author has met with: *Mac Conmidhe's* poem on *Donnchadh Cairbreach* O'Brien; *Mac Conmidhe's* poem on the harp of the same O'Brien; the poem does not explain how the harp went to Scotland. What became of this harp? Was it the harp presented by Henry the Eighth to the Earl of Clanrickard? Perhaps it suggested the harp-coinage, which was in circulation in Henry the Eighth's time. The Chevalier O'Gorman only mistook one Donogh O'Brien for another. There can be no doubt that this harp did once belong to the Earl of Clanrickard. If the harp was an O'Neill harp, how could its story have been invented and published in the lifetime of those concerned? Arthur O'Neill may have played upon the harp. But it could not have been his; this harp is not an O'Neill, but an O'Brien one; Dr. Petrie's antiquarian difficulties: author's answer; as to the monogram I. H. S.; as to the arms on the escutcheon. The assertion of Dr. Petrie, that the sept of O'Neill is more illustrious than that of O'Brien, is incorrect.

LECTURE XXXIII. OF MUSIC AND MUSICAL INSTRUMENTS IN ANCIENT ERINN 279—303

(IX.) MUSIC AND MUSICAL INSTRUMENTS (continued). *Donnchadh Cairbreach* O'Brien sent some prized jewel to Scotland some time before *Mac Conmidhe's* mission for *Donnchadh's* harp. The Four Masters' account of the pursuit of *Muireadhach* O'Daly by O'Donnell; O'Daly sues for peace in three poems, and is forgiven; no copies of these poems existing in Ireland; two of them are at Oxford. The Four Masters' account of O'Daly's banishment not accurate; his poems to Clanrickard and O'Brien give some particulars of his flight. Poem of O'Daly to Morogh O'Brien, giving some account of

the poet after his flight to Scotland. The poet Brian O'Higgins and David Roche of Fermoy. O'Higgins writes a poem to him which is in the Book of Fermoy; this poem gives a somewhat different account of O'Daly's return from that of the Four Masters. O'Daly was perhaps not allowed to leave Scotland without ransom; what was the jewel paid as this ransom? The author believes that it was the harp of O'Brien. This harp did not come back to Ireland directly, and may have passed into the hands of Edward the First, and have been given by Henry the Eighth to Clanrickard. The armorial bearings and monogram not of the same age as the harp. Objects of the author in the previous discussion. Poem on another straying harp of an O'Brien, written in 1570; the O'Brien was Conor Earl of Thomond; the Four Masters' account of his submission to Queen Elizabeth; it was during his short absence that his harp passed into strange hands; the harp in T.C.D. not this harp. Mr. Lanigan's harp. Owners of rare antiquities should place them for a time in the museum of the R.I.A. Some notes on Irish harps by Dr. Petrie.—"He regrets the absence of any ancient harp"; "present indifference to Irish harps and music"; "some ecclesiastical relics preserved"; Dr. Petrie would have preferred the harp of St. Patrick or St. Kevin; "our bogs may yet give us an ancient harp"; Mr. Joy's account of such a harp found in the county Limerick; according to Dr. Petrie, this harp was at least 1,000 years old. What has become of the harps of 1782 and 1792? A harp of 1509. "*Brian Boru's*" harp is the oldest of those known; the Dalway harp is next in age; the inscriptions on this harp imperfectly translated in Mr. Joy's essay. Professor O'Curry's translation of them; Mr. Joy's description of this harp. The harp of the Marquis of Kildare. Harps of the eighteenth century: the one in the possession of Sir Hervey Bruce; the Castle Otway harp; a harp formerly belonging to Mr. Hehir of Limerick; a Magennis harp seen by Dr. Petrie in 1832; the harp in the possession of Sir G. Hodson; the harp in the museum of the R.I.A. purchased from Major Sirr; the so-called harp of Carolan in the museum of the R.I.A. The harps of the present century all made by Egan; one of them in Dr. Petrie's possession. Dr. Petrie's opinion of the exertions of the Harp Society of Belfast. "The Irish harp is dead for ever, but the music won't die". The harp in Scotland known as that of Mary Queen of Scots. Rev. Mr. Mac Lauchlan's "*Book of the Dean of Lismore*"; it contains three poems ascribed to O'Daly or *Muireadhach Albanach*; Mr. Mac Lauchlan's note on this poet; his description of one of the poems incorrect as regards O'Daly; Mr. Mac Lauchlan not aware that *Muireadhach Albanach* was an Irishman. The author has collected all that he believes authentic on the *Cruit*. The statements about ancient Irish music and musical instruments of Walker and Bunting of no value; these writers did not know the Irish language; the author regrets to have to speak thus of the work of one who has rescued so much of our music.

LECTURE XXXIV. OF MUSIC AND MUSICAL INSTRUMENTS 304—326

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). Names of musical instruments found in our MSS.—The *Benn-Buabhaill*; the *Corn-Buabhaill* a drinking horn The *Benn-Chroit*. The *Buinne*. The *Coir-Ceathairchuir*. The *Corn*; the *Cornaire* or horn-player mentioned in the *Táin Bó Fraich*, in the “Courtship of *Ierb*”, and in a legendary version of the Book of Genesis; no reference to trumpets in the *Táin Bó Chuailgne*, but the playing of harps in the encampments is mentioned; instance of musicians in the trains of kings and chiefs on military expeditions:—the Battle of *Almhain* and the legend of *Dondbo*. Musical instruments mentioned in the Tale of the Battle of *Almhain*, and in the poem on the Fair of *Carman*. The *Cornaire*, or horn-blower, also mentioned in the poem on the Banqueting-House of Tara. The *Craebh-Ciúil*, or Musical Branch, mentioned in the Tale of *Fled Bricrind* or “*Bricriu's Feast*”; the musical branch a symbol of poets and used for commanding silence, as shown by the Tales of “*Bricriu's Feast*”, and the “Courtship of *Emer*”; the Musical Branch mentioned in the Tale of the “Dialogue of the Two Sages”; and also in the Tale of the “Finding of *Cormac's Branch*”; and lastly in a poem of about the year A.D. 1500; the Musical Branch symbolical of repose and peace; it was analogous to the Turkish silver crescent and bells; some bronze bells in the museum of the R.I.A. belonged perhaps to such an instrument. The bells called “*Crotals*” described in the *Penny Journal*; Dr. Petrie's observations thereon; “*Crotals*” not used by Christian priests; explanation of the term; the Irish words *crothadh*, *crothla*, and *clothra*; they are the only words at all like *crotalum*, except *crotal*, the husks of fruit, i.e. castanets; bells put on the necks of cows, and on horses; the *Crotal* not known in Ireland. The *Crann-Ciúil*, or Musical Tree; it was a generic term for any kind of musical instrument, e.g. a *Cruit*, a *Cuisle*, or tube, or a *Timpan*. The *Cuiseach*: mentioned in the poem on the Fair of *Carman*, and in the Tale of the Battle of *Almhain*. The *Cuisle Ciúil* another name for *Crann Ciúil*; *Cuisle* a living word meaning a vein, or a kind of cock: mentioned in the Book of Invasions; *Cuisle* explained in H. 3. 18. T.C.D., as a Musical Tree.

LECTURE XXXV. OF MUSIC AND MUSICAL INSTRUMENTS 327—350

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). The *Fedán*; mentioned in the Book of Lismore; *Fedán* players mentioned in the Brehon Laws. The *Fidil* or Fiddle; mentioned in the poem on the fair of *Carman*, and in a poem written in 1680. The *Guth-Buinde*; mentioned in an Irish life of Alexander the Great; the *Ceólán* also mentioned in this tract; incorrect meaning given to this word in Macleod's and Dewar's Dictionary; *Ceólán* not a diminutive of *ceol*, but the name of a tinkling bell; the *Ceólán* mentioned in the Irish life of St. *Mac Creiche*. The *Guthbuine* also mentioned in an Irish tract on the Siege of Troy. The *Ocht Tedach*. The *Oircin*; mentioned in the Irish Triads; one of the bards of *Seanchan Tor-*

peist's "Great Bardic Company" called *Oircne*; no explanation of *Oircne* known, except that it was the name of the first lap-dog. Of the *Pip* or Pipe, and in the plural *Pipai* or Pipes; mentioned in the poem on the Fair of *Carman*; the only ancient reference to the *Pipaireadha*, or *Piobaire*, or Piper, known to author is in a fragment of Brehon Law. Of the *Stoc*; mentioned in a paraphrase of the Book of Genesis in the *Leabhar Breac*, and in the version of the "Fall of Jericho" in the same book; and again in describing the coming of Antichrist; and in the plural form *Stuic* in the poem on the Fair of *Carman*, and in the *Táin Bó Flidais*. Another instrument, the *Sturgan*, mentioned in this tract; and also in a poem on Randal lord of Arran. The *Sturganuidhe* or *Sturgan* player mentioned in Keating's "Three Shafts of Death". Specimens of the *Corn*, *Stoc*, and *Sturgan* are probably to be found in the Museum of the R.I.A. The *Corn* was the Roman Cornua. The *Stoc* represents the Roman Buccina. The *Sturgan* corresponds to the Roman Lituus. Mr. R. Ousley's description of the *Stuic* and the *Sturgana* in the Museum of the R.I.A. Ancient Irish wind instruments of graduated scale and compass; the trumpets mentioned in Walker's Irish Bards first described and figured in Smith's History of Cork; Walker's observations on them; they are figured in *Vetusta Monumenta*; a similar trumpet found in England; the author agrees with Walker that there must have been another joint in the trumpets; discrepancy between the figures of Smith and the *Vetusta Monumenta*; Smith's opinion that they were Danish, erroneous; Smith's error that the Cork trumpets formed but one instrument, reproduced by Mr. R. MacAdam; Sir W. Wilde's novel idea of the use of the straight tubes; his idea that they were part of a "Commander's Staff", borrowed from Wagner; Sir William Wilde's illustration of the use of the straight part of a trumpet as a "Commander's Staff", unsatisfactory; his separation of the straight tube from the curved parts in the Museum of the R.I.A. a mistake which ought to be corrected. *Sturgana*, *Stuic*, and *Corna* in the Museums of the Royal Irish Academy, and Trinity College, Dublin.

LECTURE XXXVI. OF MUSIC AND MUSICAL INSTRUMENTS 351—363

(IX.) MUSIC AND MUSICAL INSTRUMENTS (continued). The word *Teillin*, the name of a harp in Welsh, is not applied in Gaelic to a musical instrument; meaning of *Telyn* according to Owen's Welsh Dictionary; *Telyn* originally perhaps a derisive name; *Caradoc*'s account of the introduction of harp music from Ireland into Wales; author unable to find what Welsh word *Caradoc* used for harp; the *Telyn* and *Cruth* were the *Cruit* and *Timpan* of Ireland; Owen's definition of a Welsh *Cruit*. The Irish *Cruit* was a lyre, and not a cithara. The Welsh *Crud* or *Crowd* could not represent the Irish *Cruit*. The Welsh word *Telyn* apparently the same as the Irish *Teillin*, applied to the humming bee and humble bee; *Teillin* occurs in the *Dinnseanchas*; also in a poem about *Marbhan* and *Guaire*; and in one by O'Donnelly written about 1680. The word *Teillin*

applied to the humming of bees; it has become obsolete in Ireland, but not in Scotland; occurs in the Highland Society's dictionary as *Seilleán*. *Telyn* could not be a modification of the Greek *Chelys*. Some think the fiddle represents the ancient *Cruit*; the poem on the Fair of *Carman* proves this to be erroneous. Of the *Timpan*: *Cormac*'s derivation of this word gives us the materials of which the instrument was made; the *Timpan* mentioned in an ancient paraphrase of the Book of Exodus; also in the Tale of the Battle of *Magh Lena*; and in that of the Exile of the Sons of *Duál Dermaid*; another reference in the Dialogue of the Ancient Men; the passage in the latter the only one which explains *Lethrind*; in this passage *Lethrind* signifies the treble part; another description of the *Timpan* given in the Siege of *Dromdamhghaire*. The *Timpan* was a stringed instrument played with a bow; this is fully confirmed by a passage from a vellum MS. compiled by Edmund O'Deórain in 1509. The same person may have played the harp and *Timpan*, but they were two distinct professions. The *Timpan* came down to the seventeenth century. Important passage from the Brehon Law respecting the Timpanist; it would appear from this that, in addition to the bow, the deeper strings were struck with the nail. Harpers and Timpanists are separately mentioned in the *Tochmarc Emere*. The harper alone always considered of the rank of a *Bó Aire*; the timpanist, only when chief Timpanist of a king. Relative powers of the harp and *Timpan* illustrated by a legend from the Book of Lismore. Professional names of musical performers; the *Buinnire*; the *Cnaimh-Fhear*; the *Cornair*; the *Cruitire*; the *Cuislennach*; the *Fedánach*; the *Fer Cengail*; the *Graice*; the *Pipaire*; the *Stocaire*; the *Sturganaidhe*; the *Timpanach*.

LECTURE XXXVII. OF MUSIC AND MUSICAL INSTRUMENTS 370—389

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). The particular kinds of music mentioned in ancient manuscripts: the *Aidbsi*; the *Cepóc*. *Cepóc* only another name for *Aidbsi*; the word *Cepóc* used in Ireland also, as shown by the Tale of "*Mac Dathó's Pig*", and in an elegy on *Aithirne* the poet. *Aidbsi* or *Cepóc* a kind of *Cronán* or guttural murmur. The *Certan* referred to particularly in the *Cain Adamhnain*. The *Cronán*, mentioned in the account of the assembly of *Drom Ceat*; and also in the Adventures of the "Great Bardic Company". The *Crann-Dord*; it consisted of an accompaniment produced by the clashing of spear handles, as shown by a passage in the *Táin Bó Chuailgne*; and in a legend from the Book of Lismore in which the term occurs. Other musical terms used in this tale: the *Dordán*; the *Fodord*; the *Abran*; the *Fead*; the *Dord Fiansa*; the *Dord*; the *Fiansa*; the *Andord*; the latter word occurs in the Tale of the "Sons of *Uisnech*"; this passage shows that the pagan Gaedhil sang and played in chorus and in concert; though *Dord* and its derivatives imply music, the word *Dordán* was applied to the notes of thrushes. Character of the *Crann-Dord* shown by a passage from the "Dialogue of the Ancient Men"; and by

another passage from the same Dialogue in a MS. in the Royal Irish Academy; the *Dord-Fiansa* was therefore a kind of wooden gong accompaniment. The *Duchand*, explained as *Luinneog* or music; *Luinneog* obsolete in Ireland, but used in Scotland for a ditty or chorus; *Duchand* was probably a dirge; *Duan*, a laudation; *Duchand* occurs in *Cormac's* Glossary explaining *Esnad*; the latter a moaning air or tune in chorus. The *Esnad*. The Three Musical Modes. The *Géim Druadh* or "Druid's Shout", mentioned in the Tale of the Battle of *Almhain*. The *Golghaire Bansidhe*, or wail of the *Bansidhe*, mentioned in the *Táin Bó Fraich*; it probably came down to a late period. The *Gúbha*. The *Logairecht* or funeral wail, occurs in *Cormac's* Glossary at the word *Amrath*; meaning of the latter term. The *Luinneog*. The *Samhghúba*, or sea nymph's song as it is explained in an old glossary. The *Sian* or *Sianan*, applied in the Tale of the Battle of the second *Magh Tuireadh* to the whizzing of a spear; applied to a song in the Tale of the Sons of *Uisnech*; and also in the wanderings of the priests *Snedgus* and *Mac Riaghla*; it designated soft plaintive music. *Sirectach* applied to low music; synonymous with *Adbond*; the latter word occurs in the Festology of *Aengus Ceilé Dé*; *Adbond Trirech*, or triple *Adbond*, explained in Michael O'Clery's glossary as the Three Musical Modes; *Trirech* occurs in Zeuss' *Grammatica Celtica*; *Trirech* was applied to a species of lyric poetry; the term *Trirech* not exclusively applied to the music or quantity of verse, but also to a particular kind of laudatory poem; the stanza in question sings to the air of "For Ireland I would not tell who she is".

LECTURE XXXVIII. OF MUSIC AND MUSICAL INSTRUMENTS 390—409

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). The ancient lyric verse adapted to an ancient air referred to in last lecture; the existence of old lyric compositions having a peculiar structure of rhythm adapted to old airs still existing, unknown in the musical history of any other country; many such known; there exists in the Book of Ballymote a special tract on versification containing specimen verses; the specimens are usually four-lined verses, but they sing to certain simple solemn airs; these are chiefly the poems called Ossianic; the author has heard his father sing the Ossianic poems; and has heard of a very good singer of them named O'Brien; the author only heard one other poem sung to the air of the Ossianic poems; many other old poems would, however, sing to it. The tract on versification contains specimens which must read to music at first sight; three examples selected. The first called *Ocht-Foclach Corranach Beg*, or, "the little eight-line curved verse"; this class of poems written to a melody constructed like that known as the "Black Slender Boy"; description of this kind of verse. The second is the *Ocht Foclach Mór* or "great eight line verse"; this stanza was written to the musical metre of an air of which the first half of "John O'Dwyer of the Glen" is an example; description of this kind of verse. The third is the *Ocht Foclach Mór*

Corranach, or "great curving eight line verse"; measure, accents, cadences, and rhyme are the same as in the second. Another specimen of verse from a long poem in the Book of *Lecan*; the kind called *Ocht Foclach hi-Eimhin*, or the "eight line verse of *O' h-Eimhin*"; the *Ui* or *O* prefixed to the name of the author of the poem does not necessarily imply his having lived after the permanent assumption of surnames; description of this kind of poem; this poem written to a different kind of air from the other stanzas quoted; will sing to any one of three well known airs. The author does not say that these verses were written for the airs mentioned, but only that they sing naturally to them. That these stanzas were not written by the writers on Irish prosody to support a theory, is shown by poems in the Tale of the *Táin Bó Chuailgne*; e.g. the poem containing the dialogue between *Medb* and *Ferdiad*; musical analysis of this poem; there are five poems of the same kind in this tale. The author does not want to establish a theory, but only to direct attention to the subject. Antiquity of the present version of the *Táin Bó Chuailgne*: the copy in the *Leabhar na h-Uidhri*; the copy in the Book of Leinster. At least one specimen of the same kind of ancient verse in the *Dinnseanchas*, e.g. in the legend of *Ath Fadad*, or *Ahade*: the *Dinnseanchas*, was written about 590 by *Amergin*, chief poet to *Diarmait*, son of *Fergus Ceirbheoil*; these various compositions are at least 900 years old, and prove that the most enchanting form of Irish music is indigeneous. The author is conscious of his unfitness to deal with the subject of music technically; complaint on the neglect of Irish music; appeal to Irishmen in favour of it.

No clear allusion in the very old Irish MSS. to dancing. The modern generic name for dancing is *Rinneadh*; it is sometimes called *Damhsa*; meaning of those terms. *Fonn* and *Port* the modern names for singing and dancing music; Michael O'Clery applies the term *Port* to lyric music in general. *Cor*, in the plural *Cuir*, an old Irish word for music, perhaps connected with *Chorea*; the author suggests that *Port* was anciently, what it is now, a "jig", and *Cor*, a "reel"; "jig" borrowed from the French or Italian. *Rinneadh fada*, "long dance", not an ancient term; applied to a country dance. Conclusion.

APPENDIX.

I. The Fight of Ferdiad and Cuchulaind, from the <i>Táin Bó Chuailgne</i>	412-463
II. Two Old Law Tracts:	
1. The <i>Crith Gablach</i>	465-512
2. A Law Tract without a title, on the classes of society	513-522
III. The Ancient Fair of <i>Carman</i>	523-547
Glossarial Index of Irish Words	549-604
Index Nominum	605-634
Index Locorum	635-653
General Index	654

CORRIGENDA.

The following errors have been noticed in preparing the Index :

		FOR	READ
Page	4, note	1, with water,	with water between them.
"	10, line	3, <i>Ubtairé,</i>	<i>Fubtaire.</i>
"	18 "	32, way,	day.
"	20 "	12, ridges,	<i>Fothairbes.</i>
"	25 "	2, <i>Cradbh dearg,</i>	<i>Crobh derg.</i>
"	" "	11, their,	his.
"	26 "	44, four times seven,	twice seven.
"	27 "	19, and perfect,	and a perfect.
"	30 "	2, [of the posts.]	the front posts.
"	31 "	6, with salt ; and a vessel	with condiments, and a ves-
		of sour milk,	sel of skimmed milk.
"	40 "	13, the mouth,	a mouth.
"	42 "	6, <i>Lamhfhada,</i>	<i>Lamhfada.</i>
"	52 "	36, on <i>Ollamh,</i>	an <i>Ollamh.</i>
"	79 "	9, <i>Midir,</i>	<i>Mind.</i>
"	90 "	39, sons,	sons of.
"	92 "	2, three times three thou-	three <i>Triucha Ceds</i> in it.
		sand men,	
"	" "	31, black-green,	black-gray.
"	93 "	16, deep-gray,	light-gray.
"	" "	23, a man of hound-like,	and he fierce and terrific.
		hateful face,	
"	" "	25, close napped cloak,	cloak with little capes.
"	94 "	4, a dark gray long woolled	a loose fitting dark gray
		cloak,	cloak.
"	" "	12, squinting,	round.
"	98 "	11, <i>after</i> me there, <i>add</i>	with a glossy curled head of
			hair upon him.
		FOR	READ
"	99 "	4, <i>Othme,</i>	<i>Othine.</i>
"	" "	32, two woodrings,	two kings of <i>Caüll.</i>
"	" "	48, of the household youths	sons of.
		of,	
"	101, note 59, col. 1, line 13	6r,	óv.
"	104 line 45,	with <i>Bille,</i>	with seven <i>Bille.</i>

FOR

READ

- Page 106 „ 19, n *Mac*, *Mac*.
 „ 110, note 71, col. 2, line 11, *ḡḡḡḡ*, *ḡḡḡḡ*.
 „ 111, line 6, fastening, fastenings.
 „ 131 „ 25, m n. *Fortharta*, *Fotharta*.
 „ 136 „ 9, fifty, seventy.
 „ 149 „ 8, white shirt and collar, white collared shirt.
 „ „ „ 29, sons renowned for valour, sons of *Ersand* (jamb) and *Comlad* (door).
 „ 157 „ 15, after silver and, add flesh-mangling spears with veins of gold and silver, and *Creduma* (bronze).

FOR

READ.

- „ 157, note 234, col. 2, line 4, *ḡḡ ḡḡ ḡḡ ḡḡ*, *ḡḡ ḡḡ ḡḡ ḡḡ*
 „ 165, line 3, yellow silk, yellow silk with silver upon them.
 „ 166, side note line 2, reference of carved in reference to carved brooches in Book of Munster, in Book of Munster.
 „ 186, line 40, side note, dress of *Riangabhra*, dress of *Laegh*, son of *Rian-gabhra*.
 „ 192 „ 4, Fair haired woman, fair woman.
 „ 196 „ 2, places, pieces.
 „ „ „ 9, *Lacair*, *lán ecair*.
 „ 197 „ 11, In a former lecture an account, In a former lecture I gave an account.
 „ 215, note 297, *ḡḡ ḡḡ*, *ḡḡḡḡ*.
 „ 202, line 16, “Lady *Nar* of *Badbh Derg’s* mansion”. The lady *Nar* mentioned in this tale, was daughter of *Loch*, son of *Doire Leith*, of the *Cruitentuaith* or Irish Picts, and wife of *Crimthan Nia Nar*, and not *Nar Tuathcaech* of *Badbh Derg’s* mansion, who was swineherd to *Badbh Derg*, and a great warrior. See *Lindsenchas*, MS. *Book of Lecan*.

FOR

READ

- „ 219 „ 20, rings, coils.
 „ 220 „ 23, hills, *Sidhe*.
 „ 245 „ 40, after last line add: “and it was together they made that music”.

FOR

READ

- „ 249 „ 6, the *Ceis*, the musical *Ceis*.
 „ 251, note 328, col. 2, line 1, *ḡḡḡḡḡḡ* “cure”, is *ḡḡḡḡḡḡ*, parting in *Leb. na h-Uidhri*, p. 9.
 „ 254, line 5, counter part strings of that part in their proper places, *Lethrind* with its strings in it.
 „ 265 „ 2, *Laoighseal*, *Laoighseach*.
 „ 266 „ 36, in position, in a position.
 „ 301 „ 7, *Croibhdhearg*, *Crobhdearg*.
 „ 305, line 12, *Cruiseach*, *Cuiseach*.

		FOR	READ
Page 308, note 352, col. 1, line 8,		ба тап,	ба тап.
" 312, note 359, col. 1, line 15,		cupla,	cualla.
" 313 " 360, col. 2,		vol. ii,	vol. i.
" 328 " 377, col. 2 line, 3,		oo eann,	oo ceann.
" 339, line 26, side note,		also a poem,	also in a poem.
" 342 " 15, side note,		<i>Stuic</i> or <i>Sturgana</i> ,	<i>Stuic</i> and <i>Sturgana</i> .
" 344 " 4,		may seem,	may be seen.
" 357 " 17,		Dusky <i>Tellins</i> ,	buzzing <i>Ciarans</i> .
" 364 " 17-18, side note,		there were,	they were.
" " 5,		<i>Inis Cathargh</i> ,	<i>Inis Cathagh</i> .
" 373 " 30, et seq.,		lady <i>Luain</i> ,	lady <i>Luan</i> .
" 375, note 429, col. 2, line 4,		Uinnra,	Uinnra.
" 379, line 36,		<i>Dord Fiansa</i> ,	<i>Crann Dord</i> .
" " { " 37, }		<i>Crann Dord</i> ,	<i>Dordfiansa</i> .
" 380 (" " }		This mistake is repeated, pp. 379-380. See Introduction, p. cclix.	
" 417 " 38,		will kill,	wilt kill.
" 418 " 39,		ocap,	ocap.
" 467 " 2 (marg. note),		352,	252.
" " " 24,		<i>Airè Desa</i> , <i>Airè Tuisi</i> ,	<i>Airè Desa</i> , <i>Airè Ard</i> , <i>Airè Tuisi</i> .
" 497 " 37,		a cow,	a new calved cow.
" 500 " 39,		bond,	bond <i>Céiles</i> .
" 501 " 38,		ten not,	ten on.

LECTURE XIX.

[Delivered 6th July, 1859.]

(VII.) OF BUILDINGS, FURNITURE, ETC., in ancient Erin. Of the number and succession of the colonists of ancient Erin. Tradition ascribes no buildings to *Partholon* or his people; their sepulchral mounds at Tallaght near Dublin. Definitions of the *Rath*, the *Dun*, the *Lis*, the *Caiseal*, and the *Cathair*; the latter two were of stone; many modern townland-names derived from these terms; remains of many of these structures still exist. *Rath na Rígh* or "Rath of the Kings", at Tara; the *Teach Mór Milibh Amus*, or "Great House of the Thousands of Soldiers". Several houses were often included within the same *Rath*, *Dun*, *Lis*, or *Caiseal*. Extent of the demesne lands of Tara. The *Rath* or *Cathair* of *Aileach*; account of its building; the houses within the *Rath* as well as the latter were of stone; why called *Aileach Frigrind*? *Aileach* mentioned by Ptolemy. Account of the *Rath* of *Cruachan* in the *Táin Bo Fraich*. The "House of the Royal Branch". Description of a *Dun* in Fairy Land. The terms *Rath*, *Dun*, and *Lis* applied to the same kind of enclosure. The *Foradh* at Tara. Description of the house of *Credé*. Two classes of builders,—the *Rath*-builder, and the *Caiseal*-builder; list of the professors of both arts from the Book of Leinster. *Dubhaltach Mac Fírbíisigh's* copy of the same list (note); his observations in answer to those who deny the existence of stone-building in ancient Erin. The story of *Bricínd's* Feast; plan of his house; his *grianan* or "sun house"; his invitation to *Conchobar* and the Ultonians; he sows dissensions among the women; the *Briathar Ban Uladh*;—his house was made of wicker-work.

IN the last Lecture I concluded what I had to say concerning the Arms, the Military System, and the modes of Warfare, of the ancient Gaedhil. I now proceed to the consideration of their Domestic Life; and, as the erection of dwellings, and with these the adoption of means of defence against external aggression, must have been the first care of every people where society began to be formed, we may naturally commence with the arrangement of their houses and the appliances of comfortable life within them.

In dealing with this subject I shall naturally go back first to the very earliest colonists of ancient Erin; and in doing so, I must premise by repeating the caution I have already intimated,—that here again I adopt the number and succession of these colonists, as I have hitherto done, simply in the order in which I find them in the ancient "Book of Invasions"; because the time has not yet come for entering on the consideration of the grounds upon which those ancient accounts have been, or to what extent they ought to have been, so implicitly relied on by the Gaedhelic writers of the last eighteen hundred years. Without at all then entering at present into any investigation of the

LECT. XIX.

long discussed question of the veracity of our ancient records and traditions, which declare that this island was occupied in succession by the Parthalonians, the Nemedians, the Fírbolgs, the *Tuatha Dé Danann*, and, finally, the Milesians or Scoti; or from what countries or by what routes they came hither; it must strike every unprejudiced reader as a very remarkable fact, that the Scoti, who were the last colony, and consequently the historians of the country, should actually have recorded, by name and local position, several distinct monuments, still existing, of three out of the four peoples or races who are said to have occupied the country before themselves. And although much has been incautiously written of the tendency of our old Scotie writers to the wild and romantic in their historical compositions, I cannot discover any sufficient reason why they should concede to their predecessors the credit of being the founders of Tara, the seat of the monarchy, as well as of some others of the most remarkable and historic monuments of the whole country, unless they had been so.

The Scoti
mention the
monuments
of their
predecessors.

Etymological speculations and fanciful collations of the ancient Gaedhelic with the Semitic languages, were taken up by a few very incompetent persons in this country within our own memory, and carried to such an extent of absurdity, that both subject and the authors became a by-word among the truly learned historians and philologists of Europe. Still, etymology and philology must have an important bearing on the ethnological history of Europe. It forms, however, no part of my present plan to enter upon any arguments based on these studies; though I may of course have occasion now and again to refer to proofs or illustrations ascertained by their means.

No buildings
ascribed to
Parthalon.

It is a remarkable fact, and one not to be despised among the evidences of the extreme antiquity of the tradition, that no account that has come down to us ascribes to the Parthalonian colony the erection of any sort of building, either for residence or defence. *Parthalon* and his people came into the island A.M. 2520, B.C. 2674 (according to the chronology adopted in the *Annals of the Four Masters*); and although the descendants of this colony are said to have continued in Erin for over three hundred years, still no memorial of them has been preserved save what we may find in a few topographical names derived from those of their chiefs, excepting only the ancient sepulchral mounds still remaining on the hill of *Tamhlacht* (or Tallaght, in the county of Dublin), where the last remnant of this colony are recorded to have been interred, after having been, as it is said, swept off by a plague. The word *tamh* in the Gaedhelic signifies a sudden or unnatural death; and *leacht*

a monumental mound or heap of stones; and hence those ancient LECT. XIX. monumental mounds have from a period beyond the reach of history preserved the name of *Tamhleachta Muinntiré Phartholain*, that is, the Mortality Mounds of the people of *Parthalon*.

Thirty years after the destruction of the people of *Parthalon*, The forts of Nemhidh. according to the Four Masters, *Nemhidh* came into Erin at the head of a large colony; and although this colony also remained in the country for three hundred years, we have no record of any sort of buildings having been erected by them, any more than by their predecessors, excepting two only, both of which are said to have been erected by *Nemhidh* himself; namely, *Rath-Cinn-Eich*, in *Ui Niallain* (now the barony of Oneiland in the county of Armagh); and *Rath Cimbaoith*, in *Seimhne* (which was the ancient name of that part of the seaboard of the present county of Antrim, opposite to which lies Island Magee).

That these *Raths*, or Forts, of *Nemhidh* could not have been of any great extent or importance according to our present notions, is evident, since we find it stated in the "Book of Invasions", that *Rath-Cinn-Eich*, (lit. the Horse-Head-Fort), was built in one day, by four Fomorian brothers, who it would appear were condemned by *Nemhidh*, as prisoners or slaves, to perform the work, but who were put to death the next day lest they should demolish their work again. No trace of these ancient edifices now remains, at least under their ancient names.

It may be as well to state here what is exactly meant by the different words *Rath*, *Dun*, *Lis*, *Caiseal*, and *Cathair*; the prevailing names for fortified places of residence, as well as for the fortifications themselves, among the Gaedhil.

The *Rath* was a simple circular wall or enclosure of raised The Rath. earth, enclosing a space of more or less extent, in which stood the residence of the chief and sometimes the dwellings of one or more of the officers or chief men of the tribe or court. Sometimes also the *Rath* consisted of two or three concentric walls or circumvallations; but it does not appear that the erection so called was ever intended to be surrounded with water.

The *Dun* was of the same form as the *Rath*, but consisting The Dun. of at least two concentric circular mounds or walls, with a deep trench full of water between them. These were often encircled by a third, or even by a greater number of walls, at increasing distances; but this circumstance made no alteration in the form or in the signification of the name. *Dun* is defined strictly in so authoritative a MS. as the ancient Gaedhelic Law tract preserved in the vellum MS. H. 3., 18. T. C. D., thus: "*Dun*, i.e.

LECT. XIX. two walls with water".⁽¹⁾ The same name, according to this derivation, would apply to any boundary or mearing formed of a wet trench between two raised banks or walls of earth.

The *Lis*.

Origin of
name *Lis-
Mór* or *Lis-
more*.

The *Lis*, as far as I have been able to discover, was precisely the same as the *Rath*; the name, however, was applied generally to some sort of fortification, but more particularly those formed of earth. That this was so, we have a curious confirmation, in the life of Saint *Mochuda*, or *Carthach*, (the founder of the once famous ecclesiastical establishment of *Lis-Mór*, now Lismore in the county of Waterford). The life states, that when Saint *Mochuda*, on being driven out of *Rathin* (his great foundation, near the present town of Tullamore, King's County), came to the place on which *Lis-Mór* now stands, with the consent of the king of the *Deisé* he commenced forthwith to raise what is described as a circular enclosure of earth. A religious woman who occupied a small cell in the neighbourhood, perceiving the crowd of monks at work, came up and asked what they were doing. "We are building a small *Lis* here", said saint *Mochuda*. "A small *Lis*! [*Lis Beg*]", said the woman: "this is not a small *Lis*, [*Lis Beg*], but a great *Lis* [*Lis Mór*]", said she; and so we are told, that church ever since continued to be called by that name. It matters little to the present purpose whether this legend is strictly true or not; but it is quite sufficient to show what the ancient Gaedhils understood the word *Lis* to mean.

So much for the *Rath*, the *Dun*, and the *Lis*, all of which were generally built of earth. The *Caiseal* and the *Cathair* are to be distinguished from these especially, because they were generally, if not invariably, built of stone.

The *Caiseal*
and *Cathair*

The *Caiseal* was nothing more than a Stone *Rath* or enclosure within which the dwelling-house, and in after times churches, stood; and the *Cathair*, in like manner, was nothing more than a Stone *Dun*, (with loftier and stronger walls), with this exception, that the *Cathair* was not necessarily surrounded with water, as far as I know.

were of
stone.

No reliable analysis of the term *Caiseal* is to be found among the writings of the Gaedhils; but our experience of existing monuments enables us to decide that the *Caiseal* and *Cathair* were both of stone; and that the words are cognate with the British "Caer", the Latin "Castrum", and the English "Castle". There can be no doubt, however, but that our ancient writers often used the terms *Dun*, *Rath*, *Lis*, and *Cathair*, indifferently, to designate a stronghold or well-fortified place; and these terms afterwards came to give names to the towns and cities which in

⁽¹⁾ original:—oún .i. oá élaó im uirce.

time sprang up at or around the various forts so designated, or in which those fortified residences were situated, which naturally became the centres of increasing population. Thus we have *Rath-Gaela*, (now the town of Rathkeale, in the county of Limerick); *Rath-Naoi* (now the town of Rathnew, in the county of Wicklow); *Dun-Duibh-linné*, (now the city of Dublin); *Dun-Dealca*, (now the town of Dundalk, in the county of Louth); *Dun-Chealtchair*, which was afterwards called *Dun-da-Leath-Ghlas*, (now the town of Downpatrick, in the county of Down); *Lis-Mór*, (now the town of Lismore, in the county of Waterford); *Lis Tuathail*, (now the town of Listowel, in the county of Kerry); *Cathair-Dun-Iascaigh*, (now the town of Cahir, in the county of Tipperary); *Cathair-Chinn-Lis*, (now the town of Caherconlish, in the county of Limerick); etc., etc.

LECT. XIX.
Names of modern towns derived from *Rath*, *Dun*, etc.

Remains of many of the residences and forts known as *Rath*, *Dun*, *Lis*, and *Cathair*, still exist throughout Ireland, some of which belong to the most remote antiquity. The *Cathair* or Stone Fort is seldom or never met with but where stone is in great abundance; such as in the counties of Kerry and Limerick; in Burren, in the county of Clare; and in the Arann Islands, on the coast of Clare, in which there are fine examples of these stone edifices, though singularly enough, still bearing the names of *Duns*, such as *Dun-Enghuis*, *Dun-Ochail*, *Dun-Eoghanacht*, and *Dubh Chathair*, (or the Black Fortress), on the great or western island; and *Dun-Chonchraidh*, on the middle island; these remarkable fortresses on the Arann islands, are referred to the *Clann Umoir*, (a *Firbolg* tribe, who occupied the seaboard of Clare and Galway, shortly before the Christian era), excepting one, *Dun-Eoghanacht*. This fort must have been erected after the close of the third century, when the *Eoghanachts*, (that is, the descendants of *Eoghan Mór*, son of *Oilioll Oluim*, king of Munster), took their tribe-title from that chivalrous prince, in whose time, and for centuries afterwards, those islands belonged to Munster.

Remains of *Raths*, *Duns*, etc. still existing.

In any attempt to treat of the early or primitive buildings or habitations of Erin, we must of course give the first place to Tara, which, according to all our old accounts, had been first founded by the *Firbolgs*, the third in the series of the early colonists of the island. In the ancient account of the battle of the first or Southern *Magh Tuireadh*, we are told that the *Firbolgs*, who had been dispersed into three parties on their approach to the Irish coast by a storm, had, on their landing, repaired by one consent to *Rath na Righ*, (i.e. the Rath or Palace of the Kings), at Tara. And again, when *Breas* goes out from the camp of the *Tuatha Dé Danann* to meet *Sreng*, the *Fir-*

Rath na Righ at Tara.

LECT. XIX.

bolg warrior whom they saw coming towards them, *Breas* asks *Sreng* where he had slept the night before; and *Sreng* answers, that it was at "the *Rath* of the Kings at Tara".

It is stated in an ancient poem on Tara, the author of which is not known, that the "*Rath* of the Kings" was first founded by *Slaingé*, one of the *Firbolg* chiefs; and it is rather singular that, in the time of *Cuan O'Lothchain*, who died in the year 1024, this same *Rath-na-Righ* was the most conspicuous and by far the most extensive enclosure upon or around the Hill of Tara; and that it was within its ample circuit that, in an earlier era, the palace of the monarch *Cormac Mac Airt*, as well as other edifices, once stood. This will be very plainly seen from the map of ancient Tara, prepared by the officers of the Ordnance Survey, from *Cuan O'Lothchain's* poem (described in a former lecture)⁽²⁾ for the illustration of Dr. Petrie's History of the Antiquities of Tara Hill, published in the year 1839.⁽³⁾

There were two remarkable buildings at Tara in ancient times, namely, the *Teach Mór Milibh Amus*, i.e. the "Great House of the Thousands of Soldiers"; and the *Teach Midh-chuarta*, i.e. the "Mead-circling House", in other words, the great Banqueting House or Hall of Tara.

The "Great House of the Thousands of Soldiers".

The "great House of the Thousands of Soldiers" was the particular palace of the monarch; it stood within the *Rath-na-Righ*, or Rath of the Kings, and was called also *Tigh-Temrach*, or the House of Tara. Of its extent and magnificence in the time of King *Cormac Mac Airt*, in the middle of the third century, we may form some notion from an ancient poem preserved in the Book of Leinster, and ascribed to *Cormac Filé*, or the poet. The precise time of this writer I have not been able to ascertain, but he must have flourished in or before the middle of the tenth century; since we find *Cineadh O'Hartagan*, who flourished at that period, set down in the Yellow Book of *Lecan*, the Book of Ballymote, and others, as the author of the same poem. Dr. Petrie has published this poem in his essay on the "History and Antiquities of Tara Hill".⁽⁴⁾

The following short account of the extent and arrangement of the Great House of the Thousands of Soldiers, is translated from the Book of Leinster (folio 15).

"As regards the arrangement of the Palace of Tara by *Cormac*, it was larger than any house. The *Rath* was nine hundred feet in *Cormac's* time. His own house was seven hundred feet;—[and there were] seven bronze candelabras in the middle of it. [There were] nine mounds around the house. There were three times fifty compartments (*imdadh*) in the house;

(2) See Lect. vii., ante, vol. i. p. 140.

(3) P. 143.

(4) P. 199.

and three times fifty men in each compartment; and three times fifty continuations of compartments (*airel*); and fifty [men] in each of these continuations.

“Three thousand persons, each day, is what *Cormac* used to maintain in pay; besides poets and satirists; and all the strangers who sought the king: Galls; and Romans; and Franks; and Frisians; and Longbards; and Albanians, [i.e., Caledonians]; and Saxons; and *Cruithneans*, [i.e., Picts]; for all these used to seek him, and [it was] with gold and with silver, with steeds and with chariots, [that] he paid them off. They used all come to *Cormac*, because there was not in his time, nor before him, any one more celebrated in honour, and in dignity, and in wisdom, except only Solomon, the son of David”.

It is not easy to conceive how this “Great House” of Tara could have received into its compartments, and sub-compartments, the “thirty thousand men”, which, on the authority both of the prose and the verse account in the Book of Leinster, it is stated to have accommodated; but although no plan of the Great House has been preserved to our time, the plan of the *Teach Midhechuarta*, or Banqueting Hall of Tara, as preserved in the Book of Leinster and in the Yellow Book of *Lecan*, enables us to form some idea of the arrangement. I must, however, add, that even the whole compass of the *Rath-na-Righ*, or Rath of the Kings, within which the “Great House” stood, could not possibly accommodate anything like the number of persons just mentioned. The enclosure of this Rath of the Kings, when measured in 1839 by the officers of the Ordnance Survey,⁽⁵⁾ was found to measure across, from south-east to north-west, within the ring, only 775 feet.

It may be noted here, that the *Rath, Dun, Lis*, or *Caiseal*, which formed the fortification of ancient residences, often contained within them more than one house; and thus the whole ancient city of Tara was composed of seven *Duns*, or enclosures, each containing within it a certain number of houses. We learn this fact from an ancient poem of thirty-seven stanzas, of which there is an old paper copy in the Library of Trinity College, Dublin, (MS. H. 1, 15). This poem begins:

“The plain of Temair was the residence of the kings”.⁽⁶⁾

The following are the twenty-eighth, twenty-ninth, and thirtieth stanzas of this valuable poem:

“The demesne of *Temur* they ploughed not;

It was seven full *baile*s [townlands], seven full *lisses* [houses],

LECT. XIX.
The “Great House of the Thousands of Soldiers”.

The *Dun, Rath*, etc. often contained several houses.

⁽⁵⁾ See Petrie's *History and Antiquities of Tara Hill*, page 128

⁽⁶⁾ Original:—baile na ríog tempaic.

LECT. XIX.

Seven ploughs to each full *lis*;
Of the best class land was fair-skinned *Temur*.

"The demesne of *Temur* was a pleasant abode;
A mound surrounded it all around;
I know besides the name of every house
Which was in the wealthy *Temur*.

"Seven *duns* in the *Dun* of *Temur*,—
Is it not I that well remember;
Seven score houses in each *dun*,
Seven hundred warriors in each brave *dun*".

Extent of
the demesne
lands of
Tara.

We find from this poem that the demesne-lands of Tara, which were never distributed or cultivated, consisted of seven *bailés*, that is, "ballys", or townlands, as they would be now called; and from an ancient poem which I took occasion to print some years ago in connection with the Historic Tale of the "*Battle of Magh Leana*",⁽¹⁾ it will be found that a *bailé* contained grazing for three hundred cows, and as much of tillage land as seven ploughs could turn over in the year. This was the quantity of land that by law appertained to the *dun* or *lis*. And as the demesne of *Temair* contained seven such *bailés*, the quantity was equal to the feeding of two thousand one hundred cows, and the ploughing of forty-nine ploughs, for a year.

The Rath or
Cathair of
Aileach.

The next great building, in point of antiquity and historical reminiscence, is the great *Rath*, or rather *Cathair*, of *Aileach* (in the county of Derry), so well described by Dr. Petrie, in the Ordnance Memoir of the parish of Templemore. This great *Cathair* is said to have been originally built by the *Daghda*, the celebrated king of the *Tuatha Dé Danann*, who planned and fought the battle of the second or northern *Magh Tuireadh*, against the Fomorians. The fort was erected around the grave of his son *Aedh*, (or Hugh), who had been killed through jealousy by *Corrgenn*, a Connacht chieftain.

The history of the death of *Aedh*, and the building of *Aileach*, (or "the Stone Building"), is given at length in a poem preserved in the Book of *Lecan*;⁽²⁾ which poem has been printed, with an English translation, (but with two lines left out at verse 38), by Dr. Petrie, in the above Memoir. The following extract from this curious and important poem, beginning at verse 32, will suffice for my present purpose:

"Then were brought the two good men
In art expert,

(1) *Cath Mhuighe Leana*, etc., pub. by the Celtic Society; Dublin, 1855; pp. 106-7, note (t).

(2) See also Lect. vii, *ant.*, vol. i p. 151.

Garbhan and *Imcheall*, to *Eochaid* [*Daghda*],

The fair-haired, vindictive;
And he ordered these a *rath* to build,
Around the gentle youth:

That it should be a *rath* of splendid sections—

The finest in Erinn.

Neid, son of *Indai*, said to them,

[He] of the severe mind,

That the best hosts in the world could not erect

A building like *Aileach*.

Garbhan the active proceeded to dress

And to cut [the stones];

Imcheall proceeded to set them

All around in the house.

The building of *Aileach*'s fastness came to an end,

Though it was a laborious process;

The top of the house of the groaning hostages

One stone closed".

In a subsequent verse of this poem, (verse 54), the author says that *Aileach* is the senior, or father of the buildings of Erinn:

"It is the senior of the buildings of Erinn,—

Aileach Frigrind:

Greater praise than it deserves,

For it I indite not".

It appears clearly from this very ancient poem that not only was the outer *Rath*, or protective circle of *Aileach*, built of stone by the regular masons *Imcheall* and *Garbhan*; but that the palace and other houses within the enclosure were built also of stone, (nay, even of chipped and cut stone). All these buildings, probably, were circular, as the house or Prison of the Hostages certainly must have been, when, as the poem says, it was "closed at the top with one stone". This, however, is a matter concerning which I shall have something to say in a future Lecture.

The time to which the first building of *Aileach* may be referred, according to the chronology of the Annals of the Four Masters, would be about seventeen hundred years before the Christian era. But another and much later erection within the same *Rath* of *Aileach* is also spoken of in ancient story, and as having conferred a name upon this celebrated palace.

It is stated further in this poem, that *Aileach* in after ages obtained the name of *Aileach Frigrind*, as it is in fact called in the stanza quoted last. According to another poem⁽⁹⁾ (written by *Flann* of Monasterboice), and preserved in the Book of Lein-

LECT. XIX.

The *Rath* or
Cathair of
Aileach.

This *Rath*
and its
houses were
of stone.

Why called
Aileach
Frigrind.

⁽⁹⁾ See Lect. vii., ante, vol. i., p 153.

LECT. XIX.

ster, this *Frigrind* was a famous builder, or architect, as he would be called in our day. Having travelled in Scotland he was well received at the court of *Ubtairé*, the king of that country, where having gained the affections of the king's daughter, the beautiful *Ailech*, she eloped with him, and he returned to his own country with her. Fearing pursuit, however, he claimed the protection of the then monarch of Erin, *Fiacha-Sraibhthiné*, (the same who was slain in the battle of *Dubh-Chomar*, in Meath, A.D. 322); and the monarch accorded it at once, and gave them the ancient fort of *Aileach* for their dwelling-place for greater security. Here *Frigrind* built a splendid house of wood for his wife. The material of this house, we are told, was red yew, carved, and emblazoned with gold and bronze; and so thickset with shining gems, that "day and night were equally bright within it". I may observe that *Aileach* is one of the few spots in Erin marked in its proper place by the geographer Ptolemy of Alexandria, who flourished in the second century, or nearly two hundred years before the time of *Frigrind*. By Ptolemy it is distinguished as a royal residence.

Aileach
mentioned
by Ptolemy.

To proceed to the next in order of importance of the great royal residences of Erin, we find in an ancient tale, called *Táin Bo Fraich*, or the carrying off the cows of *Fraech Mac Fídhaidh*, (a tale which in fact forms part of the *Táin Bo Chuailgne*), a curious instance of the existence of more than one house within the great *Rath* of *Cruachan*, the residence of the kings of Connacht.

Fraech Mac Fídhaidh was a famous warrior and chieftain: his mother, *Bé-binn*, was one of the mysterious race of the *Tuatha Dé Danann*, and by her supernatural powers, according to this tale, her son was enabled to enjoy many advantages both of person and of fortune over other young princes of this time. After some time, accordingly, he was encouraged by his mother to seek an alliance with the celebrated *Ailill* and *Medbh*, the king and queen of Connacht, by proposing for the hand of their beautiful daughter, the celebrated *Fínnabhair*, ["the fair-browed"]. So his mother supplied him with a gorgeous outfit; and *Fraech* set out for the palace of *Cruachan*, with a train of fifty young princes in his company, as well as attended by all the usual retinue which accompanied friendly progresses of this kind, such as musicians, players, huntsmen, hounds, etc. Arrived at *Cruachan*, they alight, and take their seats at the door of the royal *Rath*; a steward then comes from king *Ailill* to inquire who they were and whence they came; and he was told (the tale goes on to say) that it was *Fraech Mac Fídhaidh*; and the steward returned and informed the

king and queen: "The man is welcome", said *Ailill* and *Medbh*; "and let them all come into the lis", said *Ailill*. LECT. XIX.

"A quarter of the *Dun*", proceeds the story, "was then assigned to them. The manner of that house was this: There were seven companies in it; seven compartments from the fire to the wall, all round the house. Every compartment had a front of bronze. The whole were composed of beautifully carved red yew. Three strips of bronze were in the front of each compartment. Seven strips of bronze from the foundation of the house to the ridge. The house from this out was built of pine, [*gius*]. A covering of oak shingles was what was upon it on the outside. Sixteen windows was the number that were in it, for the purpose of looking out of it and for admitting light into it. A shutter of bronze to each window. A bar of bronze across each shutter; four times seven *ungas* of bronze was what each bar contained. *Ailill* and *Medbh*'s compartment was made altogether of bronze; and it was situated in the middle of the house, with a front of silver and gold around it. There was a silver wand at one side of it, which rose to the ridge of the house, and reached all round it from the one door to the other. Description of Rath Cruachain.

"The arms of the guests were hung up above the arms of all other persons in that house; and they sat themselves down, and were bade welcome".

Such is the description of one of the four "royal houses" which, in the heroic age of our history, that of *Ailill* and *Medbh*, (the century preceding the Christian era), are said to have stood within the ancient *Rath* of *Cruachan*.

The description of the *Craebh-Ruadh*, or house of the "Royal Branch", at *Emania*, the capital city of ancient Ulster, (as described in the Ancient Historic Tale of *Tochmarc n'Eimire*, or "the Courtship of the Lady *Emer* by *Cuchulainn*"), agrees very nearly with this description of the house at *Cruachan*; and we know that there were three great Houses at least within the circle of the great *Rath* of *Emania*, raised by queen *Macha*, more than three hundred years before the Christian era. The House of the Royal Branch.

Again, we find the same general features of a royal fort alluded to in a short description of another *Dun*, or enclosure, (preserved in the Book of Ballymote and in the Yellow Book of *Lecan*), in a romantic account of the adventures of king *Cormac Mac Airt* in the Land of Promise, or Fairy-land, of the *Gaedhils*. According to this wild story, as *Cormac* was traversing this unknown land in search of his wife, "he saw another very large, kingly *Dun*, and another palisade of bronze around it; four houses in the *Dun*. He went into the *Dun*; and he saw Description of a Dun in Fairy Land.

LECT. XIX. a very large house, with its rafters of bronze, and its wattling of silver, and its thatch of the wings of white birds; and he saw, too, a sparkling well within the *Lis*, and five streams issuing from it, and the hosts around, drinking the waters of these streams".

The same kind of enclosure called a *dun*, *rath*, or *lis*.

From these various descriptions of Tara, *Aileach*, *Cruachan*, the *Craebh Ruadh*, and the *Dun* in the Land of Promise, it will be seen that our old writers applied the terms *Rath*, *Dun*, and *Lis*, indiscriminately, to the earthen enclosure or fort within which the houses of the ancient Gaedhils stood. We have seen also that these enclosures frequently contained more than one "house"; and we know, from actual existing monuments, that the "*Rath* of the Kings" at Tara contained, besides the "Great House of the Thousands of Soldiers", at least two other remarkable edifices; though, whether they were houses or mere mounds, it remains yet to be shown with certainty. The first of these was the *Mur Tea*, or Mound of *Tea*, the wife of *Eremon*, one of the Milesian brothers who took Erin from the *Tuatha Dé Danann*. It was because *Tea* was, in accordance with her own request, buried in the rampart of this primitive "house", that the name of *Tea-Mur* (that is, *Tea's Mur*, or rampart, now Tara), was first given to the hill by the Milesians. A small mound remained still, at the time of *Cuan O'Lothchain*, about the year 1000, as the remains of this once famous mound; but all vestiges of it have now disappeared, though its situation is still pointed out as a little hill which lies to the south, between the *Foradh* and *Cormac's House*.

The *Foradh* at Tara.

There was a second and more important building within the Rath of the Kings, besides *Cormac's Great House*. This was the edifice called the *Foradh*, large remains of which still exist, adjoining the Great House of *Cormac*. This does not appear to have been a house at all, but rather, what its name implies, the mound upon which the royal residents of Tara used to sit, to enjoy the sports which were celebrated on the slopes to the west and south of it.

The house of *Credé*.

I introduced into a former Lecture⁽¹⁰⁾ a poetical description, from one of the ancient Fenian Poems, of the mansion-house of a young princess of Kerry, in the time of *Finn Mac Cumhaill*; but the subject is so appropriate to the purpose of the present Lecture, that I feel I cannot with propriety omit to notice it again here. I allude to the story of the Courtship of *Credé* and *Caél*, preserved in the Book of Lismore in the Royal Irish Academy, which contains the curious poem descriptive of the

⁽¹⁰⁾ *Lect. on the MS. Materials of Ancient Irish History*; p. 309; and APP. No. XCIV.; p. 594.

construction of the lady's mansion, as well as of the rich furniture contained within it. The following verses are those to which I especially allude: LECT. XIX.
The house of
Credé.

- “ Delightful the house in which she is,
Between men, and children, and women,
Between druids and musical performers,
Between cup-bearers and door-keepers.
- “ Between horse-boys who are not shy,
And table servants who distribute;
The command of each and all of these
Hath *Credé* the fair, the yellow-haired.
- “ It would be happy for me to be in her *dun*,
Among her soft and downy couches.
Should *Credé* deign to hear [my suit],
Happy for me would be my journey.
- “ A bowl she has whence berry-juice flows,
By which she colours her eye-brows black;
[She has] clear vessels of fermenting ale;
Cups she has, and beautiful goblets.
- “ The colour [of her *dun*] is like the colour of lime,
Within it are couches and green rushes;
Within it are silks and blue mantles;
Within it are red gold and crystal cups.
- “ Of its *grianan* [sunny chamber] the corner stones
Are all of silver and of yellow gold;
Its thatch in stripes of faultless order,
Of [birds'] wings of brown and crimson-red.
- “ Two door-posts of green I see;
Nor is its door devoid of beauty;
Of carved silver, long has it been renowned,
Is the lintel that is over its door.
- “ *Credé*'s chair is on your right hand,
The pleasantest of the pleasant it is;
All over a blaze of Alpine gold,
At the foot of the beautiful couch.
- “ A gorgeous couch in full array,
Stands directly above the chair,
It was made by [or at?] *Túllé*, in the east,
Of yellow gold and precious stones.
- “ There is another couch on your right hand,
Of gold and silver, without defect;
With curtains, with soft [pillows];
And with graceful rods of golden bronze.
- “ The household which are in her house,
To the happiest of conditions have been destined;

LECT. XIX.

The house of
Credé.

- Gray and glossy are their garments,
Twisted and fair is their flowing hair.
- "Wounded men would sink in sleep,
Tho' ever so heavily teeming with blood,
With the warbling of the fairy birds
From the eaves of her sunny *grianan*.
* * * *
- "One hundred feet are in *Credé's* house,
From the one gable to the other;
And twenty feet in measure,
There are in the breadth of its noble door.
- "Its portico with its thatch
Of the wings of birds, blue and yellow;
Its lawn in front, and its well
[Formed] of crystal and of *carmogal* [carbuncles?]
- "Four posts to every bed,
Of gold and of silver gracefully carved;
A crystal gem between every two posts;
They are no cause of unpleasantness.
- "There is a vat there of kingly bronze,
From which flows the pleasant juice of malt;
There is an apple-tree over the vat,
In the abundance of its heavy fruit".
* * * *

This poem is of especial value, inasmuch as it describes with such minuteness not only the form, size, and materials of what a poet in the earliest period of our literature would have regarded as a beautiful house, but also the nature, position, and materials of the principal articles of furniture in a mansion of those primitive times.

To return now to more general considerations:

The *Rath*-
builder and
the *Caiseal*-
builder.

It appears from our ancient authorities, that the pagan Gaedhil had two classes of professional builders: the *Rath-bhuidhé*, or *Rath*-builder, who built the *Rath*, *Dun*, and *Lis*, which were formed of earth; and the *Caisleoir*, or *Caiseal*-builder, who built the *Caiseal*, the *Cathair*, and the *Dun* when it was constructed of stone. These authorities go as far as even to preserve the names of some of the most ancient professors of both arts, not only in Erin, but even in the far east. Thus, the Book of Leinster (fol. 27, b) presents us with the following list, headed: "*Hi sunt nomina virorum componentium lapides*"; which I believe is bad Latin for, "These are the names of the men who built in stone".—"Cabbar was the *Caiseal* [i.e. stone-work] builder of Tara; *Ilian* was Solomon's *Caiseal* builder. *Canor* was Nimrod's *Caiseal* builder. *Barnib* was the *Caiseal* builder

of Jericho. *Cir* was the *Caiseal* builder of Rome. *Arann* was the *Caiseal* builder of Jerusalem. *Alen* was the *Caiseal* builder of Constantinople. *Buchur* was the *Rath* [i.e. earth-work] builder of Nimrod. *Cingdorn* was *Curoi-Mac-Daire's* stone (*Caiseal*) builder", [who built for him *Cathair Conroi*, the ruins of which may still exist, somewhere to the west of Tralee, in the county of Kerry]. *Goll-Clochair*, the son of *Bran*, it was that built *Caiseal* [Cashel], the place so-called, for *Ængus Mac Nadfraich*. *Rigrinn* [elsewhere *Frigrinn*] was the stone (*caiseal*) builder of *Aileach*, assisted by *Gablan* the son of *U-Gairbh*. *Traighlethan* was the *Rath*-builder of Tara. *Blocc*, son of *Blar*, was the *Rath*-builder of *Cruachan*. *Blancé*, son of *Dalran*, was the *Rath*-builder of *Emania*. *Balar*, the son of *Buaraineach*, was the *Rath*-builder of *Breas* [the king of the *Tuatha Dé Danann*], and who built for him *Rath-Breisi*, in Connacht. *Crichel*, the son of *Dubhchluithé*, was the *Rath*-builder of *Alinn*" (in Leinster). *Dubhaltach Mac Firbissigh*, commonly called Dudley Mac Firbis, the last great antiquary of that celebrated Connacht family, has preserved a copy of this list of builders, in prose and verse, with some slight differences, in the preface to his great genealogical work, compiled in the year 1650.⁽¹¹⁾

LECT. XIX.

The Rath-builder and the Caiseal-builder.

(11) "Here", he says, "are the names of some of the masons (or builders) who are called the masons (or builders) of the chief stone buildings.—

"*Alian* was Solomon's *Caiseal*-builder. *Cabur* was the *Caiseal*-builder of *Temair*. *Barnib* was the *Caiseal*-builder of Jericho. *Bacus* was the *Rath*-builder of Nimrod. *Cingdorn* was *Curoi Mac Daire's* *Caiseal*-builder. *Cir* was the *Caiseal*-builder of Rome. *Arann* was the *Caiseal*-builder of Jerusalem. *Oilen* was the *Caiseal*-builder of Constantinople. *Bolc*, the son of *Blar*, was the *Rath*-builder of *Cruachan*. *Goll of Clochar* [now Manister, in the county of Limerick] was the *Caiseal*-builder of *Nadfraech* [who founded the first stone building at the place still called Cashel]. *Casruba* was the *Caiseal*-builder of *Ailinn*. *Ringin*, or *Rigrin*, and *Gabhlán* the son of *U-Gairbh*, or *Garbhan* the son of *U-Gairbh*, were the two *Caiseal*-builders of *Aileach* [near Derry]. *Troighlethan* was the *Rath*-builder of *Temair*. *Bainché* or *Bailchné*, the son of *Dobhru*, was the *Rath*-builder of *Emania*. *Balur*, the son of *Buan-lamhach*, was the *Rath*-builder of *Rath-Breisi* [in Connacht]. *Crichel*, the son of *Dubh-chruit*, was the *Rath*-builder of the *Rath of Ailinn*" [in Leinster].

"And these", he continues, "were the chief stone-builders, as the poet says:—

"*Ailian* with Solomon of the hosts,
A beautiful, noble *Caiseal*-builder;
With Nimrod, as graceful builder,
Caur it was that built a *Caiseal*.
"*Barnab* in his own good time,
Was the *Caiseal*-builder of Jericho's land;
Rome took *Cir*,—graceful was his chisel;
Arann was the mason of Jerusalem.

"In Constantinople, with activity,
Cleothor was powerful in his art;
With Nimrod, without fear of weakness,
Bacus the noble was *Rath*-builder.
"*Curoi's* *Caiseal*-builder was gifted
Cingdorn;
With the son of *Natfraech* was
Goll of Clochar;
Casruba was the priceless *Caiseal*-builder,

LECT. XIX.

Mac Firbis
on stone
building in
ancient
Erinn.

Mac Firbis, in answer to those who would deny the existence of stone-building in ancient Erinn, offers some fair remarks, from which I quote the following passages:

"It is only because lime-cast walls are not seen standing in the place in which they were erected a thousand and a half, or two thousand, or three thousand and more years since, what it is no wonder should not be; for, shorter than that is the time in which the ground grows over buildings when they are once ruined, or when they fall down of themselves with age. In proof of this, I have myself seen within (the last) sixteen years, many lofty lime-cast castles, built of limestone; and at this day, (having fallen) there remains of them but a mound of earth; and hardly could a person ignorant of their former existence, know that there had been buildings there at all. Let this, and the works that were raised hundreds and thousands of years ago, be put together [compared], and it will be no wonder, were it not for the firmness of the old work over the work of these times, if a stone or an elevation of earth can be recognized in their place. But such is not the case, for such is the durability of the ancient work, that there are great royal *raths* and *lisses* in abundance throughout Erinn; in which there are many hewn, smooth stones, and cellars or apartments, under ground, within their enclosures, such as *Rath Maileatha*, at Castle Connor, Bally-O'Dowda in *Tir Fhiachrach*, on the brink of the [river] *Muaidhe* [Moy]. There are nine smooth stone cellars under the mound of this rath; and I have been within in it, and I think it is one of the oldest raths in Erinn; and the height of its walls would be a good height for a cow-keep".

I make this quotation from Mac Firbis only for what it is worth; for he does not absolutely assert that the masonry con-

Who used to have great stone-
hewing hatchets.

"The two *Caiseal* builders of armed
Aileach,
Rigru and *Garbhan* son of *U-*
Gairbh;
Troiglethan, an hereditary beauti-
ful builder,

Was the *Rath*-builder of the strong
king of *Temair*.

"*Bolc* the son of *Blar*, from sweet
Ath-Blair,

Was the *Rath*-builder of the circu-
lar *Cruachan*;

Bainché the gifted, from *Bearbha*,

Was the *Rath*-builder of the noble
king of *Emania*.

"*Balur*, of whom it was worthy,
It was that formed the strong
Rath-Breisé;
Cricel the son of *Dubhraith*, with-
out reproach,

Was the acute builder of *Aillinn*.

"May the high and happy heavens
Be given to *Domhnall*, the son of
Flanncan,

Who has composed a poem, no in-
direct numbers,

From *Ailian* down to *Aillinn*.

[*Ailian*"].

I have not been able to obtain any other reference to *Domhnall*, the son of *Flanncan*, the author of this poem; but I am satisfied the poem as it stands is as old as the tenth century.

tained lime and mortar; and there can be no denial of the existence of stone forts in this country from the earliest times, as evidenced not only by our oldest historical records and traditions, but by the very great number of them of the remotest antiquity, which still remain in wonderful preservation.

The following extract from a large fragment of a curious and very ancient tale, preserved in the *Leabhar na h-Uidhre* (R.I.A.), will tend to explain more closely the actual mode of building, and the materials of those ancient houses of which I have been speaking. The story is referred to a remote period in Irish History; and the substance of it may be told in a few words.

In the time of *Conchobar Mac Nessa*, the celebrated king of Ulster, who was contemporary of our Saviour, there lived in Ulster a famous satirist, called *Bricrind Nemh-thenga*, or "*Bricrind of the Poisoned Tongue*", (from whom *Loch-Bricrend*, now called *Loch-Brickland*, in the county of Down, derives its name). *Bricrind* was a constant guest at the court of King *Conchobar*, at *Emania*; where it may well be supposed the purchase of silence from his bitter tongue brought him many a gift from a people always, even to this day, peculiarly sensitive to the shafts of satire. This *Bricrind* once proposed to himself to prepare a great feast for the king, the knights of the Royal Branch, and the other nobles of Ulster, and their wives; not, however, out of gratitude or hospitality, but simply to gratify his mere love of mischief, and to work up a serious quarrel, if possible, by exciting such a spirit of envy and jealousy among the ladies, as would draw their husbands into war with one another. In the very commencement of the tale, in which these scenes are related, occurs a passage which I may translate directly from the original, because it bears at once on our present subject.

Story of the
Feast of
Bricrind:

"*Bricrind of the Poisoned Tongue* had a great feast for *Conchobar Mac Nessa*, and for all the Ultonians. A full year was he preparing for the feast. There was built by him, in the meantime, a magnificent house in which to serve up the feast. This house was built by *Bricrind* at *Dun-Rudhraidhe*, [probably the exact place now called Dundrum, in the county of Down], in likeness to [the house of] the Royal Branch at *Emain-Macha*, (or *Emania*), except alone that his house excelled in material and art, in beauty and gracefulness, in pillars and facings, in emblazonments and brilliancy, in extent and variety, in porticoes and in doors, all the houses of its time.

"The plan upon which this house was built was on the plan of the *Teuch-Midhchuarta*, [i.e. the great Banqueting House of

plan of his
house;

LECT. XIX.

Tara]. [There were] nine couches in it from the fire to the wall: Thirty feet was the height of every gold-gilt bronze front of them all. There was a kingly couch built for *Conchobar* [the king] in the front part of that kingly house, above all the other couches of the house; [and it was] inlaid with carbuncles, and other brilliants besides, and emblazoned with gold, and silver, and carbuncles, and the finest colours of all countries; so that day and night were the same in it. The twelve couches of the twelve heroes of Ulster were built around it. The style of the work, and the material, were equally ponderous. Six horses were [employed] to draw home [from the wood] every post; and [it required] seven of the strong men of Ulster to entwine (or set) every rod; and thirty builders of the chief builders of Erin were [engaged], in the building and the ordering of it.

his *grianan*
or sun-
house;

“There was a *grianan* (or sun-house) built by *Bricrind* for himself, on a range with the couches of *Conchobar* and the heroes of Ulster. That *grianan* was built with carvings and ornaments of admirable variety; and windows of glass were set in it on all sides. There was one of these windows set over his own couch; so that he could see the state of the entire of the great house before him from his couch; [he built this] because he well knew that the [great chiefs of the] Ultonians would not admit him [to feast] into the [same] house [with them].

“Now, when *Bricrind* had finished his great house, and his *grianan*, and furnished both with coverlets and beds and pillows, as well as with a full supply of ale and of food, and when he saw that there was nothing whatever in which it was deficient, of the furniture and the materials of the feast, then he went forth until he arrived at *Emain-Macha*, to invite *Conchobar*, and the nobles of the men of Ulster along with him.

his invitation
to *Conchobar*
and the Ultonians;

“This was the way, now, on which the Ultonians held a fair at *Emain-Macha*. He receives welcome there, and he sat at *Conchobar*’s shoulder; and then he addressed *Conchobar* and the Ultonians: ‘Come with me’, said he, ‘to accept a banquet with me’. ‘I am well pleased’, said *Conchobar*, ‘if the Ultonians are pleased’. But *Fergus Mac Róigh*, and the nobles of Ulster answered, and said: ‘We shall not go’, said they, ‘because our dead would be more numerous than our living, after we should be set at variance by *Bricrind*, if we were to go to partake of his banquet’. ‘That will be worse for ye, then, indeed’, said he, ‘which I shall do to ye if ye do not come with me’. ‘What is it thou wilt do then?’ said *Conchobar*, ‘if they do not go with thee?’ [They then argue for some time; and at last:] ‘It is better for us to go’, said *Fergus Mac*

Róigh; 'what he has said he will verify', said he. But as a LECT. XIX precaution against his subtle tongue, *Sencha* the son of *Ailill*, the chief poet of Ulster, advised them: 'Since', said he, 'there is an objection to going with *Bricrind*, exact securities from him; and place eight swordsmen around him for the purpose of conveying him out of the house when he has shown them the feast'. So *Furbaidé Ferbeann*, the son of [king] *Conchobar*, went with this message, and told *Bricrind*. 'I am well pleased', said *Bricrind*, 'to act accordingly'. So the Ultonians went forth from *Emain-Macha*; each division with his king; each battalion with its chief; and each company with its leader".

The story goes on to describe how, on the way, *Bricrind* he sows
dissension
among the
women; contrived to sow jealousies among all the principal champions, by flattering each separately at the expense of the others; so that, when they took their places in the banqueting house, he could see from his *grianan* that they were soon almost at daggers drawn. It then proceeds.

"It happened just to his desire, that, at this very time, *Fedelm Noí-chridhé*, [i.e. "the Ever-blooming *Fedelm*"] the wife of *Laeghairé Buadhach*, was leaving the house with fifty of her attendant women, to take the cool air outside for a while; and *Bricrind* accosted her, and said.—'Well done this night, thou wife of *Laeghairé Buadhach*; it is no nickname to call thee *Fedelm* the ever-blooming, because of the excellence of thy shape, and because of thy intelligence, and because of thy family. *Conchobar*, the king of the chief province of Erin, is thy father, and *Laeghairé Buadhach* thy husband. Now I would not think it too much for thee that none of the women of Ulster should come before thee into the banqueting house; but that it should be after thy heels that the whole band of the women of Ulster should come, [and I say to thee that] if it be thou that shalt be the first to enter the house this night, thou shalt be queen over all the other women of Ulster'. *Fedelm* went forth then as far as three ridges out from the house.

"Immediately after, came out *Lendabair*, the daughter of *Eoghan Mac Duirtheacht* [king of Farney], and wife of *Conall Cearnach* [the great champion]; and *Bricrind* addressed her, and said.—'Well done, *Lendabair*', said he; 'it is no nickname to call thee *Lendabair*, [i.e. the Favourite], because thou art the beloved and desired of the men of the whole world, for the splendour and lustre [of thy beauty]. As far as thy husband excels the warriors of the world in beauty and valour, thou excellest the women of Ulster'. And so, though much of flattering praise he had bestowed upon *Fedelm*, he lavished twice as much upon *Lendabair*.

LECT. XIX.

he sows
dissension
among the
women;

“*Emer*, *Cuchulainn*’s wife, came out next.—‘A safe journey to thee, O *Emer*, daughter of *Forgall Manach*’, said *Bricind*: ‘thou wife of the best man in Erin: *Emer* of the beautiful hair. The kings and the princes of Erin are at enmity about thee. As far as the sun excels the stars of heaven, so far dost thou excel the women of the whole world, in face, and in shape, and in family, in youth and in lustre, in fame and in dignity, and in eloquence’. So, though great the flattering praise bestowed on the other women, he lavished twice as much upon *Emer*.

“The three women moved on then till they reached the same place, that is, three ridges from the house; and none of them knew that the other had been spoken to by *Bricind*. They returned to the house then. They passed over the first ridge with a quiet, graceful, dignified carriage; hardly did any one of them put one foot beyond another. In the second ridge their steps were closer and quicker. The ridge nearest to the house [in getting over it] each woman sought to forcibly take the lead of her companions; and they even took up their dresses to the calves of their legs, vying with each other who should enter the house first; because what *Bricind* said to each, unknown to the others, was, that she who should first enter the house should be queen of the whole province. And such was the noise they made in their contest to enter the kingly house, that it was like the rush of fifty chariots arriving there; so that they shook the whole kingly house, and the champions started up for their arms, each striking his face against the other throughout the house.

“‘Stop’, said *Sencha*, [the judge], ‘they are not foes that have come there; but it is *Bricind* that has raised a contest between the women since they have gone out. I swear by the oaths of my territory’, said he, ‘that if the house is not closed against them, their dead will be more numerous than their living’. So the door-keepers shut the door immediately. But *Emer*, the daughter of *Forgall Manach* and wife of *Cuchulainn*, advanced in speed before the other women, and put her back to the door, and hurled the door-keepers from it before the other women came up. Then their husbands stood up in the house, each of them anxious to open the door before his wife, that his own wife should so be the first to enter the house. ‘This will be an evil night’, said *Conchobar* the king. Then he struck his silver pin against the bronze post of his couch; and all immediately took their seats. ‘Be quiet’, said *Sencha* [the judge]; ‘it is not a battle with arms that shall prevail here, but a battle of words’. Each woman then put herself under the protection

of her husband outside: and it was then they delivered those speeches which are called by the poets the *Briatharchath Ban Uladh*, the 'battle-speeches of the women of Ulster'".

LECT. XIX.

the *Briatharchath Ban Uladh*;

We must for the present pass over these long-celebrated speeches, remarkable though they are in point of mere language, as examples of the copiousness and delicacy of the ancient Gaelic tongue in terms of laudation, such as these three princesses of Ulster lavished on their husbands on this occasion.

At the conclusion of the harangues, the champions *Laeghairé Buadhach* and *Conall Cearnach* rushed suddenly at the wooden wall of the house, and, knocking a plank out of it, brought in their wives. Not so *Cuchulainn*; "he raised up", the story tells us, "that part of the house which was opposite his couch, so that the stars of heaven were visible from beneath the wall; and it was through this opening that his wife came in to him". And the tale goes on to say that, "*Cuchulainn* then let the house fall down suddenly again, so that he shook the whole fabric, and laid *Bricrind's grianan* prostrate on the ground, so that *Bricrind* himself and his wife were cast into the mire, among the dogs. Then *Bricrind* harangued the Ultonians, and conjured them to restore his house to its original position, as it still remained inclined to one side. And all the champions of the Ultonians united their strength and exerted themselves to restore the balance of the house, but without effect". They then begged of *Cuchulainn* to try his own strength on it, which he did, and alone restored the house to its perpendicular.

This is an extravagant tale in form; and a great part of it may at first sight appear somewhat irrelevant to the purpose of this Lecture. It was proper, however, to give so much at least of the story as to explain the occasion of the singular performance attributed, in the exaggerated language of the poet, to the hero *Cuchulainn*, who fills completely the part of Hercules in our ancient tales. And it happens that none of the other great houses already mentioned have been described, in some respects, with the same minuteness as to form, material, preparation for building, furniture, and internal arrangement, as this celebrated house and *grianan* of *Bricrind*. For instance: we are told that there were six horses to carry home every post or plank of the walls; that it took seven of the stoutest men in Ulster to weave or interlace between the upright posts, each of the stout rods which, like basket-work, filled up the space between these posts; and there were thirty builders or carpenters besides. The rods thus used were, I believe, uniformly of hazle, perhaps because that was the smoothest of all the forest

Bricrind's
house was
made of
wicker-
work.

LECT. XIX. trees. Again, we are told, that this house was supplied with glass windows; and that it was supplied, as well as *Bricrind's* own *grianan*, with coverlets, beds, and pillows. And we learn that the panels and posts of these beds or couches, (for they answered both purposes,) were gorgeously adorned and emblazoned. So that, making due allowance for the poetry of the description, this house of *Bricrind* must have been an elegant, as well as a commodious building; and though we must not take the description as representing more than the poet's ideal of what he would have regarded as a splendid house in his own time, still there can be no doubt but that such edifices as that described, were in their main characteristics the prevailing form of house in ancient times in this country; and in fact the use of the wooden basket-work building, with its decorations, came down, as we shall soon see, to a comparatively late period of our history.⁽¹⁰⁾

[⁽¹⁰⁾ See INTRODUCTION on the similar houses of the Gauls and the illustrations from the Colonne Antonine in the Louvre, Figs. 54, 55.]

LECTURE XX.

[Delivered 12th July, 1859.]

(VII.) OF BUILDINGS, FURNITURE, ETC.; (continued). The descriptions of buildings in our ancient MSS., even when poetical in form, and not strictly accurate as to date, are still valuable for the object of these lectures. Veracity of the evidence respecting the "Great Banqueting Hall" of Tara in the time of *Cormac Mac Airt*, as given by Dr. Petrie; no record of the changes which took place at Tara subsequent to that time. Residences of the monarchs of Erin after the desertion of Tara. Desertion of other celebrated royal residences,—*Emania*, *Cruachan*, etc. Division of the people into classes; this division did not impose perpetuity of caste; increase of wealth enabled a man to pass from one rank to another; crime alone barred this advancement; the qualifications as to furniture and houses of the several classes of *Airés* or landholders; fines for injury to the house of the *Airé Reiré Breithe*; of the *Airé Desa*; of the *Airé-Ard*; of the *Airé Forgaill*; of the king of a territory. Law against damage or disfigurement of buildings and furniture: of the house of a *Bo-Airé*; of the house of an *Airé-Desa*; of the house of an *Airé-Tuise*; of the house of an *Airé-Ard*. Law directing the provision to be made for aged men. Shape of houses in ancient Erin; construction of the round house; reference to the building of such a house in an Irish life of St. *Colman Ela*; a similar story told of St. *Cumin Fada*. No instance recorded of an ecclesiastical edifice built of wicker work; two instances of the building of oratories of wood;—story of the oratory of St. *Moling*; quatrain of *Rumand Mac Colman* on the oratory of *Rethan Ua Suanaigh*; account of *Rumand* writing a poem for the *Galls* of Dublin; he carries his wealth to *Cill Belaigh*; statement of seven streets of *Galls* or foreigners at that place; importance of the account of *Rumand*.

It is of very little moment to the history of the country whether the descriptions, preserved in our ancient manuscripts, of the "Great Houses" of the Royal Branch, of *Emania*, in Ulster; of the "Great House" into which *Fraech*, the son of *Fidhbadh*, was ushered with his followers, at *Cruachan*, in Connacht; or of the "Great House" which *Bricrind* built at *Rath Rudhraidhé*, in Ulster (all these accounts referring to the period of the Incarnation), be strictly correct in all their dates, or tinged with somewhat of the story-teller's exaggeration. The imagination of writers say of the fourth, fifth, and sixth centuries must have been grounded, at least, on what they were accustomed to see about them; and they must have described (be it indeed with some colouring as to accessories) merely that state of things which still continued in vivid recollection, if not in actual existence, in their time. In this way even the most poetic accounts are important to history; just as those of Homer are so with reference to similar matters, although mixed up with so much of the fabulous and the impossible in action.

LECT XX.

As to the character of the "Great House of the Thousands of Soldiers", and the Great Banqueting House at Tara, in the time of *Cormac Mac Airt* (that is, in the middle of the third century), and in the reign of *Laeghairé Mac Neill* (that is, at the time of the coming of Saint Patrick in the fifth century), no candid reader will for a moment refuse credence to the evidences of them published by Dr. Petrie in his admirable Essay on the History and Antiquities of Tara Hill, at least to the extent to which their probable veracity is measured by that thoughtful and most cautious writer.

Of the changes or improvements, if any, in the mansions of Tara, between the death of *Laeghairé Mac Neill* and its total desertion as a royal residence and seat of the central government of the kingdom (about the middle of the sixth century), no record has come down to us, as far as I know. Neither have we any account, that I have seen, of the style or particular character of the dwellings of the monarchs, or of the provincial kings of Erin, who succeeded *Diarmait*, the son of *Fergus Cerrbhóil*, the last occupier of the Great House of Tara, down to the final overthrow of the monarchy in the twelfth century. For, after the desertion of the ancient seat of the supreme royalty, each of the succeeding monarchs fixed his residence in some part of his own provincial territories; so, the *Clann Colmain*, or Southern *Ui-Neill*, who were the hereditary princes of Tara and Meath, and who subsequently took the name of *O'Maelsheachlainn*, had their chief seat at *Dun-na-Sciath*, on the bank of *Loch Aininn* (now called Loch Ennel, near Mullingar, in Westmeath); whilst the northern *Ui-Neill*, subsequently represented by the O'Neills, whenever they succeeded to the monarchy, held their court and residence at the ancient provincial palace of *Aileach*, near Derry, of which mention was made in the last Lecture; and when *Brian Borumha* came to the supreme throne in the year 1002, he continued to reside at the celebrated *Ceann-Coradh* (a name which signifies literally, the "Head of the Weir", at the place now called Killaloe, in the county of Clare), a place about a mile south by east from *Grianan-Lachtna*, near *Craig-Liath*, the once noble residence of his great-grandfather *Lachtna*, some traces of which even still remain.

So also, when *Torloch Mór O'Connor*, and his son *Rudhraidhe* after him, became monarchs, in the first part of the twelfth century, they had their residence on the bank of *Loch En* (a place now represented, I believe, by the castle of Roscommon). This is sufficiently shown in the Annals of the Four Masters, at the year 1225. For, it appears that, in that

Residences
of the
monarchs of
Erinn after
the desertion
of Tara.

year, Hugh O'Connor having succeeded his father, *Cathal Cradhb-dearg* (i.e. "of the Red Hand"), in the kingship, dispossessed an important chief, named *Donn-óg Mac Erachtaigh*, of his lands; that *Mac Erachtaigh* invited O'Neill to his assistance against his own king; and that the latter proceeded to Athlone, in the neighbourhood of which he remained two nights, and totally plundered *Loch En*, from whence, we are informed, he carried off O'Connor's jewels. It seems, however, that this place was abandoned afterwards by the O'Conors; as I find, from two contemporaneous poems in my own possession, that *Aedh*, the son of *Eoghan O'Connor*, removed their residence from *Loch En* to *Cluain Fraich* (a place near Strokes-town, in the same county), where he built a residence, in the year 1309. It is in description and praise of this new palace of *Cluain Fraich* that the two poems to which I allude (and to which I shall have occasion to refer again) were written.

It appears from an ancient poem, also in my possession, that *Emania* ceased to be the royal residence of the kings of Ulster after the death of *Ferghus Fogha*, in the year 331; *Cruachan*, to be the residence of the kings of Connacht, after the death of *Raghallach* in 645; *Caiseal* (Cashel), to be the residence of the kings of Munster, after the death of *Cormac Mac Cuilennáin* in 903; *Nás* [now Naas], the residence of the kings of Leinster, after the death of *Cearbhall*, son of *Muiregan*, in 904; and *Aileach*, to be the residence of the kings of Ulster of the *Ui-Neill* line, after the death of *Muircheartach*, the son of *Niall Glun-dubh*, who was killed in a battle with the Danes, at *Ath Firdiadh* (now Ardee), in the year 941. The poem in which these facts are preserved, was written about A.D. 1620, by *Eochaidh O'h-Eoghusa*, for the revived castle of Mac-Dermot's Rock, of *Loch Cé*.

Emania,
Cruachan,
etc., also
deserted.

Having disposed, so far, of our reference to special buildings and residences of the higher classes, in the more ancient time, we proceed now to the consideration of the dwellings of the less exalted classes, the arrangements of which were, in some respects, regulated by law according to the rank of the owner.

The people in ancient Erin were divided, as I explained on a former occasion,⁽¹⁾ into several classes; those who had no land nor dwellings; those who had land at rent not amounting to the value of that number of cows which was required to support the rank of a cow-chief, or rich grazier; those who had the required quantity of land to entitle them to that rank; and the degrees of that rank itself, in accordance with the increased number of cows or their grazing; and lastly, those who inherited

Division of
the people
into classes;

⁽¹⁾ See Lect. ii., ante, vol. i. p. 33 et seq. [See also Appendix for the entire of the fragment of the *Crith Gabhlach* referred to in Lect. ii.]

LECT. XX

or otherwise obtained any quantity of land for an absolute estate; and of whom, again, there were three ranks.

The general name for a man of any one of these classes was *Airé*, or *Flaith*, that is, something like our landlord; a term which may be applied at the present day to a man who lets ten acres of land, as well as to the man who lets ten thousand.

this division
did not
impose
perpetuity
of caste.

The law did not impose perpetuity of caste upon any of those ranks, but left it open for them to ascend still higher in the scale of social dignity, should the prudence or industry of any man, or any of the chances of life, enable him to acquire more land and cattle; provided only that his moral status in society was not impeachable, this being always deemed essential by the social law of the country. Thus, no perjurer, no thief, no receiver of stolen property, no absconder from his lawful debts, no murderer, no homicide, no unlawful or unnecessary wounder of another, could ever legally rise in the scale of society, until he had made full and ample satisfaction, according to law, for his misdeeds. All the professors of the mechanical arts were eligible to rise in rank in the same manner, under the same conditions.

Of the furni-
ture and
houses of
the several
classes of
Airés:—

I have already in a former Lecture explained from the ancient laws the nature of the different ranks of the *Airés*, or landholders, and the qualification of each rank in point of wealth.⁽¹²⁾ I shall only here repeat so much of the laws respecting the different classes of society, as regards the size, the furniture, and the appointments of the houses allowed to or required to be kept by each of them, according to his rank; because these laws contain much important information as to our immediate subject.

of the *Og*
Airé;

1st, The *Og Airé*, or Young *Airé*. He was required to have a fourth part in a ploughing apparatus, namely, an ox, a sock (or plough-share), a goad, and head-gear for the control of the ox. He had a share in a kiln; a share in a mill; a share in a barn; and an exclusive cooking-caldron. His house was ordained to be nineteen feet long, and his kitchen, or store room, thirteen feet.

of the *Bo*
Airé;

2nd, The *Aitheach ar Athrebha*, or *Bo-Airé*, who succeeded his father. He counted his stock by tens: he had ten cows, ten pigs, ten sheep, and a fourth part of a ploughing machine, namely, an ox, a sock, and a goad, and head-gear for control. He had a house twenty feet long, and a store room of fourteen feet.

of the *Bo*
Airé
Febhsa;

3rd, The *Bo-Airé Febhsa*, or Best Cow-keeper. He had the land of four times seven *Cumhals*: his dwelling house measured

⁽¹²⁾ *Ubi supra*, p. 35.

twenty-seven feet, and his store room fifteen feet; he had also a share in a mill, in which his family and his refection-companies ground their corn; he had a kiln, a barn, a sheep-house, a cow-house, a calf-house, and a pig-sty; and he had within the enclosure of his dwelling-house six ridges of onions, and one or more of leeks [etc.].

LECT. XX.

4th, The *Bo-Airé Gensa*, or Chaste Cow-keeper. The furniture of his house (the dimensions of which are not given) included a large caldron, with its hooks and its bars; a vat for brewing ale; and an ordinary working boiler, with minor vessels; as well as spits, and flesh-forks; kneading-troughs, and skins (to sift meal and flour on); a washing-trough, and a "head-bathing basin"; tubs; candlesticks; knives (or hooks), for cutting or reaping rushes; a rope; an adze; an auger; a saw; shears; a forest-axe, for cutting every quarter's fire-wood;—every item of these without borrowing; and a grinding-stone; a billet-hook; a dagger for slaughtering cattle; perpetual fire, and a candle in a candlestick, without fail [i.e. he was bound to keep a fire always kindled, and lights in the evening]; and perfect ploughing apparatus, with all its necessary works.

of the *Bo Airé Gensa*;

5th, The *Airé Reiré Breithé*, or the Judgment-distributing Cow-keeper. He had seven houses; namely, a kiln, a barn, a mill (that is a share in it) for his grinding purposes; a dwelling-house of twenty-seven feet in length, with a store room of twelve feet; a pig-sty; a calf-house; and a sheep-house.

of the *Airé Reiré Breithé*;

The fines appointed by law for injury to the house or furniture of a man of this class, may also be quoted as recording some further particulars, thus.—He was entitled to five *sed*s, [the *sed* was sometimes a calf, and sometimes a heifer, or a cow], for a person climbing over the *lis* (or rampart of his house), without his leave; but it was lawful to open its gate from without. Five *sed*s for opening the door of his house without consent; a cow for spying into it; a calf for taking a handful of its thatch off; a year-old calf for two (handfuls); a two-year-old heifer, for an armful; a three-year-old heifer (not bulled), for half a bundle; a cow for a whole bundle, as well as restitution of the straw; five *sed*s for entering his house or his cow-house by breaking the doors; a calf for breaking the withe (of the door) below; a yearling for breaking the withe above; a heifer for breaking a wattle below; an older heifer for breaking a wattle above [that is, should the cow-house door be fastened by a wattle or bar, and not by a twig or gad, below and above]; a yearling for disfiguring the door-posts of the front of his house; a calf for the door-posts of the back of his house. The seventh part of the price of honour of every rank

fines for injury to the house or furniture of the fifth class of *Airé*;

LECT. XX. is paid for stealing anything out of his lawn (or green); a calf for disfiguring the lintel of his back door; a yearling for the lintel of his front door; for stripping his couch, if it be a lock (of hair) from its pillow, two pillows are to be paid for it; if it be a lock from the part on which he sits, two skins are to be paid; if it be a lock from the foot, a pair of shoes are to be paid.

From these extracts we may form some idea of the style of the establishment of what, in old times, was looked upon as a farmer or landholder of the middle rank; but there is very much more connected with his position, privileges, and liabilities, too minute to be introduced into a lecture of this kind, and too technical to be understood without explanatory notes, which would lead us too far from our immediate object. All this information, however, will appear in the forthcoming publications of the Brehon Law Commissioners.

of the *Airé-Désa*;

6th, The next *Airé*, or landlord, was the *Airé-Désa*; that is, an *Airé* who possessed *Dés*, or free land derived from his father and grandfather. Of this class of *Airés* there were four ranks, of which the simple *Airé-Désa* was the lowest. The dwelling house of the *Airé-Désa* was twenty-seven feet long, with a proper store house; it was to have eight beds, with their furniture in it, as well as vats and caldrons, and the other vessels becoming the house of an *Airé*, together with keeves.

of the *Airé-Ard*;

7th, The *Airé-Ard*, or High *Airé*, was so called because he was higher than the simple *Airé-Désa*, and took precedence of him. His dwelling house was to be twenty-nine feet in length; his store house nineteen feet. Eight beds were to be in the dwelling house, with their full furniture, befitting the house of an *Airé-Tuisé*, with six *brothrachs* (or couches), with their proper furniture of pillows, and (stuffed) skins for sitting upon: he was also to have proper stands (or racks) in the house, furnished with vessels of yew of various sizes, and iron ones for different kinds of work; and bronze vessels, with a (bronze) boiler, in which would fit a cow, and a pig in bacon, etc.

of the *Airé-Forgaill*;

8th, The *Airé-Forgaill*, the third of this rank of *Airés*, so called because his evidence is good against all those before enumerated, wherever he undertakes to deny a charge; because his qualifications are higher than those of his fellows, as thirty feet was to be the length of his dwelling house, and twenty that of his store house. The furniture of his house was of the highest order.

of the king of a territory.

9th, From those intermediate ranks of society we pass to the king of a territory or province. And the proper establishment for a king who is constantly resident at the head of his

people (or territory) was as follows. Seven score feet of properly measured feet is the measure of his *dun* (or circular fort) each way; seven feet is the thickness of its mound at top; twelve feet at its base. He is a king only when his *dun* is surrounded with *drechtá giallúna*, that is, with a trench made by his own tenants. Twelve feet is the breadth of its mouth and its depth; and it is as long as the *dun*. Thirty feet is its length at the outside. Clerics are to bless his house; and every one who damages it is to pay a cart load of wattles, and a cart load of rushes by way of fine.

Such were, shortly, as indicated by the laws, the different classes of private houses in ancient Erin, as distinguished from those great edifices of which I spoke in the last Lecture. But the Laws contain many passages in which still more minute details concerning the arrangement of personal residences are happily preserved to us.

There is one chapter, or version, in particular, of the special law against damage or disfigurement of buildings and furniture, preserved in another part of the ancient code, which is so curious and precise, that I think it will not be deemed an unnecessary repetition of some part of what has been already said on the subject. This law was specially intended to punish disfigurement by scratching or cutting the door-posts, the columns, and the fronts and heads of beds and couches. It runs as follows.—

Law against
damage of
houses and
furniture:—

“The house of a *Bo-Airé* (or Cow-chief). To disfigure its south door-post, a sheep is paid for it; a lamb for its north door-post: why is the south side more noble? Answer. Because it is it that is in the view of the good man [of the house], who always sits in the north end (or part) of the house: because that is the part in which the good man always sits. Its lintel: a sheep for disfiguring its front; a lamb for the back (or inside). The incasement of his bed (or his couch): a *dairt* [i.e. yearling calf] for it in front; a sheep for the back.

of a *Bo-Airé*;

“The house of an *Airé-Déasa*. For cutting its south door-post, there is a *dairt* (or yearling,) paid; a sheep for the northern post. The door of this house receives the finish of a Gaulish axe (*Gaill biail*), and carving (*aurscartadh*). To disfigure (or cut) its south door-post, so as to render it useless, there is a cow paid for it; and a heifer for the other post (at the back of the house); and restitution, [that is, posts in place of them]. It is the same that is paid for its lintel, and the fronts of his beds, (and couches) receive the finish of a channel-plane (*rungein*): should they be disfigured in front, there is a cow paid; and an heifer for the back. If they be disfigured so as to be rendered

of an *Airé-Déasa*;

LECT. XX. useless, there are five *seids*, that is, a cow and a heifer, paid for the front, and restitution [of the posts]; a cow only for the back.

of an *Airé-Tuisé*;

“The house of an *Airé-Tuisé*. Both its doors receive the finish of a channel plane (*rungein*) and carving (*aurscartadh*). For disfiguring its south door-post there is a cow paid; and a heifer for the northern. The same is paid for its lintel. For disfiguring the front of his bed (or couch), five *seids*, or a cow and an heifer, are paid; and a cow for the backs. For disfiguring it till it is rendered useless, there is half a *cumhal*, or a cow and an half, paid for the front; and five *seids*, or a cow and an heifer, paid for the back.

of an *Airé-Ard*.

“The house of an *Airé-Ard*. Its door-posts and the sides of its beds receive the finish of a diversifying plane (*rungein*); and the carvings on his bed must be of the best kind that can be found in any house. For its disfigurement in its southern door-posts, five *seids*, or a cow and a heifer, are paid; a cow for the northern posts. It is the same for its lintel. For disfigurement of the sides of its beds from the front, there is half a *cumhal*, or a cow and a-half, paid; five *seids*, or a cow and a heifer, for the back; for its disfigurement till it is rendered useless, there is a *cumhal*, or three cows, paid for the front, and half a *cumhal* for the back”, [etc.].

These regulations contain abundant evidences of the amount of ornament and workmanship bestowed upon our domestic architecture and furniture in the earliest times.

And here, before we pass from the special subject of the houses ordered by law to be kept by particular classes of men, and for particular purposes, let me make one more extract. It is one not merely useful in connection with my immediate subject (as affording yet some further information as to the nature of the construction and furniture of ancient dwelling-houses), but interesting as a very curious instance of the care for the welfare of the people which so very strongly marks the code of our ancestors. It proves that even two thousand years ago, the legislators of ancient Erin did not forget to make provision for those of the population who through age or infirmity were no longer able to take care of themselves, by working for their subsistence upon their share of the tribe-land. The article of law in question is that which prescribes directions for the houses in which “superannuated men” were to be provided with the means of comfortable existence, and is as follows:

Law directing provision for the aged.

“The special law of a superannuated man’s rent, that is, a man who has fallen into old age. He has a foster-child to whom he says: ‘Go from me to my family, and tell them that they shall

maintain me'. They come to him; and they say unto him: LECT. XX.
 'What rent [or maintenance] shall we give thee? How many items of maintenance are allowed by the law?' Answer. Three: maintenance in food, maintenance in attendance, maintenance of milk. The maintenance in food is, half a *bairghin* (or cake) of wheaten meal, with salt; and a vessel of sour milk. The maintenance of attendance is, to wash his body every twentieth night, and to wash his head every Saturday. The maintenance of milk is, one milch-cow every month throughout the year. His house of maintenance is to be seventeen feet long; it is to be woven [as basket-work] till it reaches the lintel of the door; there is to be a wing [or weather-board] between every two weavings from that up to the ridge; there are to be two doorways in it: a door to one, a hurdle to the other. A chest to be at one side of the house, a bed at the other side; it is to have a kitchen [or store-house] to it. In the fort [or enclosure] of maintenance [that is, the little garden within which the house stood], there can fit but four ridges; that is, two ridges at each side of the house: twelve feet is to be the length of each ridge; and eight its breadth. The bundle of firewood of maintenance is to consist of seventeen sticks, each tree of which should be of such size that, if split into four parts, each part would be sufficient for the handle of a forest-axe or hatchet. [As to] the can (*plóit*) of maintenance, seven hands is to be its circumference at the base; six hands in the middle; and four hands at top".

From the measurement of the buildings described in the foregoing extracts, the houses in ancient Érin would appear to have been in some instances of a rectangular or oblong form. There is, however, absolute proof of the existence of round or circular houses, made chiefly, or wholly, of wicker-work; and it is even probable that this was the more general form. The plan of this description of house was very simple, and may be seen still preserved in the wicker or wattle sheep-cots in many of those parts of Ireland where timber is abundant enough to render its use more economical in raising these simple temporary structures, than either stone or earth.

The plan of the round house was precisely that of the ordinary tent or pavilion, with one exception in detail, however. While the usual canvas tent rises tapering, from a certain extent of circumference, to the top of a central upright pole, the round wicker-house was built by setting up perpendicularly a number of poles or posts, of more or less solidity, ranged in a circle of the necessary diameter, and at equal distances from each other. The interstices between these poles or posts were then filled up with stout hazle and other rods, in the form of

Shape of
houses in
ancient
Erinn.

Construction
of the round
house.

LECT. XX. wicker or basket-work, until it reached the required height of the wall. In the meantime there was firmly set up in the centre within, a stout post, called a *tuireadh*, of length commensurate with the required height of the roof; into which were inserted by mortices, or otherwise attached, a certain number of rafters, which descended slantingly all round to the tops of the upright posts of the wall, into which they were received by tenon and mortice, or otherwise attached, in the same way as at the roof-tree. The number of these main rafters, as we shall call them, need not, and could not, have been great; because, according as their distance asunder increased as they radiated from the centre, cross-beams or pieces were inserted between them, as often as was needed, until at last a regular shield-roof, with a sharp pitch, was formed above; across the rafters and ribs, thus inserted were then laid bands or laths, or narrow slips of wood, which were fastened with pegs, or with gads, that is, twisted withes, forming a regular network from the top of the roof-tree to the walls. On these, again, were laid or fastened, at short distances, what may be called a sheeting of rods and thin branches of trees, stretching from the roof-tree to the wall. And now, the shell of the house being finished, it was thatched with straw, rushes, or sedge, and neatly fastened down with what are now Anglicised "scollops" (from the Gaedhelic word *scolb*, literally, a thin twig pointed at both ends), an ancient art of which the use, as we all know, is not yet forgotten among us. I cannot say how they stanchured the walls of the round wicker-house, whether with clay, moss, or skins; but it appears, from what we have seen in the last Lecture, that some houses at least were covered with the wings and skins of birds, though probably only by way of ornament.³⁾

There is a curious reference to the building of a round wicker-house preserved in the ancient Gaedhelic Life of Saint *Colman Ela*, of *Lann Ela* (now called Lynally, in the King's County). The story is this —

Account of
the building
of a round
house in a
life of St.
Colman Ela.

The celebrated Saint *Baoithin*, the nephew of Saint *Colum Cille*, was placed by the latter under the tuition of Saint *Colman Ela*. *Baoithin*'s understanding was clear and acute enough, but his memory failed him, and all his master's instructions availed him nothing. It happened that one day, Saint *Colman* was so irritated at the dulness of his pupil that he struck him; whereupon the latter fled from the church into the neighbouring wood, to hide himself, to avoid his lessons. Here, however, he discovered a man, alone, building a house; and the

(13) [See INTRODUCTION on the similar Gaulish houses figured on the Colonne Antonine in the Louvre.]

process is described, for the story says, that according as he came to the end of setting or weaving one rod into the wall, he would immediately introduce the head of another; and so worked on, from rod to rod, setting one only at a time. Slow as this process appeared to the young student, still he saw the house rising apace; and he said to himself: "Had I pursued my learning with this assiduity, it is probable that I might have become a scholar". A heavy shower of rain fell at the same time, and *Baoithin* took shelter from it under an oak-tree. Here he perceived a drop of the rain dripping from one leaf of the tree upon a particular spot. The youth pressed his heel upon this spot, forming a little hollow, which was soon filled up by the dripping of the single drop. *Baoithin* said then: "Ah! if I had pursued my learning even by such slow degrees, I would doubtless have become a scholar"; and then he spoke this lay:—

"Of drops a pond is filled;
Of rods a round-house is built;
The house which is favoured of God,
More and more numerous will be its family.

"Had I attended to my own lessons
At all times and in all places,
Tho' small my progress at a time,
Still I would acquire sufficient learning

"[It is a] single rod which the man cuts,
And which he weaves upon his house:
The house rises pleasantly,
Tho' singly he sets the rod.

"The hollow which my heel hath made,
Be thanks to God and Saint Colman,
Is filled in every shower by the single drop;
The single drop becomes a pool.

"I make a vow, that while I live,
I will not henceforth my lessons abandon;
Whatever the difficulty may be to me,
It is cultivating learning I shall always be".

A similar story is told of the celebrated Saint *Cumin Fada*, Bishop of Clonfert (who died A.D. 661), as to his having taken a lesson in perseverance from seeing a little pool formed by the dripping of a single drop, and seeing a house rising to completion by the weaving in of a single rod at a time. Similar story told of St. Cumin Fada.

It does not appear that, even so late as this period (the seventh century), stone dwellings were in much repute or use, excepting ecclesiastical edifices; and that these too were frequently if not generally built of wood down to the seventh and eighth centuries, we have the clearest proofs. It appears, how-

LECT. XX. ever, from another passage in the *Life of Saint Colman Ela*, quoted above, that stone buildings must have been occasionally used at the same time as wood. Thus says the *Life*:

“One of the days that *Colman* was building the causeway which is situated at the rock on the western side [of the Church] [it happened that] there was no one engaged in setting the stones in the walls of the church, nor in the *Caiseal* [*i.e.* the encircling wall], nor in the *Tochar* [*i.e.* the causeway], on that day, who did not receive attendance from *Duinechadh*, who was the “second son of the king of that country, but who thus showed his humility and the fervour of his faith”.

In dealing with the subject of the dwelling houses and other buildings here in the early ages after the introduction of Christianity, it would be impossible to separate the ecclesiastical and the laical buildings; because the builders and architects of both were the same. The same architect planned the great stone church and the belfry, as well as the oratory, which was sometimes built of stone, but more generally of timber, in the first three centuries of our national Church.

It does not appear in any ancient writing with which I am acquainted, that any kind of ecclesiastical edifice was built of basket or wicker work, like the houses of the laity just described. There are, however, at least two instances on record of the actual building of oratories, or small churches for private prayer, of wood, and instances of such interest that I cannot but cite them here. Both are connected with the life of the celebrated builder, *Gobban Saer*, of whom I shall have something to say by and by.

Story of the building of the oratory of St. *Moling*.

The first of these instances is that of the oratory of Saint *Moling* of *Tech Moling* (now Saint Mullin's, in the county of Carlow), and is recorded in the ancient Gaelic life of that saint. The story is so singularly told, wild as it is in part, that I cannot but give it in full. But it is, of course, only valuable in our present inquiry as preserving a statement of the materials of which the oratory was built. It is as follows:

“It was at this time the great ancient yew tree called the *Eo Rossa* [*i.e.* the Yew of *Ross*] was blown down. This famous tree became the property of Saint *Molaisé* of *Leithglinn*, who had it cut up and distributed among the saints of Erin. Saint *Moling* went to him and asked him for a share of the Yew of *Ross*; and Saint *Molisé* presented him with as much of it as would make shingles for his oratory. Saint *Moling* then brought *Gobban Saer* to build his oratory. His company consisted of eight carpenters and their eight wives, and eight boys. They continued with the saint for a whole year

without commencing the work, and during this time their entertainment was never the worse. *Gobban* used every morning to press them to go to the wood; and what he said every day was: 'Let us go in the name of the Heavenly Father to-day'. Then at the end of the year he said: 'Let us go in the name of the Father, and of the Son, and of the Holy Ghost'.

LECT. XX.

Story of the
building of
the oratory
of St.
Moling.

"They went then at the end of the year to the wood, *Saint Moling* and *Gobban*, and having found a suitable tree, they began to cut it down. The first chip that flew from the tree struck *Saint Moling* on the eye and broke it; he drew his cowl over it; and, without informing them of what had happened, he bade them work well, while he should return home to read his office: this he did, and had his eye miraculously healed. *Gobban* and his assistants soon returned from the wood; and the oratory was built forthwith.

"In the meantime *Gobban's* wife, *Ruadsech Derg*, had received a milch cow as a present from the saint. This cow was soon after stolen by a notorious thief named *Drac*, who infested the neighbourhood. The woman went to *Saint Moling* to complain of this. The saint sent a party of his people in search of the thief; and they found him roasting the cow at a large fire on the brink of the Barrow. When he saw them he quickly climbed a high tree which stood near; but one of the men wounded him with a spear, and he fell down into the river and was drowned. The party took up the carcase of the cow, one side of which had been put to the fire; and they rolled it up in the hide, and carried it back to the saint, who by his prayers called it to life again, in the same condition that it had been before, except that the side which had been to the fire remained of a dark gray colour ever after. *Gobban's* wife having heard that the cow had been recovered, came again to the saint requesting that it should be restored to her. To this request, however, *Saint Moling* did not accede; and the woman returned in high anger to her husband.

"*Gobban* had just finished the building of the oratory at this time; and his wife addressed him, and said that she would not henceforth live with him, unless he should demand from the saint as the price of his work what she should name. 'It shall be done so', said *Gobban*. 'Well then', said she, 'the oratory is finished, and accept not any other payment for it but its full of rye'. 'It shall be so done', said *Gobban*. *Gobban* went then to *Saint Moling*; and the latter said to him, 'Make thy own demand now, because it was thy own demand that was promised to thee'. 'I shall', said *Gobban*; 'and it is, that its (the oratory's) full of rye be paid to me'. 'Invert it', said *Saint Moling*, 'and

LECT. XX.
 Story of the
 building of
 the oratory
 of St.
Moling.

turn its mouth up, and it shall be filled for thee'. So *Gobban* applied machinery and force to the oratory, so that he turned it upside down, and not a plank of it went out of its place, and not a joint of a plank gave the smallest way beyond another.

"Saint *Moling*, on hearing his exorbitant demand, sent immediately to his paternal relatives, the *Ui-Deagha*, on all sides, for assistance to meet it; and he spoke the following poem:

"Grief has seized upon me,
 Between the two mountains,
Ui-Deagha by me upon the east,
Ui-Deagha by me on the west.

"There has been demanded from me
 The full of a brown oratory
 (A demand that is difficult to me)
 Of bare rye grain.

"If you should pay this to him,
 He shall not be much a gainer;
 It shall not be malt, of a truth,
 It shall not be seed, nor dried.

"The *Ui-Deagha*, to serve me,
 Will relieve me from grief;
 Because I must desire
 To remain here in sorrow.

"On receiving this message the *Ui-Deagha* assembled, from the east and from the west, to him, until the hill was covered with them. He then explained to them the demand which had been made upon him. 'If we had the means', said they, 'you should have what you want; but in fact we have not among all *Ui-Deagha* more than the full of this oratory of all kinds of corn'. 'That is true', said he; 'and go ye all to your houses for this night, and come back at rising time on to-morrow, and reserve nothing in the way of corn, and nuts, and apples, and green rushes, until this oratory be filled'. They came on the morrow, and they filled the oratory, and God on this occasion worked a miracle for Saint *Moling*, so that nothing was found in the oratory but bare rye grain. So *Gobban* took away his corn then; and what he discovered it to be, on the next day, was a heap of maggots".

The second of the two instances on record of the building of a wooden *Duirtheach*, or oratory, though not in connection with the name of any architect, and although the passage describing it has already been published in Dr. Petrie's Essay on the Round Towers (page 348), is, however, so valuable in relation to my subject, that I cannot omit to give it here.

"It is found", [says Dr. Petrie] "in an account of the cir-

cumstances which occasioned the writing of a poem for the Galls, or foreigners of Dublin, by the celebrated Irish poet Rumann, who has been called by the Irish writers the Virgil of Ireland, and whose death is thus entered in the Annals of Tighernach at the year 747: '*Ruman Mac Colmain, Poeta optimus quievit*'. It refers to the building of the *duirtheach mór*, or great oratory of *Rathain Ua Suanaigh*, now Rahen, [near Tullamore] in the King's County; and the original, which is preserved in an ancient vellum MS. in the Bodleian Library at Oxford, is said to have been copied from the Book of Rathain Ua Suanaigh: 'Rumann, son of Colman, i.e. the son of the king of Laegairé, [in Meath], of the race of Niall, royal poet of Ireland, was he that composed this poem, and Laidh Luascach is the name of the measure in which he composed it. He came on a pilgrimage to Rathain in a time of great dearth. It was displeasing to the people of the town that he should come thither, and they said to the architect who was making the great *duirtheach* [or oratory], to refuse admittance to the man of poetry. Upon which the builder said to one of his people: Go meet Rumann, and tell him that he shall not enter the town until he makes a quatrain in which there shall be an enumeration of what boards there are here for the building of the *duirtheach*. And then it was that he composed this quatrain:

"O my Lord! what shall I do
About these great materials?
When shall be [seen] in a fair jointed edifice
These ten hundred boards?"

"This was the number of boards there, i.e. one thousand boards; and then he could not be refused [*admittance*], since God had revealed to him, through his poetic inspiration, the number of boards which the builder had.

"He composed a great poem for the Galls of Ath-Cliath [that is, the Foreigners of Dublin] immediately after, but the Galls said that they would not pay him the price of his poem; upon which he composed the celebrated distich in which he said:

"To refuse me, if any one choose, he may;
upon which his own award was given him. And the award which he made was a *pinginn* [or penny] from every mean Gall, and two *pinginns* from every noble Gall so that there was not found among them a Gall who did not give him two *pinginns*, because no Gall of them deemed it worth while to be esteemed a mean Gall. And the Galls then told him to praise the sea, that they might know whether his was original

LECT. XX.

Quatrain of
Rumann on
the oratory
of Rathain
Ua Suanaigh.

Poem of
Rumann for
the Galls
of Dublin.

LECT XX. poetry. Whereupon he praised the sea while he was drunk, when he spoke [as follows]:

“ ‘ A great tempest on the Plain of *Lear* ’ ” [*i.e.*, the sea].

Mention of
seven streets
of foreigners
at *Cill*
Belaigh.

“ And he then carried his wealth with him to Cell Belaigh in Magh Constantine [or Constantine's Plain, near *Rathan*], for this was one of the churches of Ua-Suanaigh, and the whole of Magh Constantine belonged to him. For every plain and land which Constantine had cleared belonged to [Saint] Mochuda; so that the plain was named after Constantine. At this time Cell Belaigh had seven streets of Galls [or foreigners] in it; and Rumann gave the third [part] of his wealth to it because of its extent; and a third part to schools; and he took a third part with himself to Rathain, where [in course of time] he died, and was buried in the same bed [or tomb] with Ua-Suanaigh, for his great honour with God and [with] man”.

This extract contains for us an undeniably curious piece of history. First, it gives us a clear idea of the materials of which the great oratory at *Rathan* was built, and of the size of it, which could not have been inconsiderable, since there were no less than one thousand planks prepared for its use.

It also supports the old account, which states that Constantine, the king of the Britons (perhaps of *Aileluaidé* in Scotland) retired from the care of his government, and entered the monastery of *Rathan*, under Saint *Mochuda*, who preceded *Ua-Suanaigh*. All our old martyrologies give this fact, and assign the 11th of March as the festival day of this royal penitent.

A second curious fact established, to my mind at least, by this story, is that of the existence of “ seven streets ” exclusively inhabited by foreign pilgrims or students at *Cill Belaigh*, in the middle of the eighth century. And a third remarkable fact is that of the residence in Dublin of a large population of foreigners so early in this century; for it is only towards the close of that and in the beginning of the succeeding century that our annals begin to notice the descent on our coasts of the hostile foreigners whom we call Danes. There is no doubt, however, but that there were foreigners settled in Dublin, and in other parts of the east and south-east of the island, in the peaceful pursuits of trade and commerce, long before the fierce invaders of the ninth century.

LECTURE XXI.

[Delivered July 14th, 1859.]

(VII.) OF BUILDINGS, FURNITURE; (continued). Of the *Gobban Saer*; mistakes concerning him; explanation of his name; he was a real personage. Old Irish writers fond of assigning a mythological origin to men of great skill or learning. The legend of *Tuirbhi*, the father of *Gobban Saer*; observations of Dr. Petrie on this legend; error of Dr. Petrie. Story of *Lug Mac Eithlenn*, the *Sabh Ildenach* or "trunk of all arts". *Tuirbhi* a descendant of *Oilioll Oluin*. References to *Gobban Saer* in ancient Gaelic MSS.;—one in the Irish life of St. *Abban*; the name of the place where *Gobban* built the church for St. *Abban* not mentioned; another in the life of St. *Moling*. The name of *Gobban* mentioned in a poem in an ancient Gaelic MSS. of the eighth century;—original and translation of this poem (note); original and translation of a poem of St. *Moling* from the same MS. which is also found in a MS. in Ireland—great importance of this poem (note). Oratories generally built of wood, but sometimes of stone. Ancient law regulating the price to be paid for ecclesiastical buildings;—as to the oratory; as to the *Damh-liag* or stone church; explanation of the rule as to the latter (note); as to the *Cloicteach* or belfry. Explanation of the preceding rule quoted from Dr. Petrie; reasons for reëxamining these rules. Dr. Petrie's opinion about the Round Towers unassailable. Law regulating the proportionate stipends of *ollamhs*;—stipends of the *ollamh*-builder; Dr. Petrie's observation on the passage regarding the stipend of the *ollamh*-builder; dwelling houses omitted from the list of buildings; mistake made by Dr. Petrie about the passage concerning the *ollamh*-builder; author's correction of this mistake; meaning of the word *Cloicteach*,—new interpretation by the author. Artistic works of the *ollamh*-builder, the *Iubroracht* or working in yew-wood; carving in yew-wood at *Emama* and *Cruachan*, and in Armagh cathedral. Romantic origin of work in yew wood—legend of *Fintann*, son of *Bochra*; no trace of the doctrine of metempsychosis among the Gael; legend of *Fintann*, continued. List of articles of household furniture mentioned in the laws regarding lending or pledging. Law regarding the house of a doctor.

It would have interrupted too much the thread of the last lecture, as well as unreasonably prolonged its length, if I had introduced what I have to say concerning *Gobban Saer*, when I alluded to his works in connection with the wooden oratory of Saint *Moling*. I shall, therefore, begin the present lecture with some observations concerning this remarkable man. This is the more necessary because his name has been associated so long with modern legendary lore, that, I believe, many persons are content to doubt his existence altogether, and to look upon him as an impersonation of building or architecture in our national mythology. Some writers, again, whose want of acquaintance with the ancient language, and whose ignorance of the genuine history and archaeology of the Gael, betray them into so many fanciful speculations, nay, even into the assump-

Of *Gobban Saer*.

Mistakes about him;

LECT XXI. tion of theoretic facts, if I may so call such inventions, accept the *Gobban Saer* indeed as a personage who had a real existence, but, in order to assist in supporting a whole series of false theories concerning the history and the life of our remote ancestors, refer back his era, together with that of the Round Towers, to pre-historic times. It is, therefore, very necessary to show that the celebrated builder in question, as well as his works (some of the Round Towers included), belonged to a time not only quite within the historic period, but more than a century after the time of the mission of Saint Patrick.

explanation
of his
name;

a real
personage.

And, first, as to the name,—*Gobban Saer*. The man's *Christian* name was *Gobban*,—a word which means literally one with the mouth like the bill of a bird; and the word *saer* signifies, in the old as well as in the modern Gaedhelic, both a carpenter and a mason, and generally a builder; so that *Gobban Saer* signifies, simply, *Gobban* “the Builder”. That *Gobban* is not a fanciful or merely mythological name is well shown by the fact that *Cill-Gobbain*, now Kilgobbin, near Dundrum, in the county of Dublin, is named after a saint of this name. Very little is known of the real history of this remarkable man, and it was only lately that the precise period at which he lived has been with certainty ascertained. Dr. Petrie, in his unanswerable Essay on the Round Towers and other ecclesiastical buildings of Ireland, published in 1845, gives all that could then be found concerning him, among our ancient writings at home and the popular traditions of the country. Some small additional information has, however, been since discovered, which I shall give hereafter.

It is not necessary for my present purpose that I should quote from Dr. Petrie, anything more than his belief in the real existence of *Gobban Saer*, and his high character as an architect,—because the original passages from native Gaedhelic authorities, printed in his beautiful book, I shall give also from the original sources, and with my own independent translation, though these can, indeed, differ but little from the translation given by him, in which I had some small share myself.

A mytho-
logical
origin
assigned to
men of
great skill or
learning.

Our old Irish writers were very fond of tracing to some romantic and mysterious origin, men who at any time had exhibited artistic or scientific skill, or philosophical knowledge of an uncommon and extraordinary order, and particularly those who were, or who were supposed to be, of *Tuatha Dé Danann* descent. Such were, for instance, *Manannan Mac Lir*, the great mariner; *Diancecht*, the great physician; *Goibniu*, the great smith; *Lug Mac Eithlenn*, the great polytechnic trunk or block; and so on. And so in accordance with this tendency of our ancestors, we find that, in order, it would appear, to give our *Gobban Saer* a claim

to an hereditary and mysterious excellence in his art, they give him a father of equally mysterious origin and talents. The legend of *Gobban's* father is given in the well-known ancient topographical tract called the *Dinnseanchas*, where it professes to trace the origin of the name of *Traigh Tuirbhi*, now the strand of Turvey on the coast of the county of Dublin. This curious legend, taken from the Books of Lecan and Ballymote, and which is also given by Dr. Petrie, is as follows:—

“The strand of *Tuirbhi*, whence was it named? Answer: It is not unpleasant to tell. *Tuirbhi Traghmhar*, that is, *Tuirbhi* ‘of the Strand’, the father of *Gobban Saer*, it was he that owned it [the strand] and the land. He it was that used to throw a cast of his hatchet from *Tuladh-an-Bhiail*, [that is, Hill of the Hatchet], in the face of the flowing tide, and it used to stop the [flowing of the] sea, and it [the sea] used not come in past it. His true pedigree is not known, unless he was one of the disgraced men who fled from Tara before [that is, from] the *Sabh Ildanach* (or Polytechnic Block), and who remain in the *Diamhraibh* (or deserts) of *Bregia* [now Diamor, in Meath]. Hence the strand of *Tuirbhi* *dicitur*.”

LECT. XXI.
The legend of *Tuirbhi* the father of *Gobban Saer*.

This legend is next thrown into verse as follows:

- “The strand of *Tuirbhi* received its name,
According to authors I relate,
[From] *Tuirbhi* of the strands, [lord] over all strands,
The affectionate acute father of *Gobban*.
“His hatchet he would fling after ceasing [from work]
The rusty-faced, black, big fellow,
From the pleasant Hill of the Hatchet,
Which is washed by the great flood.
“The distance to which his hatchet he used to send,
The tide beyond [or within] it, flowed not;
Though *Tuirbhi* in his land in the south was strong,
It is not known of what stock was his race.
“Unless he was of the mystical black race,
Who went out of Tara from the heroic *Lug*,
It is not known for what benefit he avoided to meet him,
The man of the feats from the strand of *Tuirbhi*”.

On this wild and unsatisfactory legend the thoughtful and accomplished Doctor Petrie makes the following remarks:

Dr. Petrie on the foregoing legend.

“It is not, of course, intended to offer the preceding extract as strictly historical: in such ancient documents we must be content to look for the substratum of truth beneath the covering of fable with which it is usually encumbered, and not reject the one on account of the improbability of the other; and, viewed in this way, the passage may be regarded as, in many respects,

LECT. XXI. of interest and value, for it shows that the artist spoken of was not one of the Scotie or dominant race in Ireland, who are always referred to as light-haired; and further, from the supposition, grounded on the blackness of his hair and his skill in arts, that he might have been of the people that went with Lugaidh Lamhfadha from Tara,—that is, of the Tuatha Dé Danann race, who are always referred to as superior to the Scoti in knowledge of the arts. We learn that in the traditions of the Irish, the Tuatha De Danann were no less distinguished from their conquerors in their personal than in their mental characteristics. The probability, however, is, that Turvey was a foreigner, or descendant of one who brought a knowledge of art into the country, not then known, or at least prevalent”.

Error in preceding observations.

There is an error in the reading of the above legend, where it is conjectured that *Tuirbhi*, the reputed father of *Gobban Saer*, was descended from one of the party of artists who went forth from Tara along with *Lug Mac Eithlenn*; that *Lug*, who was the great stock or trunk of all the arts and sciences in Erin, according to our ancient writers,—who was king of the *Tuatha Dé Danann*, and whose exploits at and before the battle of the second *Magh Tuireadh*, have been already mentioned at considerable length in a former lecture.

Story of *Lug Mac Eithlenn*.

The story of *Lug* as a man skilled beyond all others in the arts and sciences, is as follows:—When he came first to Tara, he introduced himself as a young man possessed of all the arts and sciences then known, at home and abroad; and hence it was that he was afterwards called the *Sabh Ildanach*, that is, the “stock or trunk of all the arts”. When first he came to the gate of Tara, the door-keeper refused to pass him in unless he was the master of some art or profession. *Lug* said that he was a *saer*, that is, a carpenter or mason, or both. The door-keeper answered that they were not in want of such an artist, as they had a very good one, whose name was *Luchta*, the son of *Luchad*. The young artist then said that he was an excellent smith: “We don’t want such an artist”, said the door-keeper, “as we have a good one already, namely *Colum Cuaellemeach*, professor of the three new designs” [*greisa*]. *Lug* then said that he was a champion: “We don’t want a champion”, said the door-keeper, “since we have a champion, namely, *Ogma*, the son of *Eithlenn*”. “Well then”, said *Lug*, “I am a harper”. “We are not in want of a harper”, said the door-keeper, “since we have a most excellent one, namely, *Abhean*, the son of *Becelmas*”. “Well then”, said *Lug*, “I am a poet and an antiquarian”. “We don’t want a man of these professions”, said the door-keeper, “because we have already an accomplished professor of these sciences, namely, *En*,

the son of *Ethoman*". "Well then", said *Lug*, "I am a necromancer". "We are not in want of such a man", said the door-keeper, "because our professors of the occult sciences and our druids are very numerous". "Well then, I am a physician", said *Lug*. "We are not in want of a professor of that art", said the door-keeper, "as we have an excellent one already, namely, *Diancecht*". "Well then, I am a good cup-bearer", said *Lug*. "We don't want such an officer", said the door-keeper, "because we are already well supplied with cup-bearers, namely, *Delt*, and *Drucht*, and *Daithe*, and *Taei*, and *Talom*, and *Trog*, and *Glei*, and *Glan*, and *Glesi*". [These, I may observe, are all female names.] "Well then", said *Lug*, "I am an excellent artificer (*cerd*)". "We are not in want of an artificer", said the door-keeper, "as we have already a famous one, namely, *Creidne* the artificer". "Well then", said *Lug*, "go to the king, and ask him if he has in his court any one man who embodies in himself all these arts and professions; and if he has, I shall not remain longer, nor seek to enter Tara". It is needless to say that the king was overjoyed to lay hold of such a wonderful person as *Lug*, and that he was immediately admitted into the palace, and placed in the chair of the *ollamh*, or chief professor of the arts and sciences.

Lug, as we have already seen, rendered the *Tuatha Dé Dananns* the most important services in the battle of the second or northern *Magh Tuireadh*, which they fought against the Fomorians, and in which he slew his own grandfather, *Balor* "of the evil eye". After this he became king of the *Tuatha Dé Danann*, over whom he reigned forty years, until he was slain by *Mac Cuill*, one of the three sons of *Cermat*, son of the *Daghda Mor*, who were the joint kings of Erin when the *Milesians* arrived, and conquered them.

I have gone into this digression for the purpose of showing that this *Lug*, who was otherwise, or poetically, called the *Sabh Ildanach*, never fled from or left Tara accompanied by any number of artists; but the great probability is, and indeed it is so stated in the prose and verse accounts above quoted, that when the artists of the court of Tara found themselves so far overshadowed by the superior abilities of the newcomer, they retired in disgrace to the solitudes of Bregia, or the eastern parts of Meath, where the fruitful imagination of our romancists preserved them in concealment, even down to *Tuirbhi*, the father of the celebrated *Gobban Saer*, who lived to the close of the seventh century. And notwithstanding the veil of mystery which the poet throws over the lineage of the talented *Tuirbhi*, there can be little doubt but that he was descended, if he ex-

LECT. XXI.

Story of
Lug Mac
Eithlenn.*Tuirbhi* a
descendant
of *Oilioll*
Olum.

LECT. XXI. isted at all, from no other than *Teige*, the son of *Cian*, son of *Oilioll Oluim*, the celebrated king of Munster. This *Teige*, in the third century, settled in the territory which runs along the coast from the river Boyne [*Boind*] to the river Liffey, where his descendants continued to rule as chiefs until supplanted by the Danes in the ninth century; and their chief descendants were, in latter times, represented in the family of *Mac Cormac*.

References
to *Gobban*
Saer in
ancient
Gaedhelic
MSS.;

To proceed, however, with the account of the *Gobban Saer*: I have never had the good fortune to meet with any old written reference to him but in two instances, although I have read a great many of the lives of our Irish saints, with whom, he is believed, on the authority at least of more than one tradition, to have maintained a close professional intercourse. But these two instances conclusively establish the date at which he flourished.

one in the
life of St.
Abban;

We read in the ancient Irish life of Saint *Abban*, a distinguished saint of Leinster, of which I possess a copy, that after he had travelled into Connacht and Munster, and founded many churches in those provinces, he returned to his native province, and decided on settling down there for the future. "There was", says the writer of this life, "a distinguished builder residing convenient to Saint *Abban*, and *Gobban* was his name; and it was his constant occupation to do the work of the saints in every place in which they were; until at length he had lost his sight because of the displeasure of the saints, on account of his dearness and the greatness of his charge. Saint *Abban* went to him to ask him to build a church for him. *Gobban* told him that it was not possible because of his being blind. Saint *Abban* said to him, you shall get your sight while you are doing the work, and it shall go from you again when you have finished the work. And so it was done, and the name of God, and of Saint *Abban*, were magnified by this".⁽¹⁶⁾

The name of
the place
where
Gobban built
the church
not given.

It is to be lamented that the writer of the life does not give the name of the place where *Gobban* built this church for Saint *Abban*. The life states that his chief monastery was at *Camros*, but does not name the chieftaincy. The name *Camros*, however, remains still as that of a townland in the parish of Offerlane, barony of Upperwood, and Queen's County; but I am not aware of the existence of any ecclesiastical ruin remaining in it. There

⁽¹⁶⁾ [original:—*baoi ar aile raor anópaé dgeomfozúr do Aban, acur zoban a ainm, acur ro buó e agnatuzab, oibreacha na naoim do denam an gac áit ambrooir go ro dallab é le hoibne na naoim rair ar a dáoire porab, acur ar méro alóiz. ceir Abban da iarrparz do denam peigleire do, dobert zoban nar bo héoiri do ar ba dall. airbert Aban ruir, do gebair do porz an feó béir aiz denam na hoibne, acur soul áit iar noéanam na hoibne, acur ro porab gac ní óioib rin, acur do mápab ainm de, acur Aban de rin.]*

is another Camros near Barry's Cross in the county of Carlow. LECT. XXI.
 This parish of Offerlane is situated in the western side of the Queen's County, adjoining the King's County, where there is a church and parish still called Killabban, situated in the eastern part of the Queen's County, in the barony of Ballyadams, and on the boundary of Kildare. There is reason to think that this may be the real church of Saint *Abban*, and that the name *Camros* is a mistake of some old transcriber, for *Cnamh-ros*, which was certainly situated in the place now occupied by *Cil Abbain*, or in its immediate neighbourhood. Bishop *Ibar*, Saint *Abban*'s maternal uncle, died in the year 500; so that *Abban* himself must have lived far into the sixth century.

The second, and only other mention that I have found of *Gobban Saer*, is that in the life of Saint *Moling* (of *Tech Moling*, now Saint Mullin's, on the river Barrow, in the county of Carlow), which I gave in full in the last lecture. This Saint *Moling* fills a distinguished place in the civil as well as in the ecclesiastical history of ancient Erin: his father was chief of the territory of *Ui-Deaghaidh*, in the south-eastern part of the present county of Kilkenny, and his mother was the daughter of a Munster chieftain, of the county of Kerry.

So far, we are able to follow with certainty the history of this celebrated architect of the Milesians. I have, however, the satisfaction of being able to refer, in corroboration of the authenticity of these references to *Gobban* in the lives of the Saints, to a Gaedhelic manuscript so old as the eighth century, now in the monastery of Saint Paul in Carinthia. From this ancient manuscript, through the kindness of my learned friend, Mr. Whitley Stokes, I am in possession of two or three stanzas of a poem, into which the name of *Gobban Saer* enters; but as yet I have not been able to ascertain whether these stanzas stand as mere fragments in the book, or whether they have not been transcribed as specimens by a distinguished scholar, Herr Mone of Carlsruhe. In any case they seem to form only a fragment of a longer poem. The language is very archaic and obscure, so that it is very difficult to make a satisfactory translation of it. I should not indeed have attempted to do so before collating my text with the original manuscript, were it within my reach. The *Suibne Geilt*, to whom the poem is attributed in the ancient codex, ended his life at *Tech Moling* as a much favoured member of the household of St. *Moling*, for whom *Gobban Saer* built the oratory just described. He was therefore coëval with St. *Moling* and with *Gobban Saer*, and his testimony may be regarded as that of an eye witness. This poem consequently affords a piece of very important evi-

The second
reference to
Gobban Saer

Mention of
Gobban in a
MS. of the
8th century.

LECT. XXI.

Mention of
Gobban in a
MS. of the
8th century

dence in favour of the Christian character of the round towers, if indeed any further evidence beyond what has been already given by Dr. Petrie were needed. The following is the best translation I can offer of it:

Suibne, the mad, *Barr Edin*.

A *mairiu* I have heard in Tuaim Inbir,
Nor is there a house more auspicious,
With its stars last night,
With its sun, with its moon.

Gobban made there

A black *Conecestar* and a tower,
My believing in the God of Heaven,
That raised the choicest towers.

The house of the *Ire Fera Flechod*,
The place [house] of the chief Virgin he built
More conspicuous than the orchard's food,
And it without an *Udnucht* upon it.⁽¹⁷⁾

The same MS. contains two other poems, one a speech of the devil to St. *Moling* after he had failed to seduce him into his own allegiance. It begins:

He is pure gold, he is a nimbus around the sun.

Suibne geilt barr eoin.

(17) <i>Maíriu</i> * clun hī tuaim inbir	mu chríoccan oia ou nim
nī lan techdair berrertu,	ir hé tuga tóir mórtois.
cona retglannairb airt,	Tech h-íra fepa flechois,§
cona grein cona ercu.†	maísen na aísceir, rínois;
Gobban ou rígní in rín	roilríoir bíó lúgurt
conecestar† ouib a'í tóir;	ore cen uonuéc¶ n-imbí.

* *Mairiu* is perhaps an obsolete form of a verb derived from *mair*=*mór*, great, with the archaic verbal ending *-iu* instead of the more usual *-ughudh*. Cf. *mairiughudh*, *morughadh* to praise, to exalt, to magnify, Cf. also *Murughadh*, building, from *mur*, a stone wall, and *-ughudh*, the participial ending of a verb, and *muraighim*, I wall in or fortify, etc., so that *mairiu* might also be translated "a house-building".

† These lines indicate the antiquity of the custom of drawing auguries from the heavenly bodies, as to the auspiciousness of commencing a house.

‡ *Conecestar duib*, a black penitentiary or house of mortification, from *cestar*, is mortified or castigated. Cf. *Conae clu*, a house of good fame, a place where renown is fostered and preserved. MS. Egerton 88, Brit. Mus. 80, a. 3. *voce*, *alt*. The word may also be read as an obsolete form of *confecestar*, may be seen, the *f* being elided; and if the *u* in *duib* could be overlooked, and the *o* in *toir* (a tower) made *a*, the line might be read, "That it may be perceptible to you in history".

§ *Ire Fera Flechod*, the land or territory of the *Fera Flechod*.

|| *Aigder*, chief Virgin, the Blessed Virgin, from *aig*, a chief, as in *aige fine*, a family chief, and *der*, a daughter, a virgin, as in *ainder*, a maid.

¶ *Udnucht* was the hurdle roof of a round house, upon which the thatch was laid. It also meant a palisade or hurdle fence which marked an inviolable sanctuary. The absence of an *Udnucht* implies that it was easily accessible to all, and as visible as the apples in an orchard.

Of this poem I have a copy from a vellum MS.^(17a) of the twelfth century. The second poem is a panegyric on a king of Leinster named *Aedh*, of which the following is a translation: LECT. XXI.

Aedh great to promote happiness,
Aedh ready to dispense hospitality,
 The thorny rod, the most beautiful
 Of the nobles of cleared *Roerin*.
 The body which enshrines the wisdom of faith,—
 A great splendour under choicest thatches,—
 Who was exalted above all generations
 Of *Maisten* of smoothest meadows.
 The son of *Dermot* dear to me,
 Whatever is desired is not difficult to him.
 To praise him, richest in treasures,
 Poems shall be sung by me.
 Beloved the name,—the fame is not new,—
 Of *Aedh* who lowered not his dignity;
 The chaste form, the fame unconcealed,
 Whose patrimony is the smooth Liffey.
 The descendant of *Muireadhach* without disgrace,
 A chosen cliff of loudly proclaimed dignity,
 A descendant whose like has not been found—
 Or kings of the clans of *Cualann*.
 The chief, these are his inheritance,—
 All good be to him [from] God in the highest,—
 The scion of the reproachless race
 Of the renowned kings of *Marggae*.
 He is the stem of a great illustrious noble tree,
 For battle he is a prop of valour;
 He is a silver sprig of exalted power,
 Of the race of a hundred kings, a hundred queens.
 At ale-drinking emulatory poems are sung
 Between chivalrous people;
 Sweet-singing bards extol
 Through foamy ale the name of *Aedh*. *Aedh* great.⁽¹⁸⁾

When we remember that the book in Carinthia containing these poems is considered by so competent a judge as Herr

(17a) 1^r op glan, 1^r nem gnein.—MS. H. 2, 18, T.C.D., f. 204, b a.; Book of Ballymote, R.I.A., f. 140, b.a.; Book of Lismore, part ii. f. 25, a.a.; MS. Laud. 610, Bodleian Library, Oxford.

(18) Δεο ολλ ππι ανουο n-ane,
 Δεο ποnn ππι φυλτεο πελε,
 in veil veignaioi, ar chóemem
 vi vinnognaib Roepenn peoe.

in chlī compar cono cneoiail,—
 ollmar fu thocaro tugaib,—

ou parclu rech cach n-hoine
 vi moirten mine ni [b]pugaib.
 mac diarmata vil damra,
 cio iarpacta ni inra,
 a molas maipriu maénib,
 luairfioip laéoiib limmra.

LECT. XXI.

Mention of
Gobban in a
MS. of the
8th century.

Mone to be of the eighth century, and that *St. Abban*, with whom *Gobban* was contemporary, lived perhaps to the middle of the sixth century, or little more than one hundred and fifty years before the presumed date of the codex, we have, I think, good evidence of the real existence of *Gobban Saer* as an architect; and also of the authenticity of our Gaedhelic records, and of the truth of the statements so frequently made in our manuscripts of later date, that they were compiled from more ancient books.

Oratories
generally
built of
wood, but
sometimes
of stone.

I have dwelt too long, I fear, on the subject of these wooden oratories, to which, after all, we have so few historical references; the subject, however, is not an unimportant one, as it shows, as far as we can ascertain, that those edifices were often, probably generally, if not always, built of wood, where that material was most abundant; while it is certain that, in the stony and rocky countries on the south and west coasts, and on the islands, they were built of stone, that being the most abundant and ready material. And the same rule that applies to these sacred edifices will doubtless apply as well to the ordinary edifices for human habitation, whether round, oval, or quadrangular in shape.

Before passing from this subject I must mention another, indeed I may say the most important, reference to the special law which regulated the remuneration for building such edifices in the ancient times; a law which, it is very probable, arose from the circumstance of the exorbitant prices which such distinguished builders as the *Gobban Saer*, and other men of his class of abilities, had put upon their works, in the seventh and eighth centuries. This important regulation is found in a distinct article in a volume of the *Brehon Laws*,⁽¹⁹⁾ and with a notice prefixed recommending special attention to it. The article, as will be seen, deals with the group which, of old, formed a regular ecclesiastical establishment, namely, a *Duirtheach*, or oratory, a *Damh-liag*, or stone-built principal church, and a *Cloicteach*, or belfry, or bell-house, as it is more appro-

inmair na-ainm,—nír ut nuabla,—
aosa nao aipoliz uigna;
in cruth glan, clú nao clithe,
oian uathaig liphe ligoa.

aue muirneoaich cen thair,
all togu fíu oproum uallán,
aue ní fíuth nach ammaíl—
na fíu síchlanoaib cualan

ino flaití, írreo a opbbae,—
cach maith dó Dé no arodae,—

in gar fine cen díosaíl
oí físaib mairraib marpgae.

í fíu bun cruinn máir miao roeríoa,
fíu báiz í fíu bunao phínoae;
í fíu garne aipgait aroo bíg,
oí chlamo chéir fíu, ceir fíu gae.

Oc corpmair garbteir uána oírenga
í fíu oíreppa oána;
aíbercet baíreíu bínoí
fíu laith líníu ainm n-aosa.
aosa oll.

(19) Class H. 3, 17, in the Library of Trinity College, Dublin.

proportionately termed in the Gaelic, and with the proportionate price paid for the building of each. LECT. XXI.

“If it be an Oratory”, [says this rule] “of fifteen feet, or less than that, that is, fifteen feet in its length and ten in its breadth, it is a *samaisc* [or three-year-old heifer] that is paid for every foot of it across, or for every foot and an half in length; this is when it is thatched with rushes; and if it be a covering of shingles, it is a cow for every foot of it across, or for every foot and an half in length. If it be greater than fifteen feet, there is a *samaisc* paid for every two-thirds of a foot across of it, or for every foot in length: this is with its covering of rushes; if it be a covering of shingles, there is a cow for every two-thirds of a foot across of it, or for a foot in length. as to the Oratory;

“That is the price of the oratories, according to law; and a third of it goes to art [that is, to the builder], and a third to material, and a third to food and to attendance and to smiths; and it is according as smiths may be wanted that this is assigned to them; and half the third goes to the smiths alone [if they be wanted at all], that is, a sixth part; the other sixth to be divided into two parts between food and attendance, one-twelfth to each of them; and if a division should remain, where smiths are not required, it is then to be divided into two parts between food and attendance. If it be a work for which land is required, [that is, the site of which must be purchased], and at which a smith is not, a third [goes] to art, and a third to land, and a third to material and to food and to attendance: half of that [last third] goes to material alone, that is, a sixth; the other sixth goes to food and attendance, that is, a twelfth part to each of them.

“The *Damhliag* [or stone church]. If it be a covering of shingles that is upon it, the price of it is the same as of an oratory which is equal in size to it. If it be a covering of rushes [‘*rushes*’ is clearly a mistake here; and we must read—if it be a roof of stone] that is upon it, the proportion which stone bears to wood, it is that proportion of full price that shall be upon it; and the proportion which wood bears to stone, it is that proportion of half price that shall be upon it; and the division which shall be made of these proportions is, the division which was made at the oratory.⁽²⁰⁾ as to the Damhliag;

⁽²⁰⁾ It has been found very difficult to understand clearly this very curious old mode of computation, nor has it, up to this day, been clearly explained by any one. I shall, however (with the condition of correcting the word *rushes* in the text to what it really must have been—*stone*), endeavour to explain the meaning of the writer's words, as that meaning appears, at least to my own satisfaction.

LECT. XXI.

as to the
Cloicteach

“The belfry [*Cloicteach*]. The base of this is measured with the base of the stone church, for determining its proportion; and the excess which is in the length and breadth of the stone church over that, that is, over the measure of the belfry, is the rule for the height of the belfry; and should there be an excess upon it, that is, upon the height of the belfry, as compared with the stone church which is of equal price with it, the proportionate price [of that excess] is to be paid for the belfry”.

The necessity of making the translation as literal as possible, so as to express as nearly as could be done the peculiar idiom of the original, in the latter article, as well as in the two previous ones, renders a short explanation necessary. And yet, the rule laid down here for the height of the round tower or belfry, in proportion to the dimensions of the church, to which it was a mere appendage, is quite simple and intelligible; and as the whole article respecting the three edifices has been published by Doctor Petrie in his “Round Towers”, I may as well quote for you, from that admirable work, the cautious but accurate reading of this rule by its learned author, and the decided proofs of its correct application which his extensive researches enabled him to put on record.

Dr. Petrie's
explanation
of the
preceding
rules.

“It is not, of course, necessary to my purpose to attempt an explanation of the rule for determining the height of the belfry; yet, as a matter of interest to the reader, I am tempted to hazard a conjecture as to the mode in which it should be understood. It appears then, to me, that by the measurement of the base of the tower, must be meant its external circumference, not its diameter; and, in like manner, the measurement of the base of the *Damhliag* must be its perimeter, or the external measurement of its four sides. If, then, we understand these terms in this manner, and apply the rule as directed, the result will very well agree with the measurements of the existing ancient churches and towers. For example, the cathedral church of Glendalough, as it appears to have been originally constructed, for the present chancel seems an addition of later time,—was fifty-

covered with shingles or boards, the price of building it was the same as the price of building an oratory of the same dimensions altogether of wood. But if the roof were stone [not rushes, which would be nonsense], then the full price which should be paid for it would be determined by the proportions which the price of a house built altogether of stone would bear to one built altogether of wood; and this is clearly explained immediately after, when the writer says of the proportion which wood bears to stone, that that was the half price which should be paid for it. In other words, when the church was stone, and stone-roofed, as was often the case, the price of building it was double that of the wooden oratory of the same dimensions; and the wooden oratory was but half the price of the stone-roofed church. This rule appears to have been modified in after times, as we shall see further on.

five feet in length, giving a perimeter of one hundred and eighty-four feet. If from this we subtract the circumference of the tower, at the base, or foundation, which is fifty-two feet, we shall have a remainder of one hundred and thirty-two feet, as the prescribed height of this structure; for, to its present height of one hundred and ten feet should be added from fifteen to eighteen feet for its conical roof, now wanting, and perhaps a few feet at its base, which are concealed by the accumulation of earth around it. In cases of churches having a chancel as well as nave, the rule thus understood is equally applicable; for instance, the church of Iniscaltra gives a perimeter of one hundred and sixty-two feet, from which deducting forty-six feet, the circumference of the tower, we have one hundred and sixteen feet as the prescribed height of the latter, which cannot be far from the actual original height of the tower; for, to its present height of eighty feet must be added ten or twelve feet for the upper story, which is now wanting, fifteen feet for its conical roof, and a few feet for a portion concealed at its base".⁽²¹⁾

It may, as I have observed, appear to some persons that an article which has been already published, which does not deal with the dwellings of the people, but with ecclesiastical buildings, need not be republished here. To such an objection I may answer, that I was myself the first who had the good fortune to discover this most important little tract, in the year 1837, at a time when the round-tower controversy had attracted a degree of critical examination and public discussion which it never enjoyed before. And although the article was published in Dr. Petrie's work, yet, considering the suddenness of its discovery, and the extreme caution observed in its translation, as well as the entire abstinence of the editor from any attempt to deal with the discrepancies and ambiguities of the text, I believe I may, with some advantage, at this distance of time, and with a much more mature acquaintance with such writings now than then, take advantage of this opportunity of re-examining the meaning of this piece, and of leaving on record, to be confirmed or refuted by future inquirers, of greater ability, the reading which I am about to give, and which so little differs from the reading published fourteen years ago, that I am myself surprised that it could have been so well understood then.

I shall also bring under the reader's notice, and chiefly for the reasons just mentioned, another article connected with buildings in ancient Erin. This second piece was also published by Dr. Petrie; for, I may say, there was no reference whatever which, at the time, could be discovered in our ancient manu-

Reason for
re-examining
these rules.

⁽²¹⁾ Petrie's *Round Towers*, p. 361.

LECT. XXI.

Dr. Petrie's
opinion
about the
round towers
unassailable.

scripts bearing in any way on the erection of ecclesiastical and other buildings, that was not pressed into the pages of Dr. Petrie's book; and it is satisfactory to that eminent scholar and artist, and to those who lent their more humble efforts to relieve him of some part of his laborious investigations, to say, that although all our ancient Gaedhelic manuscripts at home, and several in England and in foreign countries, have since that time undergone a much more thorough examination, nothing has been discovered—indeed nothing, I believe, ever can—to throw the smallest doubt upon the clear conclusions on the origin and uses of the round towers of Ireland, to which, after long thought and research, he had come.

Law regula-
ting the
stipend of
ollamhs;

The following is the article to which I have just alluded; it is found in a Brehon Law tract preserved in the Book of Ballymote, in the Royal Irish Academy, and also in a fragment of another copy of the same tract preserved in a vellum manuscript of the same date, 1391, in the library of Trinity College, Dublin.⁽²²⁾ The tract is one which defines the rank and privileges of all the higher classes of ecclesiastical and civil society, the fines and penalties for injury, death, or dishonour, brought upon any of them, and the public stipends which the chiefs or *ollamhs*, and the other professors in the various departments of literature and the social arts, received from the chiefs, provincial kings, or the monarchs of Erin, when attached to their respective courts. The stipend, however, advanced in proportion to the rank of the patron, as we may easily believe that any of the *ollamh* professors of the monarch received a much higher stipend than he would under a provincial king or a chief of one or more territories. These dignities and stipends were not arbitrarily and immediately conferred by king or chief. The man who aspires to an ollaveship in any profession or art, should submit his works for examination by one or more *ollamhs*, who pronounced judgment on it,⁽²³⁾ and if the judgment were favourable, the king, or chief, as the case might be, conferred on the candidate the rank and degree of an *ollamh* or master in all the departments of his profession;—such as, if he were an *ollamh* in building, he should be a master of all the varieties of the arts of a mason and a carpenter. And at the same time that these were necessary qualifications of the *ollamh*, there was a *sai* or chief professor of every one, or more, of these arts, who had also some privileges. It was the same with poets, lawyers, judges, doctors, etc.⁽²⁴⁾

⁽²²⁾ Class H, 2, 16.

⁽²³⁾ See *Agallamh an da Shuadh*, or the *Dialogue of the Two Sages*.

⁽²⁴⁾ It is not to be supposed, however, that the *ollamh* in many arts, or the

These proportionate stipends are all set out in the present tract, and the section of it that I have to deal with at present, is that which regards the *ollamh*, or chief professor of the building art, and which is as follows: LECT. XX'

“If he be an *ollamh* builder he advances to twenty *seids* in his pay; that is, if he be a chief who professes the mastership of the building art, there are twenty-one *seids* assigned to him for his stipend. Stipend of the *ollamh*-builder. There are twenty-one cows to the chief master in the building art; and a month's refectations, that is, a month is his full relief of food and attendance; for, although from remote times the chief builder was entitled to more than this in reward of the versatility of his genius, or his being master of many arts in various other departments, the author [of these laws, i.e., the legislator] felt a repugnance to allow him more than an equality with the chief poet, or with the chief professor in languages, or with the chief teacher. Wherefore, what the author [legislator] did was, to allow him to have two principal arts fundamentally, namely, stone-building and wood-building; and of these to have the two noblest exclusively, namely, the *damhliag* [or stone church], and the *duirtheach* [or oratory]. He had twelve cows for these, that is, six cows for each; and his superiority was recognized over the other arts from that out; and he was to take an equivalent to a sixth [of their price] out of each [work of] art of them, that is, his own sixth, six cows for *iubroracht*, [that is, vessels and furniture from the [wood of the] yew-tree]; and six cows for *coictighes*; and six cows for mill-building; take three cows from these [which] added to the twelve cows which he has exclusively, and they make fifteen cows. Four cows for ships, and four cows for *barcas*, and four cows for *curachs* [canoes]; take two cows from these, which added to the fifteen cows above, and they make seventeen cows. Four cows for wooden vessels, namely, vats and tubs, and keeves of oak, and small vessels besides; and two cows for ploughing machinery; one cow out of these added to the seventeen cows above makes eighteen cows. Two cows for causeways, and two cows for stone walls, and two cows for stepping stones [in swamps and rivers]; a cow out of these added to the eighteen cows above, and it makes nineteen cows. Two cows for carvings, and two cows for crosses, and two cows for chariots; a cow out of these added to the nineteen cows above, and it makes twenty cows.

professor of one art or science, was debarred by his public stipend from following his profession at large and receiving its emoluments. This would be quite absurd, because, for instance, in the case of the *ollamh* builder, twenty-one cows would be but a poor reward for the exercise of his versatile genius: he ranked with the chief *ollamh* in poetry, who also received twenty-one cows for his stipend, and twenty-one cows for every poem which he wrote.

LECT. XXI. Two cows for rod [or wicker] houses, and two cows for shields, and two cows for casks; a cow out of these added to the twenty cows above, and it makes twenty-one cows for the chief builder, in that manner; provided he is master of all these arts".⁽²⁵⁾

Dr. Petrie's observation on the preceding passage;

It is but justice to Dr. Petrie to quote his observations on this article, as far as it regarded the object of his Essay. "It is to be regretted", he says, "that of the preceding curious passage, which throws so much light upon the state of society in Ireland anterior to the twelfth century, but two manuscript copies have been found, and of these one is probably a transcript from the other, for it seems in the highest degree probable that by the occasional omission or change of a letter, the sense of the original commentary has been vitiated. Thus, where it is stated that six cows was the payment for kitchen-building, which is the same as that for building a *damhliag*, or *duirtheach*, it would appear much more likely that the word originally used was *cloic-tighes*, or belfry-building, which we may assume was a much more important labour than the other, and which, if the word be truly *coicthiges* [rectè, *coicthigis*] is omitted altogether, though, as I shall show in the succeeding section from another commentary on the Brehon Laws, ranked amongst the Irish as one of the most distinguished works of the *saer*, or builder. But till some older or better copy of the passage be found, it must of course remain as of no authority in reference to the Round Towers; and I have only alluded to it with a view of directing attention to the manuscript copies of the Brehon Laws not immediately within my reach".

Such are Dr. Petrie's judicious observations, and it does appear rather strange, at first view, that the *cloicteach*, or round tower, should have found no place in this enumeration of buildings, unless, as he has conjectured, that it might be concealed by misspelling in the word *coictighis*, which only wants the letter *l* after the initial *c* to make it the round tower. Yet, however strange the absence of the *cloicteach* from the list may appear, it is not more so, nor even as much so, as the total absence of all allusion to dwelling-houses, except to the inferior kind which were built with wattles and wicker-work.

There is another remarkable fact that cannot be passed over in the article, and it is this:—It sets out with stating that the *ollamh* or chief builder of a territory received from the chief an annual stipend of twenty-one cows in right of his office; and the writer then goes on to show how these twenty-one cows were calculated, counting one by one the various works of art of which

⁽²⁵⁾ See original and also a similar translation in Dr. Petrie's *Essay on the Round Towers*, p. 341. The original tract is in H. 2, 16, 930, T.C.D.

an apparent omission in the same passage;

the *ollamh* was master, and upon the prices paid for which the calculation of that stipend was made. And there is a simple rule laid down for this calculation, namely, that for every building, or work of art, for which six cows were paid, there was a cow allowed to his stipend; not that it was taken from the actual price, and given to him, but calculated on the price. And where single works of art did not cost six cows, the writer groups them into twos and threes until they amount to six cows; and for the *ollamh*-mastery in these arts there is another cow put to his stipend; and so on to the end, where we find the sum total of twenty-one cows, premised in the rule, completely made up, and this without any shortcoming on account of the absence of the *cloicteach* or of the dwelling-house, either of which, most certainly, the word *coictighis* was intended to signify; for it will be clear to any one that a kitchen could not enter into the group of buildings in which it is found.

The mistake—a very natural one in the state of antiquarian researches at the time—into which Dr. Petrie and those who endeavoured to assist him (of whom I was myself one), fell, was this: we thought that the twenty-one cows was the entire actual pay of the *ollamh*-builder; that he received six cows for building an oratory, six cows for building a church, and a cow out of every six cows paid for the other enumerated groups. I have shown, however, that this was not the case. And notwithstanding that we had seen, in a former article, that an oratory of fifteen feet in length and ten feet in breadth, when covered with shingles, and at the rate of a cow for every foot in breadth, cost ten cows, and that the church and the belfry were paid for at the same rate; still, when we found it stated in the present rule that the *ollamh*-builder, in more remote times, received a higher rate than this, we took it for granted, and it is no matter of surprise, that it was a higher price for the building of these several edifices that was meant by it, and that the *cloicteach*, which we thought ought to appear in this group, was, though of equal importance with its fellow-buildings, thrown by some mistake or accident into the next incongruous group, and written inaccurately by leaving the letter *l* out of it.

This view of the case, however, appears to me to be a mistaken one; and I now believe the calculation of the *ollamh*'s stipend did not imply the appropriation by him of any part of the price paid to any other builder for his work, nor even to himself; but that, on the contrary, if he were the builder of the oratory, the church, and the tower, himself, he was paid the full price set forth in the former rule, quite independently of his stipend of twenty-one cows a year which he received from his

mistake
made by
Dr. Petrie
about this
passage;

author's
correction of
this
mistake;

LECT XXI.

chief in right of his ollaveship. In this view of the case, which I am now confident is the correct one, it was not at all necessary to introduce the tower, because of its being clearly implied in the group. I have now to consider the real signification of the word *coictighis*, and endeavour to explain the apparent absence of the dwelling-house from the above list of works.

meaning of
the word
coictighis;

This word—*coictighis*, is compounded, according to the published translation,—of *coic*, a cook, and *tighis*, the plural of *tigh*, a house, that is, literally, “cook-houses”. But from the fact, as before stated, of finding it grouped with works of so high an order of art as mills, and the manufactures from the yew-wood, we are, of necessity, driven to find another and more congenial signification for it. It is curious enough that, without altering a letter, such a signification, on a further examination of the Brehon Laws, has been found; a signification too, which, leaving the idea of a belfry out, fills up in the most satisfactory manner the other defect which appeared in our list of works, namely, the absence from it of the dwelling-house.

new interpretation by
the author.

The word *coic-tighis*, in the sense in which I now propose to take it, will remain still composed of the same identical letters, and compounded exactly of *coic* and *tighis*, as before, the latter part retaining its former proper signification of houses, but the first part changed from “cook” to “five”; so that, in place of translating the compound word “kitchens”, or “cook-houses”, I propose now to translate it “five-houses”, and for the following reasons:—First, it is quite unreasonable to suppose that such an important item as the building of the superior class of dwelling-houses should be omitted from the above list of works, whilst the building of the inferior class—those formed of wattles and wicker work—is introduced, and classed in price with the making of shields and casks, for each of which two cows was the pay of the artist. Secondly, we know now, from these very laws, that the regular establishment of a farmer of the first class, as well as of a chief, consisted of five houses; and that if he were deficient in any one of these houses, he was not entitled to the full privileges and dignity of his rank. Thus saith the law in this respect: that is, “the five privileges are—a great house, a cow-house, a pig-sty, a sheep-house, and a calves’-house”⁽²⁶⁾

Even a slave, when he came to possess these *coic-tighis*, or five-houses, with the lawful stock that required them, became forthwith emancipated.

I need not, I think, pursue this argument any farther, as the object I have in view is, not to criticise any one, but to set

⁽²⁶⁾ original:—*tiat na cuic turba, tech mór, bo-tead, foil-muc, liap caepach, liap-lae*—H. 3, 18, p. 121½. T.C.D.

myself and others right as far as I can, in a matter that some years ago presented apparent contradictions which it was then found difficult to explain. But before passing from the immediate subject of these remarks, namely, the article from the Brehon Laws which enumerates the various artistic works of which the *ollamh*-builder was master, I must bring that enumeration or list of works more directly under the reader's notice again.

L. FCT. XXI

Artistic
work of the
ollamh-
builder;

It may be remembered that the first item in the list is the ecclesiastical establishments, consisting of a wooden oratory, a stone church, and a stone round tower or belfry; and these, we have seen, were the works which required and received the highest exercise of the builder's art, both in stone and wood-work. For the building of these three edifices, according to certain proportions of one with another, the builder received thirty cows; but out of this he was to supply materials, tradesmen, labourers, and sometimes even the site of the edifices. It does not appear, however, that the other requisite buildings which must have formed part of the establishment, were included in the sum of thirty cows, such as a cook house, refectory, dormitory, the ordinary residence of the clergyman, and so forth.

The next exercise of the artist's skill was the *Iubroracht*, or working in *iubar*, or yew-wood. The working in this material must have embraced a wide range of objects, as it formed, with some exceptions, the material of all the most elegant articles of furniture in beds, bed-posts, buckets, cans, mugs, *medars*, [or square mead-drinking mugs], cups, and sometimes large vessels; as well as, we may fairly infer, various other articles of convenience and ornament for the houses of the higher classes of society. The stealing, breaking, or defacing of this class of articles came within the range of the criminal law, which injury to similar articles manufactured from any other native wood, did not. The yew was also largely used in cornices, wainscoting, or some such ornamentation of houses, from the very early times, as may be seen from the description of the palace of the Royal Branch at *Emania*, and of the house assigned to *Fraech*, the son of *Fidhadh*, at *Rath Cruachain*, mentioned in a previous lecture.⁽²⁷⁾ Where the palace of the Royal Branch is described it is said,⁽²⁸⁾ i.e. "ornamentation of the red yew in it". And where the house in *Rath Cruachain* is described, it is said,⁽²⁹⁾ i.e. "an ornamental carving of red yew upon the entire of it". We are told in this tract that the house itself was built of *giús*, what we now

the *Iubro-
racht*, or
working in
yew-wood.Carved yew
at *Emania*
and
Cruachan.

(27) Lect. xix., ante, vol. ii. p. 10.

(28) original:—*Ḃḡḡḡḡ ḡḡḡ ḡḡḡḡ ḡḡḡ ḡḡḡḡ ḡḡḡ*.

(29) original:—*Ḃḡḡḡḡḡḡḡ ḡḡ ḡḡḡḡ ḡḡḡ ḡḡḡḡ ḡḡḡḡ ḡḡḡḡḡḡ ḡḡḡḡ*.

LECT. XXI. call "deal"; and I am obliged to use the general term ornamentation, because there is nothing from which I could understand the precise character of the work in yew. I have, however, been so fortunate as to meet with one passage, which clearly defines the use to which the yew was put in the particular case to which it refers. This passage occurs in a poem of forty-seven stanzas, or one hundred and eighty-eight lines, written by *Giolla-Brighde Mac Conmidhe*, a distinguished Ulster poet who flourished between the years 1220 and 1250, in praise and description of the cathedral of Armagh founded by Saint Patrick. The only copy of this curious and important poem in Ireland, so far as I am aware, is a fine one in my own possession. The verses 6, 7, and 12, bear particularly on the subject I am at present discussing, and are as follows:

"The church of Armagh, of the polished walls,
Is not smaller than three churches;
The foundation of this conspicuous church,
Is one solid, indestructible rock.

"A capacious shrine of chiselled stone,
With ample oaken shingles covered;
Well hath its polished sides been warmed,
With lime as white as plume of swans.

* * * * *

"Upon the arches of this white-walled church,
Are festooned clusters of rosey grapes,
From ancient yew profusely carved;
This place where books are freely read".⁽³⁰⁾

Carving in
yew-wood in
Armagh
cathedral.

I have quoted these verses in order to show that down to the middle of the thirteenth century the cathedral of Armagh, though its walls were built with chiselled stone, was covered with oak shingles or boards in place of slates; and in the second place, that the arches at least of that venerable historical edifice were festooned with clusters of the ripe vine-berry, carved from ancient yew, and apparently coloured to imitate the natural grapes, proba-

⁽³⁰⁾ [original:—*Teampaill aipo máca an mhur cuipir*

*ní lughadó náro tpi teampaill
grian an teampaill bpic báóba
na lic ceanntrium éatharróa.
mionn luchomair cloiche cuipre
rlinnteach vspach vloghuinne
vo térvéasóh a taob rleamain,
le heol n-gleigeal n-geiréamail.*

* * * * *
*Ar rouaigh an teampaill theoibghil,
caopa de na noeargaoiblibh
remiobar vo gebéha glan
veighionsóh leaghta leabap.*

From the Book of *Fearan Connail*.]

bly some part of a more ancient roof of the church itself. From LECT. XXI. this curious fact, for, as a fact I am satisfied to receive it, we may easily imagine in what way the yew was applied to the adornment of the ancient palace of the Royal Branch at *Emania*, the Great House in *Rath Cruachain*, and many others which may be met with in our old writings.

The romantic origin ascribed by the poets to the manufacturing even of vessels for domestic use from the yew-tree, is preserved in our ancient writings. We are told that in the days of the monarch *Dermot Mac Fergusa Cerrbheoil*, who died at Tara in the year 558, there appeared an ancient sage who had outlived the general deluge. This man's name was *Finntann*, the son of *Bochra*, and he was one of the three men who came to Erin along with the lady *Ceasair*, a short time before the deluge. But, as the legend is short, and as it may not be generally known, I shall tell it in a few words, as recorded in the Book of Leinster.

Romantic
origin of
work in yew-
wood;—

When Noah received the command of the Lord to build the ark, and the number of persons he should take into it, he had a fourth son whose name was *Bith*, or *Life*, who was not included in the number. *Bith*, accompanied by his daughter *Ceasair*, went to his father begging to be taken into the ark, but Noah refused, and desired them to take shipping and sail to the western borders of the earth, where, probably, the deluge would not reach them. This they did, in three ships, two of which were lost; but the third, containing fifty women and three men, reached the coast of Kerry, and landed safely in that country. Among the women who arrived in safety was the lady *Ceasair*, and the three men were—her father, *Bith*, *Ladhra*, and *Finntan*, the son of *Bochra*, son of *Bith*, son of Noah. The whole party, however, are stated to have died before the flood came, except *Finntann*, who, when it commenced, was cast into a deep sleep which continued for twelve months, until the waters were dried up, when he found himself in *Dun-Tulcha*, his own former residence, a place situated somewhere near the head of Kenmare Bay, in Kerry. Here he continued to live, contemporaneously with the various succeeding series of colonists, and down, as I have already said, to the time of the monarch *Dermot*, in the middle of the sixth century, before whom he appeared at Tara, accompanied by eighteen companies of his own descendants; but it does not appear who his wife was. To show the antiquity of these tales, and that they are not isolated stories found only in some local compilation, I may mention that, in the very ancient account of the battle of the first or southern *Magh Tuireadh* (fought between the *Firbolgs*

Legend of
Finntann
son of
Bochra.

LECT. XXI

and the *Tuatha Dé Danann*), it is stated that the *Firbolgs* sent for *Finntann*, to take his advice on the course they should adopt towards their enemies; and also that thirteen of his sons took part in the battle.

No trace of the doctrine of metempsychosis among the Gaedhil.

While speaking of this *Finntann*, the son of *Bochra*, I wish to correct an error in which some persons have been indulging for many years; namely, that the ancient Gaedhils, Pagan and Christian, believed in the doctrine of the transmigration of souls—in other words, that when people died their earthly existence was not terminated, but that their souls were transferred to other corporeal forms, generally to animals. I would not think it necessary to notice the subject now, however important it would be in connection with the psychology of the Gaedhils, but that the opinion that the belief in metempsychosis did really exist among the people of ancient Erin has been more than once lately put forward with all the pomp of supposed historical data, and on the authority of a gentleman whose mere word has, for many years, been deemed sufficient guarantee for the value of any assertion connected with Irish archæology and history. I have applied myself to test these opinions by the simple evidence of that history to which appeal has been made with so much confidence; and, in the course of an examination of the original of the celebrated legend of *Finntann*, I have found abundant proof of the entire absence of foundation for the reckless assertions which have been made on the authority of this tract. This subject, however, would evidently require so much space for its discussion as to lead me into an unwarrantable digression, if I were to go into it here in full; and I therefore content myself for the present with denying that there are any data in our existing Gaelic literature which could give the slightest support to the opinion that the doctrine of metempsychosis existed among the ancient Gaedhils, either Christian or Pagan.

To return then to the account of old *Finntann*, who is said, as I have above mentioned, to have survived the deluge, and whom I left on his arrival at the court of the monarch, *Dermot Mac Fergusa Cerrbheoil*, at Tara (about the middle of the sixth century), I shall now tell, in as few words as possible, how this strange event was supposed to have occurred.

Legend of *Finntann*, son of *Bochra*, continued.

In the time of the monarch *Dermot*, land, it would appear, began to become scarce, and the descendants of *Niall* of the Nine Hostages, who at this time were the owners of all East and West Meath, and who are commonly called by English writers the southern *Hy-Niall*, became dissatisfied with the waste of the great extent of the royal demesne of Tara, which was never allowed to be cultivated, or otherwise to contribute

to the support of the royal establishment. The monarch heard these complaints, and said that he was quite willing to contract the limits of the royal demesne in accordance with their reasonable wishes, provided any one could be found to show that it now exceeded what it had been in all times from the foundation of the monarchy. They then sent for the oldest and most intelligent men of the country. These were *Cennfaeladh*, the successor of Saint Patrick at Armagh; *Fiachra*, the son of *Nadruig*; *Cennfaeladh*, the son of *Ailill*; *Finnchadh* of Leinster; *Cualadh* from *Cruachan*; *Conaladh*; *Bran-Bairne* from Burren, in the county of Clare; *Duban*, the son of *Degha*; and *Tuan Mac-Carrill* (of whom I may have more to say hereafter). The latter five sages were commanded to appear forthwith at Tara; and when they arrived, and heard the point that was proposed to them to settle, they all declined to offer any opinion on it as long as their senior—by an immense distance—in age and in wisdom was still living, and accessible for consultation, namely, *Finntann*, the son of *Bochra*, who was the son of *Bith*, son of Noah, and which *Finntann* resided at *Dun Tulcha*, in the south-west of Kerry.

LECT. XXI.

Legend of
Finntann,
son of
Bochra,
continued.

Bearran, *Cennfaeladh*'s servant, went then to request *Finntann*'s appearance at Tara. *Finntann* acceded to the request, and appeared at the palace, accompanied by eighteen companies or bands of men—nine before him, and nine after him—all his own descendants. He received a hearty welcome at Tara from king and people, and, after resting himself, he related to them his own wonderful history, and that of Tara from its very foundation:—"That is very good", said they, when he had finished, "and we should like to know from you an instance of the tenacity of your own memory". "You shall have it", said he: "I passed one day through a wood in West Munster: I brought home with me a red berry of the yew tree, which I planted in the vegetable-garden of my mansion, and it grew there until it was as tall as a man. I then took it out of the garden, and I planted it in the green lawn of my mansion; and it grew in the centre of that lawn until an hundred champions could fit under its foliage, and find shelter there from wind, and rain, and cold, and heat. I remained so, and my yew remained so, spending our time alike, until at last its leaves all fell off from decay. When afterwards I thought of turning it to some profit, I went to it and cut it from its stem, and I made from it seven vats, seven keeves, and seven *stans*, and seven churns, and seven pitchers, and seven *milans* [i.e. an *urna*], and seven *medars*, with hoops for all. I remained still with my yew-vessels, until their hoops all fell off from decay and old age. After this I

LECT. XXI. re-made them, but could only get a keeve out of the vat, and a *stan* out of the keeve, and a mug out of the *stan*, and a *cilorn* [pitcher] out of the mug, and a *milín* [an *urna*] out of the *cilorn*, and a *medar* out of the *milín*; and I leave it to 'Almighty God', said he, "that I do not know where their dust is now, after their dissolution with me from decay".

Such is the legendary account of the first manufacture of household vessels of yew, valuable at least for the list it contains of the different household utensils of the earlier ages.

List of
articles of
household
furniture.

We find also in the laws concerning the lending or pledging of certain articles of house furniture, that, if they were not restored after one day's notice, a "smart" fine fell upon the persons who overheld them; and among these were the following articles: A flesh fork, and a boiler; a kneading-trough, and a sieve; a wide-mouthed pan, or vat; a narrow-mouthed barrel, or churn; a mirror, for men and women to view themselves in when preparing to attend a fair or assembly; play-things for children, to drive away decline from them, such as "kittens", "pups", balls, "hurries", etc.; bridles with single and double reins; hatchets and forest-axes; the iron reaping-hook of a widow's house, which she had for reaping the straw and rushes of her house, and also to cut ivy and holly with; the chess-board of a gentleman's house; the salt of a farmer's house; griddles, and gridlets, or the small spatulas with which the cakes were turned on them; candlesticks of various kinds; bellows and flanges, with which to blow the fire in respectable houses; the *cilorn*, or pitcher with a handle at its side; or the *milan*, or *medar*; and any or all of the seven requisites of a gentleman's house, namely, a caldron; a keeve; a water-cask, or bucket; a pan; a plough; a horse-bridle, and a brooch; and all articles manufactured from the yew-tree; and besides these, all beautiful drinking vessels, such as goblets of glass and of silver, with cups, mugs, and flagons of bronze, brass, or copper. These fines extended to the over-holding or withholding of splendid clothes and trinkets, from men and women, at the approach of a fair or assembly, as well as to chariots and various other things.

It would be difficult to bring together and arrange in any readable order, all the various articles of household furniture, domestic economy, and personal ornament, to be met with in our ancient laws and historical and romantic tales and poems.

Law regard-
ing the
house of a
doctor.

There is, however, a passage in the laws which shows with what jealous care the arrangements for domestic life were guarded by even formal legislation in the olden time. The passage in question has reference to the house of a doctor, and provides as

follows: "He shall arrange his lawful house; a house of great LECT. XXI. work; it shall not be a dirty, slovenly house; it shall not be one of the three houses; [i.e. a cow-house, pig-house, or sheep-house.] There must be four doors upon it; so that the sick man may perceive it from all sides; and there must be a stream of water passing through its middle".

LECTURE XXII.

[Delivered July 19th, 1859.]

(VII.) OF BUILDINGS, FURNITURE, ETC.; (continued). Stone buildings; *Cathairs* and *Clochans*; O'Flaherty's notice of the *Clochans* of the Arann Islands; *Clochans* still existing in those Islands; *Clochans* on other islands of the western coast. Mr. Du Noyer's account of ancient stone buildings in Kerry; his ethnological comparisons; summary of his views; apart his speculations his paper is important. Different members of the same family had distinct houses in ancient Erin. Mr. Du Noyer's claim to priority in the discovery of the stone buildings of Kerry inadmissible; Mr. R. Hitchcock had already noticed them; ancient burial grounds also noticed by the latter in the same district. The two names of "Cahers" given by Mr. Du Noyer, not ancient; his opinion of the use of *Dunbeg* fort not correct; this and the other forts did not form a line of fortifications. Instance of a bee-hive house or *Clochan* having been built within the *Rath* of *Aileach*. Limited use of the term *Cathair*; the same term not always applied to the same kind of building. Tale of the dispute about the "champion's share"; Smith's notice of *Sliabh Mís* and *Cathair Conroi*; story of the dispute about the "champion's share" (continued). The "guard room" or "watching seat". The position of *Cathair Conroi* not exactly ascertained. Story of "the slaughter of *Cathair Conroi*". Reference to *Cathair Conroi* in the tale of "the Battle of Ventry Harbour". Modern hypothesis of the inferiority of the Milesians. Stone-building in ancient Erin not exclusively pre-Milesian. The *Aitheach Tuath* or *Atticotti*. The Firbolgs still powerful in the sixth century. Town-land names derived from *cathairs*. No evidence that the Milesians were a ruder race than their predecessors in Erin.

Stone
buildings;

I SHALL conclude the present division of my subject—that of the buildings and domestic furniture of the people of ancient Erin—by some observations upon the stone erections of the primitive periods of our history, and particularly upon those constructed for the purpose of the fortification of the settlement of a tribe, or the palace or court of a king, the remains of some of which fortunately still exist in a state which allows us, even at the present day, to form some conjectures as to the original design of their first builders.

Cathairs and
Clochans.

The subject of ancient cyclopean architecture—that is, that of buildings of stone constructed without mortar or application of the mason's hammer—has for a long time occupied the attention of Irish antiquaries, particularly those edifices which are known by the names of *cathairs* and *clochans*. The *cathair* was always a stone fort or wall of enclosure; while the *clochan*, as it is called, is a small hut, generally of one chamber, built of uncemented, undressed stones, usually circular, in the form of a bee-hive, but sometimes oval or lozenge-shaped, and in a few

instances square within though circular without. Both *cathairs* LECT. XXII. and *clochans* are found chiefly, if not exclusively, on the south and west coasts of Ireland, and on the islands of these coasts, but particularly in the district lying to the west and north of the town of Ventry in Kerry.

The first antiquary who appears to have paid any attention to these *clochans* on the western coast, was Roderick O'Flaherty, the author of the *Ogygia*, in his Chorographical Description of West Connacht,—a work written in the year 1684, and which was edited by the late James Hardiman for the Irish Archæological Society in 1846. O'Flaherty, in describing the Arann Islands, on the coast of Clare, in the Bay of Galway, speaks as follows:—

“The soil is almost paved over with stones, soe as, in some places, nothing is to be seen but large stones with wide openings between them, where cattle break their legs. Scarce any other stones there but limestones, and marble fit for tomb-stones, chymney mantel-trees, and high crosses. Among those stones is very sweet pasture, so that beefe, veal, mutton, are better and earlier in season here than elsewhere; and late there is plenty of cheese and tillage-mucking, and corn is the same with the sea-side tract. In some places the plow goes. On the shore grows samphire in plenty, ringroot or sea-holy, and sea-cabbage. Here are Cornish choughs, with red legs and bills. Here are ayries of hawkes, and birds which never fly but over the sea; and, therefore, are used to be eaten on fasting-days; to catch which people goe down with ropes tyed about them into the caves of cliffs by night, and with a candle-light kill abundance of them. Here are severall wells and pooles, yet in extraordinary dry weather, people must turn their cattell out of the islands, and the corn failes. They have no fuell but cow-dung dried with the sun, unless they bring turf in from the western continent. They have *cloghans*, a kind of building of stones laid one upon another, which are brought to a roof without any manner of mortar to cement them, some of which cabins will hold forty men on their floor; so ancient that no body knows how long agoe any of them was made. Scarcity of wood, and store of fit stones, without peradventure found out the first invention.”⁽³¹⁾

O'Flaherty's notice of the *clochans* of Arann;

Of the *clochans* mentioned above by O'Flaherty, several remain still on the Great or Western Island of Arann; some of them in ruins, and others still in a state of good preservation. Of these latter, four or five are to be seen in the immediate vicinity of the beautiful little ruined church called *Tempall an*

clochans still existing on the islands of Arann;

⁽³¹⁾ Page 68.

LECT. XXII. *Cheathrair Aluinn*, or the "Church of the Four Beautiful Persons". These "four beautiful persons", according to the bishop *Malachias O'Cadhla*, or Kiely (who so informed Father John Colgan, about the year 1645), were Saint *Fursa*, Saint *Brendan* of Birr, Saint *Conall*, and Saint *Bearchan*. One of these *clochans* is in almost perfect preservation; it is built of dry stones, and measures about twenty feet in length, about nine in breadth, and nine in height to the top of the arch. It stands north and south, and had three doors, one at each side, nearly in the middle, and one in the east end, and it has a square aperture in the top near the south end, made, probably, to answer the purpose of a chimney. There is a square apartment, now in ruins, projecting from the south jamb side of the door on the western side of this *clochan*, with an entrance immediately at the same jamb, on the outside of the main building; but there is no communication with this apartment from within. The work of the whole is of the rudest and simplest character; and most probably when it was inhabited it must have been covered with sods, or the interstices at least stuffed with moss or mud to keep out the wind. This edifice was occupied by a poor school-master within the memory of some people still living on the island; but it does not appear to have undergone any change whatever from its original condition, during this or any other occupancy. There are three or four other *clochans* a little to the west of this, but they are now reduced to heaps of ruin; still one or two of them appear to have been circular, and one of them has the remains of a little porch which stood against, and appears even to have entered into, the main wall, immediately adjoining the north jamb of the door in the east side. There may be many more in this immediate neighbourhood, but to one so much burdened with lameness as I am, it would have been a work of no ordinary trouble to move among the rugged rocks and constantly recurring dry stone walls with which the place is beset; and I did not venture to attempt this on the occasion of my late visit to the island.

There is another *clochan*, one at least, in more perfect preservation, situated between Murvey Strand and the Seven Churches of Saint *Brecan*, on the left hand side of the road; but I was not able to visit it. There is another also, in ruins, near *Tempall Benen*, in the eastern part of the island; and there are some two or three, in ruins, within the great stone fortress of *Dun Concraidh*, on the middle island.

Besides these *clochans* on the Arann Islands, there are four more such edifices of bee-hive form, in ruins, on the island of *Inis-Gluairé* on the Connacht coast, together with three small churches. There are others of them again on *Ard-Oilean*, or

Clochans on other islands of the W. coast.

High Island, where Saint *Fechin* founded a church in the sixth century. The island of *Inis-Erca* too, near *Inis-Bo-finne* (now Boffin, off the coast of Galway), contains the ruins of an ancient church, called Saint *Leo's* church, and near it is a cross called *Leo's* Flag. On the south shore of this island there is a cave called *Uaimh Leo*, where the saint is said to have passed much of his time in prayer and meditation. There is here also a ruin called *Clochan Leo*, in which he is said to have dwelt. Coming back again southward, we find a *clochan* of the bee-hive shape on the Bishop's Island, a little to the west of the mouth of the bay of Kilkee on the Clare coast. I know this island well from my earliest boyhood, and have seen the *clochan* from the mainland, from which the island is distant but a short space; but I have never been on the island, and can only speak of the precise form of the "bishop's house", as it is popularly called, on the authority of the fishermen, who are almost the only persons able to climb the steep precipitous cliffs which wall it in. I may here mention that the name *clochan* for this, or indeed for any other kind of habitation, is not known in any part of the county of Clare that I am aware of.

I have been induced to go thus minutely into an account of these curious old edifices, on account of some statements made by Mr. George V. Du Noyer in a paper read by him before the British Association for the Advancement of Science, at its meeting in Dublin in 1857.⁽³²⁾ The preface to Mr. Du Noyer's paper is so short that it will occupy less time and space to give it as it stands than if I were to make any analysis of it.

Mr. Du Noyer's account of ancient stone buildings in Kerry.

"The earliest vestiges", says Mr. Du Noyer, "which are still in existence, of any dwellings of the inhabitants of Ireland, consist generally of a simple circular mound of earth, surrounded by one or more fosses and earthen ramparts; but they are for the most part so defaced by time, that archæologists have passed them by as undeserving of attention. When, however, we find stone buildings of an equally remote period occurring in groups, surrounded by a massive circular wall, as if intended for warlike defences, and in detached houses comprising one, two, or three apartments, more or less circular in plan, and all evincing considerable skill and ingenuity in their designs, the investigation of them is attended with no little interest; for it may throw some light on the social condition of a race who occupied Ireland at a period so remote, that scarcely a trace of their arts has been

⁽³²⁾ "On the remains of ancient Stone-built Fortresses and Habitations occurring to the West of Dingle, county of Kerry", and published in the fifty-seventh number of the *Journal of the Archaeological Institute*.

LECT. XXII.

Mr. Du
Noyer's
account of
ancient stone
buildings in
Kerry.

preserved to us, and even their specific name as a people has not been rescued from oblivion.

"It was my good fortune", he continues, "in the summer of 1856, while engaged on the Geological Survey of Ireland in the Dingle promontory, to meet with an extensive group of such buildings. They are known as Cahers and Cloghauns,⁽²⁹⁾ and had till then escaped the notice both of tourists and antiquaries. These buildings, amounting probably to seventy or eighty in number, are in the parishes of Ventry, Ballinvogher, and Dunquin, and occupy, in groups as well as singly, the narrow and gently sloping plateau which extends along the southern base of Mount Eagle, from Dunbeg fort or Caher on the east to the village of Coumeenole on the west, a distance of three miles. An ancient bridle-path, still in use, winds along the slope of the hill near the northern limit, and was near the original road which led to them. They occur principally in the townland of Fahan: hence the collection of buildings which I am about to describe, may with propriety be called the ancient Irish city of Fahan. Proceeding west from the coast-guard station at Ventry, along the bridle-road just alluded to, at a short distance south-east of Fahan village, we arrive at a group of small Cloghauns, or beehive shaped huts, which appear to have served as an outpost, to guard the place on that side from any hostile surprise; and close to them, nearer to the sea, are two groups of standing stones called gallauns, which mark the eastern limit of the city.

"The Caher or fort of Dunbeg [little fort], which protected the city of Fahan on the east, is the first of these structures which requires a detailed description. By reference to the map it will be seen that it lies due south of the present village of Fahan on the sea coast. This remarkable fort has been formed by separating the extreme point of an angular headland from the main shore by a massive stone-wall, constructed without cement, from 15 to 25 feet in thickness, and extending 200 feet in length from cliff to cliff. This wall is pierced near its middle by a passage, which is flagged overhead, the doorway to which is at present 3 feet 6 inches high, 2 feet wide at top, and 3 feet at its present base, having a lintel of 7 feet in length; as the passage recedes from the doorway it widens to 8 feet, and becomes arched overhead; to the right hand, and constructed in the thickness of the wall, is a rectangular room—perhaps a guard-room—measuring about 10 feet by 6 feet, and communi-

(29) "*Caher* signifies a circular wall of dry masonry, as well as a fort or stone house of large size. *Cloghaun*, as here used means, a hut or house formed of dry masonry, with the room or rooms dome-shaped, having each stone overlapping the other, and terminating in a single stone".

cating with the passage by means of a low square opening, LECT. XXII. opposite to which, in the passage, is a broad bench-like seat; a second guard-room, similar to the one just described, has been constructed in the thickness of the wall on the left hand of the main entrance, but unconnected with it, the access to this being from the area of the fort through a low square opening".⁽³⁴⁾

Further on Mr. Du Noyer gives us a little of that kind of speculative ethnology which now too commonly passes for science, and which many writers, too superficial to follow out the true and only method by which archæology, like all other sciences, can progress, namely, patient research and careful induction from facts, usually indulge in to the great injury of true knowledge. As I shall have to notice these speculations of Mr. Du Noyer, I cannot avoid adding the following extract from his paper: "The smallness of the sleeping-chambers and of the entrances leading into them is very remarkable; indeed this addition to the Cloghaun is a singular feature in the habits of the people who used them. Taking both into account, we may suppose that the attainment of warmth by animal heat was the chief object they had in view in their construction; if so, it at once lowers them to the scale of the Esquimaux, whose circular Inglöe, or stone huts, closely resemble the smaller and more insignificant of our Cloghauns; indeed the resemblance may go even yet further, for it is likely that in many instances there were long covered stone passages, conducting to the door of the Cloghaun, similar in design to the long, low, and straight stone passages, covered with sods, which lead into the winter Inglöe. When we consider what an important addition to our comfort is a chamber set apart for sleeping in, no matter how small it may be, we are surprised to find that so few of the Cloghauns have this important addition to them; it is sufficient, however, to know that such was sometimes required, and we may regard this fact as evincing some degree of refinement in a people whose habits must have been rude and simple".

Mr. Du
Noyer's
ethnological
compari-
sons;

These conclusions of Mr. Du Noyer's amount simply to this: that some of the ancient Irish people built beehive-shaped houses of stone, without cement, sometimes of small, and sometimes of comparatively large dimensions, for at this day sixty men might stand together on the floor of some of them; that some of these round houses were divided into two or three apartments; that some of the apartments were pretty large, and some small; and that in some of the buildings there was no second apartment at all. The additional apartments in the former class of buildings were believed by Mr. Du Noyer to be sleeping-rooms; and taking

summary of
his views.

⁽³⁴⁾ See INTRODUCTION, Figs. 56, 57, and 58.

LECT. XXII. the smallest of them for his rule, he delicately concludes that the sleeping parties were composed of savages of both sexes, huddled together promiscuously for the purposes of animal warmth; and then, arguing from this assumed fact, he at once leaps to the conclusion that such a people must have been lower even than the poor Esquimaux of North America in the scale of human civilization. Then again, this estimate of the people being taken for granted, he deems it conclusive as to the remote antiquity of these dwellings, and of the people who built them; and he unhesitatingly assures us accordingly, that neither the buildings nor the builders have any place in our oldest traditions or historical documents.

It is sufficient to summarize, as I have just done, the conclusions to which Mr. Du Noyer has arrived, to show how illogical and gratuitous they are. It would surely be a waste of time, and not very complimentary to the reader's intelligence, to disprove them. Indeed I would not have noticed them at all, only that the passage affords an admirable example of the modern ethnological theories put forward with such parade by popular writers. Apart from these absurd ethnological comparisons, Mr. Du Noyer's paper is a valuable and important contribution to Irish topographical archæology, illustrated as it is by admirable drawings.

In all the civilized countries in the world there have been, and must continue to be, two extremes of society, one high and one low; and to judge of the high by the low is what no man of intelligence would think of. And so, in the case of the edifices at Glennfahan, if we find the house of one apartment, we also find, alongside of it, perhaps, the strong *cathair* enclosing within it two, three, four, or more, small and large houses; but we are not to infer from this fact that these enclosed houses were inhabited by different families; for we have distinct statements in our ancient records that different members of the same family had distinct houses, and not apartments within the same *rath*, *dun*, *lis*, or *cathair*; that the lord or master had a sleeping-house, his wife a sleeping-house, his sons and daughters, if he had such, separate sleeping-houses, and so on, besides places of reception for strangers and visitors.

I shall presently refer to the buildings described by Mr. Du Noyer, but before doing so I must correct a mistake which he has made regarding the first discovery of the stone buildings of the Dingle promontory. The mistake occurs in the following note which he has appended to his paper: "In reply to some remarks which have reached me relative to the bee-hive houses of the county of Kerry and other districts, especially in the west

Different members of the same family had distinct houses.

Mr. Du Noyer's claim of priority

of Ireland, I feel called upon to state distinctly that, until I LECT. XXII. examined and sketched the Fahan buildings, in the summer of 1856, they had lain unknown to, or at least undescribed by, any tourist or antiquary; even that acute observer and recorder of so many of the pre-historic relics of the Dingle promontory, the late lamented Mr. Hitchcock, passed them by without examination".

Now, in justice to the late lamented Richard Hitchcock, it must be said that Mr. Du Noyer does not here deal quite fairly with him. It is true that Mr. Hitchcock did not write, or at least did not publish, any description of the *Clochans* at Ventry; but on the other hand it is certain that he did not pass them by without examination. Mr. Hitchcock's antiquarian researches were chiefly, if not wholly, confined to the discovery and sketching of stones with *ogham* inscriptions, and these he did discover, and preserve in sketches, with wonderful industry and accuracy. His too inadequate means, and the impossibility of his absenting himself long from his official duties in Dublin, could not, of course, permit him such opportunities and so much time for collateral examinations, as Mr. Du Noyer enjoyed in the fulfilment of his professional duties on the Geological Survey of Ireland; but that Mr. Hitchcock saw, and, I believe, examined them, is beyond dispute. For, in a manuscript book of "notes on *oghams*", in Mr. Hitchcock's handwriting, deposited with his other books after his death in the Royal Irish Academy, by his widow, we find at page 103, where he is describing the *ogham* on the *Dunmore* stone in the townland of Coumeenvole, the following words:—"The locality of this *ogham* inscription appears on sheet 52 of the Ordnance Survey of the county [of Kerry], where the stone is named 'monumental pillar'. *Cloghauns* are very numerous to the south-east, and there are also a few *caluragh* burial grounds. The townlands of Coumeenole, South Glanfahan and Fahan, at the sea-side, are actually filled with *cloghauns*".

Ancient burial ground noticed in the same district.

This note was written in the year 1850, and I think it shows clearly enough that Mr. Hitchcock not only discovered the "cloghauns" at Ventry, but discovered among, or about them, what appears to have escaped Mr. Du Noyer's notice, at least some few *ceallurachs*, that is, sites of ancient churches and burial grounds. And it is not at all improbable that all these beehive houses described by Mr. Du Noyer were in fact but the cells of Christian hermits, like all the other buildings of the same class known along the western coast of Ireland. It is quite clear, however, that the Glenfahan "city", so called, has not yet received a thorough antiquarian examination; and until it shall have been

The buildings described by Mr. Du Noyer are probably Christian.

LECT. XXII.

The names of
cahers given
by Mr. Du
N. not
ancient.

properly investigated, I do not wish to be understood as expressing any positive opinion upon this conjecture.

Mr. Du Noyer has recovered but two names of "cahers" among the group at Ventry, and both these names, in the form in which he puts them, are grammatically inaccurate: one is *cahernamac-tirech*, which he translates "the stone fort of the wolves"; and the other, *caher-fada-an-dorais*, or the "long fort of the doors". These are certainly names either entirely modern, or else inaccurately taken down. I cannot, however, examine them further at present, and shall therefore return to the immediate subject of this lecture.

The fort of
Dun-beg not
peculiar.

In the first place, there is nothing extraordinary or peculiar, nor anything necessarily implying a very remote antiquity, in the "caher" or Fort of *Dun-beg* (a word which signifies the little *dun* or fort), on which Mr. Du Noyer expatiates so warmly, and which evidently received its name of *Dun-beg* to distinguish it from *Dun-mór* (or the great fort), also described by Mr. Du Noyer. The latter was constructed in a manner exactly like it, by drawing a thick wall or mound of earth, lined with stones on the inside, across the narrow neck of another point of land which projects into the Atlantic ocean about three miles or so due-west from the *Dun-beg*, a point which forms, I may observe, the most western point of land in Europe.

Mr. Du
Noyer's view
of the use of
Dun-beg fort
not correct;

Mr. Du Noyer believes that the *Dun-beg* fort in the east was intended as a protection to the supposed "city" of Fahan, which he thinks lay scattered over a distance of three miles west from it; but he gives no place in the protective idea to the *Dun-mór* fort which is at the other end of the line, although it is quite clear that the idea which suggested the erection of the one must have suggested the erection of the other; and if the idea of both was the protection of the presumed "city", there was a very lamentable defect in the design, for, whilst one or both ends of the "city" may have had the benefit of protection from one or both of the forts, the whole sea and land lines in front and rear of the "city" were left without any protection whatever. It cannot, of course, be supposed that a stronghold erected on a point of land projecting considerably into the sea beyond the front line, and at one end of the presumed "city", could have formed any possible protection to it, while its front and rear were quite exposed by water and land; and the same objection holds good as regards the Great Fort at the other end.

this and the
other forts
did not form
part of a line
of fortifica-
tions;

These forts in fact were not intended for the immediate protection of anything but what happened to be permanently (or at all events occasionally, in time of danger) kept or placed within their walls. If the fort of *Dun-beg* had been multiplied into a

line of forts or “cahers”, or continued into such a wall as formed itself, but carried on northwards from it to the harbour of Smerwick, that is, across the entire neck of the head-land, then indeed would there have been a protection for the inhabitants of Fahan, as well as for all the others within this line. Again, there is not anything in the character of these particular *cathairs* and *clochans* to warrant the conclusion that they belong to an age of an antiquity beyond our historic period. And it can be shown from the most ancient historical authorities which we possess, that the two kinds of building to be found at *Glenn Fahan*, namely, the stone forts now called “cahers”, and the bee-hive stone houses found within them, now called *clochans*, have their types in one of the most ancient buildings—indeed the most ancient now identified—in Ireland, namely that of *Aileach* in the county of Donegal, of which I have already spoken.

LECT. XXII.

and are not prehistoric.

This ancient *Rath of Aileach*, as you may remember, was originally built by orders of the *Daghda Mór*—the great king of the *Tuatha Dé Dananns*—around the sepulchre of his son, fourteen hundred years it is supposed before the Christian era. We are told that the work was performed by his two *caisleors*, or stone-castle builders, namely *Garbhan* and *Imcheall*. *Garbhan* is recorded to have shaped and chipped the stones, while *Imcheall* set them all round the house, until the laborious work was finished, and until the top of the house called that of the “groaning hostages” was closed by a single stone. This house was one of those within the circle of the great *rath*, which contained, of course, all the various houses or buildings requisite for the establishment of the king even of a very comparatively small number of subjects; the whole ending with that very necessary appendage to a king’s palace in those days, a house or prison for hostages and pledges. As this house is described as having been closed at the top with one stone, there can be no doubt of the shape of it,—a shape which was probably common to it with all the others.

A *clochan* built within the *Rath* of *Aileach*.

And here, as to the name of *cathair*: it is remarkable that in the old poem already quoted, as well as in several other pieces in prose and verse which refer to this ancient structure (“the senior or parent of all the edifices of Erin”, as the poem calls it)—this stone building never goes by the name of *cathair*. The old poem calls it alternately *rath*, and *dun*, and even *caislen*, or castle, but never *cathair*; nor do we find any other edifice of the early *Firbolgs*, *Tuatha Dé Danann*, or Milesians, called a *cathair*, except in one instance alone, where it is stated in an ancient poem that Tara was called *Cathair Crofin* in the time of the *Tuatha Dé Danann*. And this fact holds good even to a comparatively

Limited use of the term *cathair*.

LECT. XXII. late period as regards the *Firbolgs*. On their return to Erinn — after an absence of several hundred years, after the battle of *Magh Tuireadh* (under the designation of the *Clann Umoir*), the people of this race received liberty from *Ailill* and *Medbh*, the king and queen of Connacht, to settle in the western half and on the sea-board of the present counties of Galway and Clare, as well as in the Arann Islands. And here, where they raised for themselves, as on the Arann Islands, those enormous fortresses of stone, some of which remain in wonderful preservation to this day, these fortresses were never called *cathairs*; and those on the Arann Islands are still, as well as in all ancient times, called *duns*, and named after their respective builders or owners, as *Dun-Ænghuis* and *Dun-Ochaill*, on the great island, and *Dun-Conchraidh*, on the middle island. There is also, indeed, on the great island, another most ancient fortress, bearing the name of no particular person, but called simply *Dubh-Chathair*,⁽³⁵⁾ or the “Black *Cathair*”. These are all built of stone, and I imagine simply because no other material could be procured on those rocky islands.

It is remarkable that there are no *clochans*, or bee-hive houses, remaining around any of these great forts, whilst they are found with the Christian churches; save that there are some traces of the ruins of such edifices within the area of *Dun-Conchraidh* on the middle island; though whether they were of the same date as the fortress cannot now be ascertained.

It may be remembered that the period to which the erection of these edifices is referred by all our old writings, is the century immediately preceding the Incarnation. And to show that in those ancient times this people were not wedded to any particular descriptive names for their residences,⁽³⁶⁾ we find from the same authorities, that others of the *Clann Umoir* gave other names to their residences, as in the case of *Daolach*, who, with *Endach*, his brother, settled on the river *Davil* (on the coast of Burren, in the county of Clare), whose dwelling was called *Teach Eandaich*, literally *Eandach's House*; and this house was most undoubtedly built of stone, since other materials are as scarce in the district as in Arann; and as it was intended for a fortress as well as a residence, it must have been of large dimensions, and could not, therefore, have been of the bee-hive

⁽³⁵⁾ This *Dubh Chathair* would seem to be a common modern name, like Mr. Du Noyer's “Fort of the doors”, etc. This fortress is not apparently coeval with the others on the islands: why has it no name? The name could not have been lost, any more than the others.

⁽³⁶⁾ Just as at the present day large mansions, some of them castellated, are called “halls”, “houses”, “courts”, “manors”, etc. *Cathair* is like the French *chateau* (a castle or grand residence).

shape. This house is not now known, as far as I am aware, LECT. XXII. though the locality still bears the ancient name of *Daolach*.

While, however, we have no account of stone-built cities, towns, or even villages, in ancient Erin, it is yet certain that wherever the provincial king, or the chief and leader of a territory, as well as the head of a tribe, had his residence, it was surrounded by a town or village, as the case might be; and that the houses were built of such materials as were most convenient and compatible with the position and resources of the inhabitants. And we may, I think, also reasonably suppose, if we do not actually believe it, that wherever the requirements of position, or the peculiar taste of an individual chief or tribe, made stone the material of the "head-house" of the territory, there the houses of the next in importance at least, if not all the houses of the tribe which must have surrounded it, were built, if possible, of the same material.

As an instance of the character and condition of the *dun*, *rath*, or *cathair*, in very ancient times, I may be permitted to give you here a short extract from an ancient tract preserved in *Leabhar na h-Uidhre*, a manuscript of about the eleventh century, preserved in the Royal Irish Academy, and so often quoted in the course of these lectures. The story from which I am about to quote is one which grew out of that *Bricrind's Feast*, already described.

Cuchulainn, *Conall Cearnach*, and *Laeghaire Buadhach* were the great leading champions of Ulster at the period of, as well as a short time previous to, the Incarnation. Between these three knights of the Royal Branch of Ulster there had been for a long time a dispute as to which of them was best entitled to what was called the *curadh-mir*, or "champion's share" at table at all the great feasts and solemnities of the province. After having submitted their case together with their respective claims, to several parties for arbitration, but without success, they were at last advised to repair to the *cathair*, or mansion of *Curoi Mac Dáire*, king of West Munster. And this *cathair* was situated on a shoulder of a high mountain which is said to be called even to this day *Cathair Conroi*, and which is a part of *Sliabh Mis*, situated on the peninsula which separates the bay of Tralee on the north from the bay of Dingle or Castlemaine on the south, in the county of Kerry.

As to this mountain, Smith in his History of Kerry, published in the year 1756, and at page 156, says: "On the top of this mountain is a circle of massy stones, laid one on the other in the manner of a Danish intrenchment: several of them are from eight to ten cubical feet, but they are all very rude." Smith's notice of Sliabh Mis.

LECT. XXII.

"From the situation of the place, it resembles a beacon or place of guard to alarm the country; but from the prodigious size of the stones, it rather seems to be a monument of some great action performed near this place, or perhaps a sepulchral trophy raised over some eminent person.

"This piece of antiquity stands on the summit of a conical mountain, which is more than seven hundred yards above the level of the sea, and forms a kind of peninsula between two very fine bays. The country people, from the height and steepness of it, and the largeness of the stones, will have it to be the work and labour of a giant, and it seems indeed wonderful how human strength, unassisted by engines, could possibly raise stones of such a prodigious weight to the summit of so steep and high a mountain".

Dr. Smith adds two notes, one on the way in which stones of enormous size and weight were carried, in comparatively modern times, in other parts of the world, for purposes and to situations similar to the present; and in the other note he gives from Keting's History of Ireland, the popular but ancient story of the destruction of this formidable fortress.

But to return to our story. The three contending champions of Ulster set out from *Emania*, and in due time arrived at *Cathair Conroi*. *Curoi*, the lord of the fortress, was not at home on their arrival, being absent on a foreign expedition, so that the visitors were received by his wife, the beautiful *Blathnaid*. When night came the lady told the three knights that when her husband was leaving home he acquainted her with this intended visit, and requested that they should keep watch over his palace during their sojourn,—each in turn to watch a night, according to seniority. This request was at once acceded to; and *Laeghaire Buadhach*, the eldest of the three, undertook the watch for the first night.

After this the story proceeds in an exaggerated strain of fable; but even in the midst of the greatest extravagance of incident, it contains so many details of the form and the various appurtenances of an ancient fortified mansion, that I believe I shall best make use of the piece by translating a portion of it with all its extravagance, just as it stands in the original:—

"*Laeghaire Buadhach* then went to the watching the first night, because he was the senior of the three of them. He was in the warder's seat after that until the end of the night, when he saw a champion away from him as far as his eye could reach, on the sea to the west, coming towards him. Huge, and ugly, and hateful appeared this champion to him, for it seemed to him that his head reached the sky in height, and he could plainly see the broad expanse of the ocean between his legs. The phantom

Story of the dispute about the "champion's share", continued.

came towards him, with only his two handfuls of oak saplings, and each bare pole of them was sufficient to make the swingle-tree of a plough, and no pole of them required the repetition of the one stroke of the sword by which it was cut from its stem. He threw one of these branches at *Laeghaire*, but *Laeghaire* evaded it. He repeated this twice or thrice, but none of them reached *Laeghaire's* body or shield. *Laeghaire* cast at him a spear, but it did not reach him. He stretched his arm towards *Laeghaire* then, and the arm was so long that it reached over the three ridges that were between them at the casting, and he then grasped him in his hand. Though large and though portly a man was *Laeghaire*, he fitted in the one hand of the man whom he encountered, with as much ease as would a child of one year old; and he pressed him between his two palms, in the same way that a chessman is pressed in a groove. When at length he was half dead in that way, he threw a cast of him over the *cathair* from without, so that he fell upon the bench at the door of the royal house [within], and the *cathair* was not opened for that purpose at all. The other two champions and all the inhabitants of the *cathair* thought it was by a leap over the *cathair* that he came from without, in order to leave the watching to the other men. They spent that day together till the evening, when the watch hour came, when *Conall Cearnach* went out to the warder's seat, because he was older than *Cuchulainn*; but he met with exactly the same adventure which *Laeghaire* met with on the previous night. The third night came, and *Cuchulainn* took his place in the warder's seat. This was precisely the night upon which the three green men of *Seiscenn Uairbeoil*, and the three *Buagelltaigh* [or itinerant cow-keepers] of *Bregia*, and the three sons of the musical *Dornmar*, had appointed to come to the *cathair*. It was, too, the night which had been prophesied that the monster which inhabited the lake near the *cathair* would devour the occupants of the whole establishment, both man and beast. *Cuchulainn*, however, continued to watch throughout the night, and he experienced many mishaps. When midnight came, he heard a loud noise approach: 'Speak, speak!' said *Cuchulainn*; 'whoever are there, let them speak if friends, let them attack if foes'. Thereupon there was set up a fearful shout at him. *Cuchulainn* sprang upon them then, so that it was dead the nine men came to the ground. He then cut off their heads and placed them near him in the watching-seat. Suddenly nine more shouted at him; but, to make the story short, he killed the three times nine plunderers in the same manner, and he heaped up their heads and their arms in one heap in the same place. He kept his place after that till the end of the night, tired, weary, and

LECT. XXII.

Story of the
dispute
about the
"champion's
share", con-
tinued.

LECT. XXII.

Story of the
dispute
about the
"champion's
share", con-
tinued.

fatigued, when he heard the uprising of the lake, as if it were the noise of a great sea. His ardour induced him, notwithstanding his great fatigue, to go to see the cause of the great noise which he had heard, and he presently perceived the tumult which the monster had produced. It appeared to him that there were thirty cubits of it above the lake. It then raised itself up into the air, and sprang towards the *cathair*; and it so opened its jaws that the vat of a king's house might enter them. He [*Cuchulainn*] then executed his *form-chleas*, and sprang up [in the air too], and with the velocity of a twisting-wheel flew around the monster. He closed his two hands around its neck then, and then directed one of them to its mouth and down its throat, and tore the heart out of it. He then cast it from him upon the ground, and he plied its sword upon it, cutting it to pieces, and carried its head to the watching-seat, where he placed it along with the other heads.

"*Cuchulainn* took some rest after these mighty exploits, until the dawn of the morning, when he saw the great phantom coming from off the western sea towards him". But, without repeating details, it is sufficient for our present purpose to state, that his good fortune and his stout heart and arm stood to him on this occasion as it did in his previous encounters, and that he overthrew the phantom giant, as he did the rest of the enemies of *Curoi's* court.

Our hero then bethought him that his companions, who preceded him in the wardership the two previous nights, must have jumped over the wall of the *cathair*, as they had been seen to fall from the air within, when cast over by the giant, and he determined not to be outdone by them in this stupendous feat. The story then goes on in the same extravagant style of language which we meet in the tale of the battle of *Magh-Rath* (published by the Archæological Society), and in many other such pieces, as follows:—

"He attempted twice to leap over, but he failed. 'Alas!' said he, 'that I have taken so much trouble hitherto to secure the "Champion's share", and to lose it now by failing to take the leap which the other knights have accomplished'. What *Cuchulainn* did at these words was this: He would fly from where he stood, at one time, until his face would come plump against the *cathair*. At another time he would spring up into the air, so that he could see all that was within the *cathair*. At another time he would fall down and sink to his knees in the ground, from the pressure of his ardour and his strength. At another time he would not disturb the dew from the top of the grass, from the buoyancy of his spirit, and the velocity

of his motion, and the vehemence of his action, such was the bounding fury into which he had been excited. At last, in one of these furious fits he flew over the *cathair* from without and alighted in the middle of the *cathair* within, at the door of the royal house; and the place [or print] of his two feet remains still in the flag which is in the middle of the *cathair*, where it stood at the door of the royal house. He entered the house then, and heaved a deep sigh: upon which *Blathnaid*, the daughter of *Midir* and wife of *Curoi*, said: 'That is not a sigh after treachery', said she; 'it is a sigh after victory and triumph'. The daughter of the king of *Firfalgia* indeed knew what difficulties had beset *Cuchulainn* on that night. They had not been long there after that when they saw *Curoi* entering the house, having with him the battle suits of the three nines *Cuchulainn* had slain, together with their heads and the head of the monster. He said then—after having put all the heads down on the floor of the house: 'The youth whose trophies of one night are all these', said he, 'is a youth most qualified to keep perpetual watch over a king's *dun*'. And *Curoi* then awarded *Cuchulainn* the 'Champion's share' at all the feasts of Ulster, and to his wife precedence of all the ladies of Ulster, at feasts, fairs, and assemblies, the queen of the province excepted".

LECT. XXII.

Story of the dispute about the "champion's share", continued.

I have not, as will be seen, been deterred by the wildness of this very ancient tale from quoting directly from the original, as much of it as bears directly on the condition and circumstances of this ancient *cathair*, of the existence and rational history of which there cannot be the least doubt.

It is of some importance in the discussion on ancient stone edifices, to find still in existence one not only of undoubted authenticity, but even preserving through ages down even to the present day the name of the man for whom it was built, as well as that of the man who built it; for in the list of builders in stone who were attached to certain great men, already quoted from the Book of Leinster, *Cingdorn* is set down as *Curoi Mac-Dáiré's caisleoir*, or stone-builder.

The description of this *cathair* when occupied is important, in as far as it explains on authority the actual use and intention of those small internal and external chambers, the ruins of which are found among the "cahers" and "cloghauns" represented in Mr. Du Noyer's beautiful plates, and to some of which he properly gives the names of "guard rooms". One of these described in connection with *Cathair Conroi* is called a *suidhe-faire*, or "watching-seat", and was one of those situated outside the wall.

The "guard room" or "watching seat".

The royal mansion of *Curoi Mac Dáiré*, king of West Mun-

LECT. XXII.

ster, which stood in the middle of this once great *cathair*, was, no doubt, one of considerable dimensions, and built of stone; but unfortunately, as no trace of it is known to remain now, and as no precise description of it is given in our story, we are left to guess that it was probably a building somewhat of the size and form of the house of the royal branch at *Emania*, or of the house in *Rath Cruachain* which I have already described. Even the exact situation of the historic *Cathair Conroi* has not been satisfactorily ascertained; although Dr. Charles Smith in his *History of Kerry*, already quoted, places it on the very summit of a conical mountain of that name, and describes by this title the highest of the *Sliabh Mis* range, a mountain 2,100 feet above the level of the sea. This, however, could scarcely be correct, as no human dwelling, much less the fortified palace of a king, would be placed in so inaccessible a position. And, therefore, the heaps of large stones which Dr. Smith mentions as existing on the top of this mountain, if they be ancient remains at all, must probably be those of a ruined sepulchral monument, and not those of *Curoi's Cathair*.

Position of
*Cathair
Conroi* not
exactly as-
certained.

On the Ordnance Survey map *Cathair Conroi* is marked but at an elevation of one thousand feet above the level of the sea, and at or near the source of the little river *Finnghlais*, which runs down the side of the mountain and falls into the bay of Tralee near its western extremity. This would certainly be the proper position for *Cathair Conroi*, according to the old topographical tract called the *Dinnseanchas*, which professes to give the origin of the name of this stream. And as this story too has reference to *Cathair Conroi*, and as the substance of it, given in a few words, may enable some one who hears or reads them to identify with certainty the site of this famous *cathair*, I shall briefly narrate it here.

Story of the
origin of the
name of the
river *Finn-
ghlais*.

We have seen before how graciously the lady *Blathnaid*, king *Curoi Mac Dáiré's* wife, had received the three rival champions of Ulster at her court, and how warmly *Curoi* himself, on his return home, had eulogized *Cuchulainn's* valour in guarding his court. Yet, notwithstanding these commendations from *Curoi*, there existed an old cause of dissension between him and *Cuchulainn*. *Curoi's* wife, the beautiful *Blathnaid*, was the daughter of *Midir*, king of the island of *Firfalgia*, which some of our old writers say was a name for the present Isle of Mann. In a successful attack made on this island by the chief heroes of Ulster, headed by *Cuchulainn*, and assisted by *Curoi Mac Dáiré*, who joined them in disguise as a simple champion, the chief prize among the spoils obtained was the king's daughter, this lady *Blathnaid*. Accordingly, on the return of the party to Ulster,

Cuchulaind, on the division of the spoil, claimed the fair princess as his share. To this, however, *Curoi Mac Dáiré* objected, and said that, as the highest exploit connected with the assault on *Midir's* court had been performed by him (*Curoi*), he thought it but fair that he should carry off the highest prize. A combat ensued, in which *Curoi's* more mature strength, joined with equal military skill, prevailed over the more youthful *Cuchulaind*. The latter was left vanquished on the field, tied hand-and-foot, and his long hair cut off close to the back of his head by the sword of his proud conqueror. *Curoi* and his beautiful captive set out then, and arrived in due time at the famous *Cathair* on *Sliabh Mis*.

It does not appear that *Cuchulaind* had any subsequent knowledge of the fate of the fair captive until he saw her in the court of her husband; and it seems that it was then for the first time that he discovered who his victorious antagonist for her possession had been, as *Curoi* had gone on the expedition completely disguised. It would seem, however, that some understanding of a friendly nature sprang up between *Cuchulaind* and his fair hostess during his short sojourn at her court, from what we are told in the old story of *Orgain Cathrach Chonrai* (or "the Slaughter of *Cathair Chonrai*"), which was one of the Great Stories the *ollamh* was accustomed and bound to relate before the king. In this old story we are told that, in some time after the visit of the three Ulster knights to *Cathair Chonrai*, the lady *Blathnaid* sent a secret message to *Cuchulaind*, inviting him to come at an appointed time, and well attended, to the foot of the hill upon which her court was situated, and to stop at an appointed place on the brink of the river which flowed down by the *Cathair*, until he should see its waters changing colour, and then rapidly to ascend the mountain to the *Cathair*, where she would contrive to place her husband, unarmed, in his absolute power. All this was done accordingly; and *Cuchulaind* had not remained long watching the flowing water of the river, until he saw it suddenly change in colour from dark to white. This change of colour was produced by the spilling of several tubs of milk into the stream, where it passed by the *Cathair*, by orders of the lady *Blathnaid*; and soon this silent message informed *Cuchulaind* that all was ready.

Story of "the
Slaughter of
Cathair
Chonrai".

Cuchulaind immediately ascended to the *Cathair*, which he found, as was promised to him, open and unguarded. He found the royal mansion within in the same condition; and, on entering that, the lady *Blathnaid* sitting on a couch by the side of her husband, who lay asleep with his head in her lap, his sword and spears hanging on a rack over the couch. *Cuchulaind's* first care was to secure the sword and spears; and then

LECT. XXII. giving the sleeping warrior a smart prick of his sword in the side, to awaken him—so that it should not be said he slew him while in his sleep—he cut off his head.

The court was next stripped of all its valuables; and *Cuchulaind* with the treacherous *Blathnaid*, taking with them a quantity of rich spoils gathered from all parts of the world, returned in safety to Ulster. If the stream which passed by *Cathair Chonrai* had received a name before this time, it thenceforth lost it, for it is ever since, even to this day, known as the *Finnghlais*, or “white-stream”. And therefore any person taking this white-stream, still so well known in the locality, as his guide, and following it up the mountain, may perhaps discover the ancient *Cathair Chonrai*, some vestiges of which must still exist.

Reference to
Cathair
Chonrai in
the tale of
the “Battle
of Ventry
Harbour”.

Cathair Chonrai appears to have been well known at the time of writing the old tale called *Cath Finntragha*, or Battle of Ventry Harbour. The name Ventry is a vulgar anglicised form of *Finntraigh*; a name which literally signifies “white-strand”, and which is very applicable to the shore of that famous harbour, which is covered with beautiful white sand.

In this old story we are told that when *Fínd Mac Cumhaill* was marching from the eastern parts of Ireland to the great battle of Ventry, he passed over the river Maige, in the county of Limerick, into *Ciarraidhe Luachra*, or Kerry, and then passed over the long white strand (of the bay) of Tralee, with his left hand to *Cathair na-Claen Ratha*, which was called *Cathair Chonrai*, and to *Sliabh Mis*, and so from that to the mouth of the *Labhrand*, and so on to *Finntraigh* [Ventry].

I cannot take upon myself to say that the places mentioned in this march are all correctly set down; but the reference to *Cathair Chonrai* appears to be correct, as it was after *Fínd* had passed over the strand of Tralee, that he is said to have passed by it leaving it on his left; and this would exactly agree with the position on the map of the river *Finnghlais*, which falls into the western extremity of the bay of Tralee.

Another curious bit of additional information, if it be correct, is supplied by this tale, namely, that *Cathair Chonrai* was also called *Cathair na-Claen Ratha*, that is, the “*Cathair* of the sloping *Rath*”; and probably *Claen Rath*, or “sloping *Rath*” only. And this may lead farther to the identification of the old *Cathair*, since, perhaps, it may be still known under the name of *Cathair na-Claen Ratha*, or of *Claen Rath* only.

So much for the construction, position, and history of one of the most celebrated of the ancient stone buildings of the Milesians, of which we are fortunate in having an example preserved so well in the description of *Cathair Chonrai*.

Some writers, I know not why, have assumed that the more ancient colonists of Erin, the *Firbolgs* and *Tuatha Dé Danann*, from a superiority of knowledge and taste, erected stone buildings in preference to earthen ones; whilst their successors, the Milesians, being of a lower order of intellect, and having reached only a lower scale of cultivation, were content with forts and houses built of earth, or of wood. Nothing could be more unfounded than this assertion. And I have already, I think, fully shown its fallacy by placing before the reader a list of the buildings ascribed during the first occupation of this island, to those two colonies, in which our oldest chronicles and traditions ascribe but the one single stone building of *Aileach*, to the *Firbolgs* and *Tuatha Dé Danann*. And if the *Firbolgs*, who, after centuries of absence, returned to Erin a short time before the Incarnation of our Lord, erected for themselves some fortresses of stone on the western coast of Erin, where no other building material could be found, yet, nothing remains in writing, in tradition, or in any existing monumental ruin, to show that those chiefs of that tribe who at the same time settled inland, in the territories of South Connacht and North Munster, where stone was scarce and other material abundant, built their fortresses and residences of the former and not of the latter. It may also be asked why did not the *Firbolgs* and the *Tuatha Dé Danann* erect some stone building at Tara during their successive occupations of it? Surely, if they preferred stone to wood, they would have been more likely to have indulged that taste at the seat of royalty than elsewhere.

All that can be said in favour of this modern theory of the superiority of the older colonists over the Milesians, is, that tradition ascribes necromantic power and a superiority of inventive genius to the *Tuatha Dé Danann*; but among the specimens of ancient personal decorative art which have come down in such abundance to our own times, nothing has been as yet found to equal in ingenuity, or in artistic taste and excellence, articles, such as brooches, girdles, and torques, in the precious metals, the fabrication of which can be clearly shown to be Milesian.

Then, as regards those stone buildings about the southern and western coasts of Ireland, being all of *Firbolg* or *Tuatha Dé Danann*, or of pre-historic erection, whatever may be said in favour of the hypothesis as regards all places on the coast north of the Shannon, there can certainly be no reason for extending it to the coast south of that river.

There is to be found in the Books of Ballymote and *Lecan*, and in *Dubhaltach Mac Firbhisigh's* Book of Genealogies, a

LECT. XXII.

Modern hypothesis of the inferiority of the Milesians.

The most artistic works are Milesian.

Stone buildings not all pre-Milesian.

The *Aitheach Tuatha* or *Atticotti*.

LECT. XXII.

very curious list of the tribes who took part in the great *Aith-each Tuatha* revolution in the first century, and of the dispersion and enslavement—to some extent—of these tribes, in the same century, by the monarch *Tuathal Teachtmhar*, on recovering the throne of his father, who had been killed in that revolution.⁽³⁷⁾ Those revolutionary tribes are very generally believed to have been the oppressed and degraded descendants of the pre-Milesian colonists; but, although great numbers of them belonged to the earlier races, yet a great many of them belonged to the decayed Milesian race also, as well as to the Picts who had settled in the east of Ireland. These revolutionists have been called *Attacotti* by modern Irish writers; but, whether they really were the *Attacotti* of Romano-British history is a question that, I fear, will never be cleared up. It is, however, certain from the detailed list just alluded to, that they consisted not all of one race, but of a number of tribes belonging to the various races which then inhabited the country. There can be no doubt, however, that among those revolutionary tribes there was a large proportion of the *Firbolg* race, who, from a list of the battles in which they were defeated, appear to have been in valour and social position the most formidable opponents that *Tuathal* had to contend with. And it is not to be supposed that, when these various tribes were reduced to the condition of rent-payers to the state, they therefore disappeared, or even sunk into insignificance. It was not so: for, we find about the close of the sixth century that the whole country of *Ui-Maine*, in the present counties of Galway and Roscommon, was in the actual possession of the *Firbolgs* when, about that time, it was forcibly wrested from them by *Maine Mór* of the race of *Colla da Chrioch*, ancestor of the O'Kellys of that country. There is a curious and somewhat romantic account of this conquest in the Life of Saint *Greallan*, patron of the territory, preserved in the Royal Irish Academy, an extract from which is published in the "Tribes and Customs of Hy-Maine", printed in 1843 by the Irish Archæological Society.

Now, the *Firbolgs* down to the historic times preserved territories and importance; and we have very fair evidence to show that, during a space of more than a thousand years, they held possession, one way or another, of the whole province of Connacht, often as sovereigns. It would be but reasonable, therefore, to expect—if "cahers" and stone-building were peculiar characteristics of their civilization—that vestiges of such building should even still remain, in connection with the townland

⁽³⁷⁾ See in Appendix the note on this subject.

The *Firbolgs* still powerful in the sixth century.

and other topographical names, without any reference to the immediate presence or absence of stone in any particular district of their extensive territory. I have made out a list from the census of 1851 of all the townland names in Ireland, as taken from the Ordnance Survey, into the names of which the word *Cathair* enters, and, as the list is not long, I shall, without going into the local distribution of the names, give a summary of it here.

In the whole province of Ulster there is not one townland taking its name from a *Cathair*. In Leinster there are but two—one in the county of Longford, and one in the Queen's County. In Munster there are 151, distributed as follows among the counties: Clare, 58; Cork, 32; Kerry, 35; Limerick, 17; Tipperary, 5; and Waterford, 4. In Connacht there are 91, distributed as follows: Galway, 67; Mayo, 22, of which there are 15 in the inland barony of Castlemaine; and in Roscommon there are 2; thus showing, among the many thousands of townlands in Ireland, that there are but 244 which take their names from *Cathairs*; whilst the number of names compounded of *Dún*, *Lis*, and *Rath*, is very great, but particularly the latter, which is more than three times the number of all the others. Nor can this paucity of *Cathairs*, to be found at the present day in our topography, be ascribed, to any extent, to modern changes; since we find that they held exactly the same places and proportions in the inquisitions of Leinster and Ulster, taken in the reigns of Elizabeth, James the First, Charles the First, and Charles the Second, and published—so far as these two provinces about thirty years ago, under the direction of the Irish Record Commission.

It is also worth noticing that while the county of Galway preserves the names of sixty-seven *Cathairs*, of these only six are found in the eastern or Shannon-board baronies of the county, while in the neighbouring baronies of Athlone and Moycarne, in the county of Roscommon, there are none to be found. And yet we know that the eastern parts of Galway and Roscommon were the places longest and last held by the *Firbolgs* in Erin.

From all that I have said, then, it may be collected concerning the primitive colonists of Erin, as we find them set down in our chronicles, as well as in our oral traditions, and—what is even more important—in our topographical names, that nothing now remains to show, with any certainty, that the periods of occupation of the various races were marked by any distinct characteristics of civilization or social refinement. And surely it is not to be supposed that the Milesians, who came in the last,

LECT. XXII.

Townland names derived from *Cathairs*.

No evidence that the Milesians were a ruder race than the previous colonists.

LECT. XXII. even if they were, as pretended—a ruder race—would continue to adhere to their own less refined habits and tastes, after they had become masters of the country, and that in presence of the superior civilization of their now fallen predecessors, who still remained in peace under their rule, and lived in important numbers around them.

LECTURE XXIII.

[Delivered July 5th, 1860.]

(VIII.)—OF DRESS AND ORNAMENTS. Early sumptuary law regulating the colours of dress, attributed to the monarchs *Tighernmas* and *Eochaidh Edgudach*. Native gold first smelted by *Iuchadan*, and golden ornaments made in Ireland in the reign of *Tighernmas*. The uses of colours to distinguish the several classes of society, also attributed to the same *Eochaidh*; the nature of those colours not specified. Household utensils, ornaments and variously coloured dresses of *Ailill* and *Medhbh* mentioned in the tale of the *Táin Bó Chuailgne*; the material or fashion of the dress not specified. *Medhbh*'s preparation for the war of the first *Táin*; description of the parties summoned. Description of the Ultonian clans at the hill of *Slemain*, forming the army in pursuit of *Ailill* and *Medhbh*, by the herald of the latter, *Mac Roth*, from the tale of the *Táin Bó Chuailgne*; his description of *Conchobar Mac Nessa*; of *Causcraid Mend*; of *Sencha*; of *Eogan Mac Durthachta*; of *Loaegaire Buadach*; of *Munremur*; of *Connud*; of *Reochaid*; of *Amargin*; of *Feradach Find Fechnach*; of *Fiachaig* and *Fiachna*; of *Celtchair Mac Uthair* and his clann; of *Eirge Echbel*; of *Mend*, son of *Salcholgan*; of *Fergna*; of *Erec*, son of *Carpri Nia Fer* and his clann; of *Cuchulaind*'s clann. Note: *Cuchulaind* is removed to *Muirtheimne* after his fight with *Ferdiadh*, to get the benefit of the healing properties of its stream or river; enumeration of them; while there, *Cethern*, who had gone to his assistance, arrives covered with wounds, and is visited by physicians from the enemy's camp, whom he drives away; *Cuchulaind* then sends for *Fingín Fathliagh*, who examines each of his wounds, and *Cethern* describes the persons who gave them—his description of *Illand*, son of *Fergus*; of queen *Medhbh*; of *Oll* and *Othine*; of *Bun* and *Meconn*; of *Broen* and *Brudni*, sons of *Teora Soillsi*, king of *Caille*; of *Cormac [Mac]* *Colomariu* and *Cormac* the son of *Maelefoga*; of *Mane Mathremail*, and *Mane Athremail*, sons of *Ailill* and *Medhbh*; of the champions from *Iruade* [Norway]; of *Ailill* and his son *Mane*; of the marrow bath by which *Cethern* was healed, whence the name of *Smiramair*, now *Smarmore*, in the county Louth. *Medhbh* enumerates her dowry to *Ailill*; gifts promised by her to *Long Mac Emonis*; gifts promised by her to *Ferdiadh*; one of those gifts, her celebrated brooch, weighed more than four pounds. Story of *Mac Conglinde*; his extravagant dream; his description of a curious dress of a door-keeper; analysis of the dress—the *Cochall*, the *Ionar*, the *Ochrath*; analysis of *Mac Conglinde*'s own dress; his *Leinidh*. Distinction between the *Léine* and the *Leinidh*—the latter was a kilt. Description of the dress of the champion *Edchu Rond* in the tale of the Exile of the Sons of *Duidermair*; he wore a kilt. Ancient law regulating the wearing of the *Leinidh* or kilt, and the *Ochrath* or pantaloons.

IN the last four lectures I applied myself to the subject of the dwellings of the people of ancient Erin, the forms in which their houses and their strong places were built, the materials used, and the manner of building adopted in those early ages. I proceed now to give some account of the personal dress and ornaments, and of the laws connected with dress, its materials and manufacture, as we find them described in our ancient

XXIII.

writings, as well as the various sumptuary laws by which particular robes and ornaments were regulated in very early times.

Sumptuary
law regu-
lating the
colours of
dress.

One of the earliest entries in our ancient books connected with my present subject, and referring to a period usually considered so remote as fifteen hundred years before the Christian era, is a notice of a sumptuary law regulating the colours to be worn in dress. Such a law implies necessarily a considerable advance in the arts connected with weaving and dyeing. The introduction of diversity of colours in dress is attributed to the monarch *Tighernmas*, who is said to have reigned at the remote period just mentioned. To the monarch *Eochaidh Edgudach* or "*Eochaidh*, the cloth designer", is attributed the extension and complete establishment of this early sumptuary law. The Book of Leinster, which is the oldest authority that I am acquainted with on this subject, thus speaks of it: "*Tighernmas*, the son of *Ollaig*, then assumed the sovereignty, and he broke three times nine battles before the end of a year upon the descendants of *Eber*. It was by him that drinking horns (or cups) were first introduced into Erin. It was by him that gold was first smelted [the word used means literally boiled] in Erin, and that colours were first put into cloths (namely—brown, red, and crimson), and ornamental borders. It was by him that ornaments and brooches of gold and silver were first made. *Iuchadan* was the name of the artificer who smelted the gold in the forests on the east side of the river Liffey. And *Tighernmas* was seventy-seven years in the sovereignty, and he nearly extirpated the descendants of *Eber* during that time. And he died in *Magh Slecht*, in the great meeting of *Magh Slecht*, and three-fourths of the men of Erin died along with him, whilst adoring *Crum Cruach*, the king-idol of Erin; and there survived accordingly but one-fourth of the men of Erin. . . . The one-fourth who survived of the men of Erin gave the sovereignty to *Ecchaidh Edgudach*, the son of *Dairé Domthig*, of the seed of *Lugaidh*, the son of *Ith*".⁽³⁸⁾ It

First smelt-
ing of gold;

and making
of golden
ornaments.

⁽³⁸⁾ [original:—*ṡabab tigeṡnmas mac olliaig nṡge iar clanna conn [? . . .] tain acap bṡurir tṡnnoi caṡa pe cno bliṡṡna fop claino Eber. 1ṡ leir tuca cuipṡ atuir in hepen. 1ṡ leir nṡ beṡbaṡ op ar tur in heṡnṡ, acap [tucab*] vaṡa fop etaige acap coṡṡaṡa [i. pṡanna vaṡga, acap coṡṡa] 1ṡ leir vaṡab Cumtaige acap bṡeṡṡ-naṡa ṡir, acap aṡṡit in heṡnṡ. Iuca-dan ainṡ na ceṡṡa nṡ beṡbaṡ inṡp hṡoṡṡaib qar [?] liṡe. acap bai.*

lxxxi. mṡliaṡain ipṡṡṡain heṡnṡ, acap 1ṡ bec nap oṡilgeṡo claino Eber ar in pe rin. Conṡṡaṡt in maig Sleṡt immṡṡaṡl maig Sleṡt acap coṡṡa ceṡṡamṡṡana fep in eṡnṡ malle nṡ, ic aṡṡaṡ eṡṡim eṡṡic, nṡṡṡaṡlṡ heṡnṡ. Conaṡṡṡa aṡṡaṡṡṡṡ aṡt ceṡṡeṡṡamṡṡa fep nṡṡṡṡ . . . Vo pat in ceṡṡ-pamṡṡu theṡṡa oṡṡaṡb (eṡnṡ) nṡge vo Eochaṡṡ Eoṡṡaṡ mac Daṡṡe Domṡṡṡ, vo nṡ luṡṡaṡ mac iṡa". H 2. 18. f. 8. b. col. 2. mid.]

* Word effaced, but was probably that in brackets.

was by this *Eochaidh*, we are told by Keating, on the authority of a similar ancient record in existence in his time, but now lost, that cloth was first coloured crimson, blue, and green, in Erin. It was by him that various colours were introduced into the wearing clothes of Erin, namely, one colour in the clothes of servants; two colours in the clothes of rent-paying farmers; three colours in the clothes of officers; five colours in the clothes of chiefs; six colours in the clothes of *ollamhs* and poets; seven colours in the clothes of kings and queens. It is from this that (says the old book) the custom has grown this day, that all these colours are in the clothes of a bishop.

XXIII.
Variety of colours in dress first used to distinguish classes;

Although the number of colours, which are here mentioned as having distinguished each of the seven classes into which the people of Erin at so early a period had been divided by the Milesian colonists, are given, yet we have no description specifying what these colours were exactly, which were then employed in dress, excepting brown, red, and crimson, which *Tighernmas* is stated to have previously established. It could scarcely be expected, indeed, that such a description would survive to our times in any other way than by accidental references in the course of history to the costume or wardrobes of particular individuals. And although we may not find any personal description identical with that of the higher classes in the above list, it happens that we have a very ancient reference to, and even an enumeration of, the various colours which were used in the select wardrobe of royalty, at a period which, though far within that of *Tighernmas*, is yet remote enough from us indeed. I allude here to the account of the display of their valuables of all kinds, made by the celebrated *Medbh*, queen of Connacht, and her consort, *Ailill*, as described in the opening of the ancient tale of the *Táin Bo Chuailgne*, so often quoted from in the course of these lectures.

exact nature of these colours not specified.

Ailill and *Medbh*, it may be remembered, flourished in the century immediately preceding the Christian era. The reader will, doubtless, remember the account of their conversation in the palace of *Cruachan*, said to have been the remote origin of the celebrated war of the *Táin Bo Chuailgne*. They had been boasting of their respective possessions, and comparing their wealth together, when, at last to settle their dispute, they proceeded to make a complete examination of their furniture and trinkets. They had brought unto them, says the tale, the most brilliant of their jewels and valuables, that they might know which of them had the most of jewels and wealth. There were brought before them also, it continues, their vessels of carved yew, and their two-handled keeves, and their iron vessels; their

Household utensils, ornaments, and dress of *Ailill* and *Medbh*;

XXIII.

small wooden vessels; their cauldrons and their small keeves; their rings, and their bracelets, and their robes, and their thumb-rings, and also their clothes; and of these clothes the colours enumerated are these: crimson, and blue, and black, and green, and yellow, and speckled, and pale, and gray, and blay, and striped.⁽³⁹⁾ Now, if we consider the tale of the *Táin Bo Chuailgne*, from which the above enumeration is taken, to have been originally written even as late as the time set down for the recovery of a much older version in the seventh century, no one will deny that the list of primary colours which it contains, independently of combinations, is ample enough. But the existing tale bears internal evidence of being composed of fragments of a thoroughly pagan tale connected anew into a connected narrative.

It does not appear from the passage in question what the materials of the robes alluded to were, but we may presume that they were native wool and flax, and probably imported silk, or *Siriac*, as it is called in some of our ancient tracts. Neither does it appear of what shape or fashion were the robes, nor of what particular articles they consisted. Indeed almost all our personal descriptions are silent on the number of garments worn by either men or women, as it seldom happens that any distinguished persons, except warriors in or going to battle, are described, and in those cases the description is of a very general character. As instances, however, of the diversity of colours which distinguished various classes in ancient times, and the general character of their clothes, we shall have to draw again to a great extent on the same grand old tale of the *Táin Bo Chuailgne*.

I have in former lectures sufficiently described the origin of the war of the *Táin Bo Chuailgne*, and need not therefore say anything further on that subject here, and may consequently take up the story where the preparations for the war commence. When queen *Medbh*, stung by the refusal of *Daire Mac Fiachna* to sell or lend his famous bull the *Donn Chuailgne*, had vowed vengeance against the whole province of Ulster, and had determined to get possession of the bull by force, she bethought her of the means of carrying her plans into execution. She accordingly summoned to her court the seven *Mainés* her sons, with all their followers, and their cousins, the seven sons

(39) [original:—Tucad roib anba támu da petuib co fertair cia sib dambao lia réoit, acap móine, acap inomarra. Tucad éuca a n-ena, acap a n-daibca, acap a n-iaimleptair, a milain, acap a léommar, acap a n-opolimacá. Tucait dana

cucu, a ránne, acap a fálge, acap a forparca, acap a n-óroure, acap a n-etsuoa, etir éorpar, acap gorm, acap oub, acap uáine, burde, acap bprece acap láctna, ooor, alaó, acap mabaé.—H. 2. 18. f. 41. b. col. 1.]

material or fashion of the dress not specified.

Medbh's preparation for war;

Magach, with their followers, and *Cormac Conloingeas*, the son of *Conchobar*, king of Ulster, who had been in exile in her kingdom, with his exiled followers, numbering about fifteen hundred men.

These three parties immediately answered the queen's summons, and appeared before the palace of *Cruachan*; and they are separately described in the tale in the following order. The description, though short, will be found very important for the purpose I have at present in view. The first party came with black uncut hair; they wore green cloaks, with silver brooches; the shirts which they wore next their skin were interwoven with thread of gold. The second company had closely cut hair, light gray cloaks, and pure white shirts next their skin. The third and last party had broad cut, fair yellow, golden loose flowing hair upon them; they wore crimson embroidered cloaks, with stone set brooches over their breasts (in the cloaks) and fine long silken shirts, falling to the insteps of their feet.

XXIII

description
of the
parties
summoned
by her.

But there is yet another passage containing references still more minute, and much more numerous, to the characteristic differences of costume, used by different leaders and their clans (no doubt the far originals of the Scottish tartans), as well as to the details of personal clothing. It is where, after the retreat from Ulster, the army of Connacht under queen *Medbh* is overtaken by the Ulstermen under *Conchobar Mac Nessa* at *Slemain* (now well known as the townland of Sleamhain near Mullingar in the county of Westmeath). Here *Ailill* and *Medbh* held a council; and *Ailill* ordered his herald *Mac Roth*, to go forward to observe the approach of the enemy; and when he had carefully ascertained their military order, their dress, their weapons, and their numbers, to return to him with the information. *Mac Roth* went forth and took up a favourable position at *Slemain*, where he waited until the Ultonian chiefs with their respective clans had arrived, and having viewed and well noted their appearance, he then returned to *Ailill* and *Medbh*, with whom was Fergus the exiled prince of Ulster, to inform them of what he had seen.

Description
of costume of
Irish Clanns
from the
*Táin Bo
Chuailgne*:

I have already quoted the descriptions of the arms given by *Mac Roth*,⁽⁴⁰⁾ and shall therefore confine myself now to those of the costume of the warriors of Ulster, both as to colour and materials, only adding figure, face, hair, complexion, etc., which are almost as necessary to our present purpose of endeavouring to form an accurate idea of the appearance of the nobles and chieftains of those early days.

⁽⁴⁰⁾ Lect. XV., ante, vol. i., p. 315.

XXIII.

Mac Roth's
description
of *Conchobar*
Mac Nessa at
the hill of
Slemain;

The first party described by *Mac Roth* consisted of three times three thousand men, according to the story; and after describing how they raised a mound for their chief to sit on, the poetic herald continues: "A tall graceful champion of noble, polished, and proud mien, stood at the head of the party. This most beautiful of the kings of the world, stood among his troops with all the signs of obedience, superiority, and command. He wore a mass of fair, yellow, curling drooping hair. He had a pleasing, ruddy countenance. He had a deep blue, sparkling, piercing, terrific eye in his head; and a two branching beard, yellow, and curling upon his chin. He wore a crimson, deep-bordered five folding *Fuan*, or tunic; a gold pin in the tunic over his bosom; [and also] a brilliant white shirt, interwoven with thread of red gold, next his white skin".⁽⁴¹⁾ Such is the description of the renowned champion *Conchobar Mac Nessa* himself, the king of Ulster.

of *Causeraid*
Mend;

The next company at the hill of *Slemain* was under twice three thousand, and, says *Mac Roth*, "this party too was led by a comely man. He had fair yellow hair upon him. He had a glossy curling beard. He wore a green cloak wrapping him about; and there was a bright silver brooch (*Cassan*) in that cloak at his breast. He had a brown-red shirt, interwoven with thread of red gold, next his skin and descending to his knees".⁽⁴²⁾ This was *Causeraid Mend Macha*, son of the king *Conchobar*.

of *Sencha*;

The third company is described by *Mac Roth* as similar to the last in order, in number, and in dress. "There was", he said, "a comely broad headed champion at the head of that party, with long, flowing, brown yellow hair; he had a sharp black blue eye rolling restlessly in his head. He had a divided, curling, two-branching narrow (or confined) beard upon his chin. He wore a black-green, long-wooled cloak, wrapped around him; and a foliated brooch (*Dely Duillech*) of *Findruine* in that cloak at his breast. He had a white shirt, with a collar, next his skin. A bright shield with devices in silver hung at his shoulder.

⁽⁴¹⁾ [original:—óclac peta fata n-aiparo n-apromin foruallac in aipinué na buromi rin. Cáimú oi flaitib in domuin pita caemnacair, etir a fluaigab, etir upuo, acap gnáin, acap báis, acap éortuo. Folt finoburoe ir ré cair vepp opumneé tóbac faruo [.i. fair]. Cuimroiu éaem éorcapglan leir. Rore no glair gorrarpoa, irré cídarp-oa douathmar ina éimo; uléa de-gablach ir i buroe upéarr ba rmech. Fuan corcpa corpachapac caéic riabuir imbi; eó óir irin

bpuet ór abpuinne; léime gléigel éulpatac ba vepp moluo oo vepp ór púa gellchnerr.—H. 2. 18. f. 65. col. 1.]

⁽⁴²⁾ [original:—fep cáin ant ona, in aipinué na burome rin caeoeppin. Folt finoburoe fair. uléa eicri im-éarr imma rmeé. Upat uamoei for-cipul imme; carrán gel aigir ir in bput órabpuinni. léimoh oon-vepp míleta ba vepp moluo oo vepp ór, púa gel énepp; caupcul go glumib óó.—H. 2. 18. f. 65. col. 1.]

A silver-hilted sword in a flaming scabbard at his side. A spear like a column of a king's palace beside him". This champion sat upon a mound of sods in presence (or front) of the first champion (king *Conchobar*) who came to the hill, and his company sat around him.⁽⁴³⁾ "Sweeter to me", continues *Mac Roth*, "than the sound of triangular harps in the hands of professional performers on them, were the melodious sounds of the voice and the eloquence of that young hero, when addressing him who had first come to the hill, and advising him in all things".⁽⁴⁴⁾ This was *Sencha* the orator: he was king *Conchobar*'s chief minister at the time.

"There came another company to the same hill of *Slemain* of *Midhe*", said *Mac Roth*. "A fair, tall, great, man was at the head of that party, of a florid, noble, countenance: with soft brown hair, falling upon him in thin, smooth locks upon his forehead. He had a deep gray cloak wrapped around him, and a silver brooch in the cloak at his breast. He wore a soft white shirt to his skin".⁽⁴⁵⁾ This was *Eogan Mac Durthachta*, chief of *Fernmaige*, now Farney in the county of Monaghan.

Another clann is described by *Mac Roth* as advancing fiercely and in greater disorder. All of them, he said, had their clothes thrown back. "A large-headed, warlike champion took the front of that party; a man of houndlike, hateful face. He had light grisly hair, and large yellow eyes in his head. He wore a yellow, close-napped cloak upon him; and a gold brooch (*Dely*) in that cloak at his breast. He had a yellow fringed shirt next his skin".⁽⁴⁶⁾ This was *Loegaire Buadach*, that is "*Loeghaire* the victorious", chief of *Immail* in Ulster.

The next clann is described as having "a thicknecked, corpulent champion at their head; he wore black, short, bushy

⁽⁴³⁾ [original:—*laeð caem cenolethan in aipinuch na buoni rin; folc bualað donoburoe fair; fopc builleð subgoym fop foluamam ina chiwo. ùlèa éicri imearr ipri wegablað iméael imma rmeð. bpat subglarr ba lopp iporcpul imme; welg builleð we fmoymune rin bpuat ópa bpuime. léne gel éulpa-taé fpu énepp. gel rciaé co tuagmí-laid argaat inri fair. maelooym fmo argaat in inriue baoba pa-coimm. ture pugthige fpu a aipr.—H. 2. 18. f. 65. col. 2.]*

⁽⁴⁴⁾ [original:—*aé ba binniéip limpa fogop éét menocpocet illá-maib fuao ica rypfenmm, binofog-puguo a goða acar a iplabpa in n-ócláig ac acallaim in ócláig*

choerig thanic ipin tulaig, acar ac tabairt caða comáiple só.—H. 2. 18. f. 65. col. 2.]

⁽⁴⁵⁾ [original:—*fep fmoypata mór inaipinué nabuoni rin, ipé zpírta goymained; folc soono temm fair, ipé plim tanaroé bar a étun. bpuat fopglarr i pilliwo imme, welg argaat ipin bpuat óp a bpuinni. lénni gel manaireé fpu chnepp.—H. 2. 18. f. 65. col. 1.]*

⁽⁴⁶⁾ [original:—*laeð cenomay cupata in aipinué na buonipin; ipé ciéapoa uachmar. folc n-etrom ñ-zpelliaé fair, pále buoe mópa na éino. bpuat buoe cáiclamad imme; welg oipbuoe rin bpuat óp abpuinne. léne buoe corpéapach fpu chnepp.—H. 2. 18. f. 65. col. 1.]*

XXIII.

hair, and he had a scarred crimson face, and gray sparkling eyes. A wounding shadowy spear over him. A black shield with a hard rim of white bronze hung at his shoulder. He wore a dark gray long-wooled cloak with a brooch of pale gold in that cloak at his breast. A shirt of striped silk lay next his skin. A sword with hilt of ivory, and an ornamentation of gold thread upon the outside of his dress".⁽⁴⁷⁾ This champion was *Munremur* the son of *Gercin*, chief of the territory of *Modurn* in Ulster.

of Connud;

The next clann had "a broad-faced thickset champion at its head. And he was irritable, and had prominent, dull, and squinting eyes. He wore yellow, close curling hair. A streaked gray cloak hung upon him, with a bronze brooch at the breast. He wore a shirt with a collar, descending to the calves of his legs on him. An ivory-hilted sword hung at his left hip".⁽⁴⁸⁾ This was *Connud* the son of *Morna*, from *Callaind* in Ulster.

of Reo
chaid;

The leader of the next clann described by *Mac Roth* appears to be a specimen of manly beauty according to the herald's ideas. No more comely champion had yet arrived, he says: and he describes him as having a head of bushy red yellow hair; a face broad above and narrow below [the true Celtic head of Ireland]; a deep gray, flashing, flaming, brilliant eye in his head, and pearly white teeth. He wore a white and red cloak or wrapper, and a brooch (*Eó*) of gold in that cloak at his breast. He had on a shirt of kingly silk, turned up with a red hem of gold, next his white skin".⁽⁴⁹⁾ This was *Reochaid* the son of *Fatheman* from *Rigdond* in Ulster.

of Amargin

The next clann is distinguished by *Mac Roth* as steady and diversified. "A beautiful, active champion was at the head of

⁽⁴⁷⁾ [original:—laeé munremur collaé in aipinué na buíoní rin; folc dub tóbaé fair, gúúir éneoaé éorcaproa fua, porc no glarr lainneproa na chno. Gae rúleé go forcaoaib uaru. Dubrciaé co calao buailro finopuimí fair, bratt ooporoa ba chuaplae imme. bpetnar bán óir ír in brutt óra bpuinne. léine érebpao ríce fua éner. claoeb co n-elcaib vét, acap co n-imboenam órpnaíe ar a etaig immaig a nectair.—H. 2. 18. f. 65. col. 1.]

⁽⁴⁸⁾ [original:—laeé cetepletan compemter in aipinué na buíoní rin. íré anire ooporoa. íré veurc caproa, Cpunoporo ooporoa n-aóáro ina éno. folc buoe poéarr fair. Cpunoprciaé veig co m-bil. éalao arsaie ina iméimchuill

uaru; gae flinoleéan, flegfota na lám. bratt ruabaé imme, eo uma írin brutt ar a bpuinni. léni éul-pataé i éaurtul ga porcnoib vó. Colg vét iar na éorr-bapait éli.—H. 2. 18. f. 65. b. col. 1.]

⁽⁴⁹⁾ [original:—ní comtig laeé ír éaemiu ná in laeé fail mapinué nabuioní rin. folc tóbaé veig buoe fair; ageo poám forleáan lairr; porc noglarr gorraroa, íré camveloa garéctae na éno. fer cóir cutpuma íré fara poéael poleáan, beoil veig éanaróe leirr; véoit mamoa nemanóa; corp gel cnepta. Carrán gelveig i paíu uaru; eó óir írin brutt ór abpuinni. léne ve íróil níg ma veigfílluio ve veig óir, fua gel éneyr.—H. 2. 18. f. 65. b. col. 2.]

this company; he wore a blue, fine-bordered shirt next his skin, with carved and interlaced clasps of white bronze, with real buttons of burnished red gold in its openings and breast. He wore above it a cloak mottled with the splendour of all the most beautiful of colours".⁽⁵⁰⁾ This was *Amargin*, the son of *Ecelsalach* the smith, the good poet from the river *Buais* in Ulster.

The next clann was that of *Feradach Fin Fechnach* of *Slebe* of *Feradach*
Fuaid in Ulster, described as a champion entirely fair, hair, *Fin Fechnach*;
eyes, beard, eyebrows, and dress.⁽⁵¹⁾

At the head of the next company the herald describes "two soft youths with two green cloaks wrapped around them, and two brooches (*Cassán*) of shining silver in these cloaks over their breasts; they wore two shirts of smooth yellow silk next their skins".⁽⁵²⁾ These were *Fiachaig* and *Fiachna*, the two younger sons of king *Conchobar* himself.

Another clann noted by *Mac Roth* in his poetical report is described as "overwhelming in magnitude; fiery-red in a heat; a battalion in numbers; a rock in strength; a destruction in battle; as thunder in impetuosity. The chieftain at its head was [one certainly of no very enviable style of beauty; for he is described as] "an angry, terrific, hideous man, long-nosed, large-eared, apple-eyed; with coarse, dark-gray hair. He wore a striped cloak, and instead of a brooch, he had a stake (*Cuaille*) of iron in that cloak over his breast, which reached from one shoulder to the other. He wore a coarse, streaked shirt next his skin".⁽⁵³⁾ This was the great *Celtchair Mac Uthair*, from *Dun-da-leth-glass*, now Downpatrick in Ulster.

The next in order among the clans of Ulster is reported by *Mac Roth* as, firm and furious, hideous and terrible; "its leader a champion, one of whose eyes was black, and the other white; a wrynecked man with long hands; he had brown, thick,

⁽⁵⁰⁾ [original:—laec alaino epcaro in aipinuch na buioni rin; goim anaric cael corripéaracé, go rēuagab fici figti fēta pinopuini, go cnappib uilri ueligtē uerpssōir for bepna-uab, acap bpolluag uo fpu ēnerr. bpacc bommanac co m-buaro caē uāta thapurr.—H. 2. 18. f. 65. b. col. 1.]

⁽⁵¹⁾ [original:—laec finobuioe in aipinuch na buioni rin. fino uile, in fep pain etip, folc acap porc acap ulēa acap abpatēur acap uecelt.—H. 2. 18. f. 66. a. col. 1.]

⁽⁵²⁾ [original:—Diar maeē oclād in aipinuē na buonipin. Da bpacc uanuoē i porcipul impu, da ēappān

zel apgait ip na bpaccuib ār a mbpunnib; uā lene uī flemun fītu buioe fpu a cnerruib.—H. 2. 18. f. 66. a. col. 1.]

⁽⁵³⁾ [original:—īr bāuuo ap mēit; ip tene puao loiri; ip caē aplin; ip alu ap nire; ip bpacē; ap blāpuuo; ip topanoap ēappige. Fep fepgacē; uachmap, ipgspāin, in aipinuē na buioni rin; ipē ipōnmap, omāp, uball puirc; folc n-garb n-gpeliath. bpacc iubāin imme; cuallū iapin ipin bpacc ōr a bpuinmi, con geib on gualaino go a paile uō. lēne garb ēpēbnaro fpu ēnerr.—H. 2. 18. f. 66. a. col. 1.]

XXIII.

curling hair. He wore a black flowing cloak with a brooch of red bronze over his breast; and an embroidered shirt next his skin".⁽⁵⁴⁾ This was *Eirge Echbel* from *Bri Ergi* in Ulster.

of *Mend* son
of *Salchol-*
gan;

We have next a clann with a large fine man at its head. He had foxy red hair, and foxy red large eyes in his head, and he wore a speckled cloak.⁽⁵⁵⁾ This was *Mend* the son of *Salcholgan*, from the headlands of the river *Boind*.

of *Fergna*;

At the head of the next clann that came to the hill of *Slemain* was a chief described as a long-cheeked swarthy man with black hair upon him, and long-limbed. "He had a red longwooled cloak, with a clasp of white silver in it, over his breast, and a linen shirt next his skin".⁽⁵⁶⁾ This was *Fergna* the son of *Find-conna* the king of *Burach* in Ulster.

of *Erce* son of
Carpri Nia-
Fer and his
clann;

Then we have a company described as steady, and different from the other companies: "some of them had red cloaks; others gray cloaks, others blue cloaks, and others cloaks of green, blay, white, and yellow; and these cloaks all floating splendidly and brightly upon them". "There is", said *Mac Roth*, "a red speckled little boy, with a crimson cloak, among them in the centre; he has a brooch (*Eó*) of gold in that cloak over his breast: and a shirt of kingly silk interwoven with red gold next his white skin".⁽⁵⁷⁾ This was *Erce* the son of *Carpri Nia-Fer*, monarch of Erin, and of *Fedilm Nucruthach* (literally *Fedilm* the ever blooming), daughter of king *Conchobar*. This was the *Erce* mentioned in a former lecture, at whose death his sister *Acaill* died of grief, and was buried on the hill of *Acaill*, so called after her, and now known as the hill of *Skreene*, near ancient *Tara*.

of *Cuchu-*
laind's
clann.

Lastly a clann is described by *Mac Roth*, which counted, he said, no less than thirty hundred blood red, furious warriors,

(54) [original:—*īr h-ī bālē bpuēh-*
maī, īrī ēīcīg uāchmaī; lāec [ana-
raīn?] bpuarāc belmaī maīpnuē
na buonīrīn. īr hē lēēlēōīr, lēīth
mēīno, lāmpāoa [m aīpnuh na bu-
ronī rīn;] fōlē ōono rō ēārī fārī.
bpuatc ōubluarācāc īmme; rōē cpeoa
rīn bpuatc ār a bpuīnnī. lēnī vērē
rēāīgthī fūī cnepp.—H. 2. 18. f. 66.
a. col. 1.]

(55) [original:—*fēr mōr bpuēta m*
aīpnuē na buonī rīn. fōlē puao-
vērē fārī. sālē puao-vērēga mōra
na chīno. sīchīthīr mī cpuīmmēīr
mēōīr mīlēo cēētarāī, ōīna mē
puo puao namōra fāīlē lārī.
bpuatc bpuēc īmme.—H. 2. 18. f. 66.
a. col. 2.]

(56) [original:—*lāec lēcconfōta*

ōōpōoa m aīpnuē na buonī rīn.
fōlē ōub fārī; rīth bālīpao ī.
cārra fāta. bpuatc vērē fā ēārīāī
īmme; bpuēnar bān āpāīc īr m
bpuatc ōr a bpuīnnī. lēnī līnōī fūī
cnepp.—H. 2. 18. f. 66. a col. 2.]

(57) [original:—*īr hī fōrruo ēēra-*
maīl mīr na buonīb āīlē, āīll bpu-
ītt vērē; āīll bpuītt glārī, āīll
bpuītt sūīpm, āīll bpuītt uāne,
blāe [blāna], bāna, būro; ītīat
āīlē ētūōēta uārū. īnūpōo mac
m-bec m-bpēcōvērē co m-bpuatc cōp-
cīa ētūppū bār mēōōn bāvērīn.
ēō ōīrīrīn bpuatc ōr a bpuīnnī, lēne
vē fūōl mē bā vērēggīnclīno vē
vērēpōr fūī gēl cnepp.—H. 2. 18. f.
66. a. col. 2.]

white, clean, dignified, crimson faced men. They had long fair yellow hair [upon them], splendid, bright countenances, and sparkling kingly eyes; and they wore glossy, long, flowing robes, with noble brooches (*Deilge*) of gold, pure shining gauntlets (*Iarndota*), and shirts of striped silk.⁽⁵⁸⁾ These were the men of *Muirtheimne*, the hereditary patrimony of *Cuchulaind*, the great hero of the tale.

These descriptions are surely specific enough to afford us a very vivid glimpse of the dress and accoutrements, as well as the personal appearance of the Gaedhelic warriors of two thousand years ago. But the same remarkable tale contains much besides on the subject.⁽⁵⁹⁾

(58) [original:—*ἡσὺ νάττι τῖχχα- cét mto, fianna feochra for oer- ḡa, fir ḡil ḡlan ḡuim chorpapoa. mōḡa fata fimburoi, ḡnūri álle etpoctai; puirc peilla ríḡosai; etaiḡe líḡoa lenomarra, veilḡe óroa aipeḡoa, iapnoctaiḡ oer- ḡlana; lénti ríti rrebnaioc.*—H. 2. 18. f. 66. col. 1.]

(59) [All the clans whose dress and personal ornaments are described in the text belong to the Ultonian party; there are, however, some descriptions, though not so full in other parts of the tale of the *Táin Bo Chualigne*, of the champions of Connacht, and the allies of *Ailill* and *Medhbh*, a few of which may be given here, in order to show that, so far at least as that tale is concerned, there is no evidence of difference of costume and arms between the ruling class in the northern and western parts of ancient Erin.

After the great combat between *Ferdiadh* and *Cuchulaind*, the latter was obliged to retire from before the enemy, and betake him to his bed of green rushes, in order to obtain relief from the fearful wounds which he had received from *Ferdiadh*. He had not remained long in this position, when some of his northern friends arrived to his assistance; finding him, however, in a very dangerous state, they took him away to his native *Muirtheimne*, to whose streams and rivers, and the plants which grew in them, the *Tuatha Dé Danann* had communicated healing properties. The names of these healing streams were:—*Sais*, *Buain*, *Bithlain*, *Fíndglais*, *Gleoir*, *Gleanamain*, *Bedg*, *Tadg*, *Telameit*, *Rind*, *Búr*, *Breuide*, *Dicaem*, *Muach*, *Miliuc*, *Comung*, *Culend*, *Gainemain*, *Drong*, *Delt*, *Dubglas*. While *Cuchulaind* was taking the benefit of these waters, the famous *Cethern*, who was described in Lecture xv. (vol. i., p. 313), as making such haste from the north to the assistance of *Cuchulaind*, that he could only arm himself with an iron spit, arrived. Making straight for the camp of the invaders, he attacked like a maniac every one he met with his spit, and received in return so many wounds, that he was at length obliged to withdraw to where *Cuchulaind* was undergoing medical treatment.

Having arrived there, *Cethern* asked *Cuchulaind* to procure him some medical attendance. The latter immediately complied with his request, by inviting a party of medical men from the enemy's camp to come out to him, as none of the Ultonian physicians were at the time available. The angry northern champion, rendered fretful by his many wounds, had no patience for the dilatory deliberations of the doctors, and he accordingly dismissed them with blows and wounds, some, as we are told, to a bed of sickness, and some to death. *Cuchulaind*, therefore, sent his charioteer *Laegh* for *Fingín Fathliagh* (or *Fingín* the prophetic leech or physician), king *Conchobar Mac Nessa's* chief physician, to *Ferta Fingín* on the brow of *Slebe Fuaid*, in the present county of Armagh. The physician returned with the messenger, and the narrator of the tale avails himself of the dialogue between *Fingín* and his patient in the presence of *Cuchulaind*, to introduce to the reader by descriptions of their forms, dress, personal ornaments and arms, several of the champions of the

xxiii.

*Medhbh's
gifts to
Ailill.*

At the opening of the pillow controversy already spoken of, between queen *Medbh* and her consort *Ailill*, the irritated

invading force. These descriptions it is, which it is proposed to add by way of supplement to those of *Mac Roth* in the text.

"The physician having arrived at *Cethern's* bed, the latter exhibits his wounds to him one by one, and asks his opinion of each.

Fegair fíngin in fuil rín: fín-gal etrom in-ouchraéacá an-oro, ale bar in liaig, ocar ní beapó immucha. 1r fín ám, ale bar Cethepn, oom ríacétra oen fep an-ó turomáile fap; bratt gorm i pilliúo imne, oelg n-argit ip in brutt ara bpuinne; crommíaciath go faebur éonuaíac; fap rleg cuicpino in na láim, fága faega-blaige na fapíao. 'Do bept in fuil rím. Rucpóm fuil in-bic uaimpe nó. Ra tá fetammar in fep rím, ale bar Cuculaino,—Illano ilap élepp mac fepgufa rím, ocar ní ba oúépacé leip 'oó thucetimpíu 'oá láim.—H. 2. 18. f. 61. col. 2.

Fega latt oam in fuil feo 'ona, a mo popa fíngin, bar Cethepn. Fecáir fíngin in fuil rín: ban gála banuaíacá an-ó, ale bar in liaig. 1r fín ám, ale bar Cethepn, oomríacétra oen ben an-ó, ben éám bánameé, leccan fáta móp, monng óp buróe fupíu; bratt corípa genóacíti impí, eó óip ip in brutt óp-a bpuinni; rleg oípué oípuinneé ap oepglappao na láim. Ra bept in fuil rím, fopmípa; ruc rí fuil m-bic uaimpe nó. Rata fetammar in mnai rín, ale bar Cuculaino,—Meob ingen Echairo fepo-lis, ingen apópús h'Epenn, apí 'oá ríacé fan congnammpín. Ba buaio ocar éorcor ocar commai-óum le gía 'oó fapíétepu 'oá lámaib.—H. 2. 18. fol. 61. b. a. col. 1.

Feca latt oam in fuilpe no a mo popa fíngin, bar Cethepn. Fecáir fíngin in fuilpein:—Galac 'oá fep-neo an-ó, ale bar in liaig. 1r fín ám, bar Cethepn, oamríacéatapa 'oá ap an-ó, 'oá thoomaile popaib; 'oá bratt a gorma i pilliúo impu; oelgi apíaoit ip na brattaib óp a m-bpuinnib; munéobpacé apíat oen-gil im bragít céctapínaí oíb. Ró-ta fetammar in oíp fepín, ale bar Cuculaino,—Oll ocar Othme rím,

"*Fíngin* examined that blood: 'This is a light unwilling wound', said the physician, 'and it will not carry thee off very soon'. 'True', said *Cethern*, 'a single man approached me there; a blue cloak wrapped around him, a brooch of silver in that cloak at his breast; a curved shield with sharp carved edges upon his shoulder; a flesh-seeking *slegh* (or light spear) in his hand, and a *Faga Faegablaige* (or a small down-headed spear) near it. It was he that gave this wound; and he got a slight wound from me'. 'We know that man', said *Cuchulaind*, 'he is *Illand*, the accomplished warrior, son of *Fergus*, and he was not desirous that thou shouldst fall by his hand'.

"'Look at this blood [wound] for me, my good *Fíngin*', said *Cethern*. *Fíngin* examined this blood: 'This is the deed of a haughty woman', said the physician. 'It is true', said *Cethern*, 'there came to me one beautiful, pale, long-faced, woman, with long flowing golden yellow hair upon her; [she had] a crimson cloak, with a brooch of gold in that cloak over her breast; a straight-ridged *slegh* (or light spear) blazing red in her hand. She it was that gave me that wound; and she got a slight wound from me'. 'We know that woman well', said *Cuchulaind*, 'she is *Medhbh*, the daughter of *Echaid Feidlig*, the daughter of the high king of Erin [and queen of Connacht]; it is she that came thus unto me. She would have deemed it a great victory and a triumph that thou shouldst have fallen by her hands'.

"'Look at this blood [wound] for me, my good *Fíngin*', said *Cethern*. *Fíngin* examined that blood: 'This is the deed of two champions', said the physician. 'It is true indeed', said *Cethern*; 'two men came to me there with two glossy curled heads of hair; two blue cloaks wrapped around them; brooches of silver in the cloaks over their breasts; a chain of bright silver around the neck of each of them'. 'We know these two

queen does not hesitate to say to her husband, that she had paid him a high compliment, when she selected him as her

XXIII.

vo fain muntir Aililla ocar Meobá.—H. 2. 18. f. 61. b. a. col. 1.

Feđa latt dam in fuilreo no a mo popa Fingin, for Cethepn. Feđair Fingin in fuilrain:—Dompađta-tarfa viar óac fémne ano, congum n-anferoatõe forpo; cumainnra in m-bipra tpi rin vapa nai oibpium. Feđair Fingin in fuil rin. Dub ule, in fuilreo, ale bar inliais. Tpi épuoe vo épatar vait co n-vepna épuir oib tpi épuoe, ocar ní fupéanamprea ícc anoro; áct vo gebainore vaitreo vo lopraib íccí ocar plánren ní nácat beptair immuđa. Rata petammar in vír fain, alé bar Cuculaino,—Dun ocar Mecconn fain, vo fain, muntir Aililla ocar Meoba. Ba outpaét léo gea vo faetairtéru va lámaib.—H. 2. 18. f. 61. b. a. col. 1.

Feđa lat dam in fuilrea no a mo popa Fingin, ar Cethepn. Feđair Fingin in fuilrain:—Depgpađur va ríscaille anoro, alebar in liais. Ir fip ám, bar Cethepn, dompađta-tarfa vá óelad aigfinna abpat-gormia mópa ano, go minoab óir uaru; va bpaét uane iporéipul impu; va éáppán gel arsit ir nabpatarib ár a in-brunnib; va fleis cuicpinni ina lámaib. Ic inmaicri na fuli vo beptatar forp, alebar in liais: ic épaer va éuatar vait, co comapnecgatar penma na n-gae inniut, ocar ní h arpu áicc anoro. Ra ta petammar in vír fain, bar Cuculumo, broén ocar Bruoni fain, meic Theopa Soillri, va mac rísc Caille. Bá buaro, ocar éorcup, ocar éommaroib leo gía vo fáe éairteru léo.—H. 2. 18. f. 61. b. a. col. 1.

Feđa latt dam in fuilrea no a mo popa Fingin, ar Cethepn. Feđair Fingin in fuilrain: Connar dam-bpachar anoro, ale bar in liais. Ir fip ám, bar Cethepn; dompađta-tarfa viar cétríglad ano, fuil

men well, said *Cuchulaind*, 'they are *Oll* and *Óthme*, of the special household of *Ailill* and *Medhbh*'.

"Look at this blood [wound], for me, my good *Fingin*', said *Cethern*. *Fingin* looked at that blood, [and *Cethern* said]: 'There came to me two young warriors, who have not as yet come to full manhood; each of them thrust a spit into me, and I wounded each of them in return with this spit'. *Fingin* examined that blood [wound]. 'This blood is all black', said the physician. 'It was through thy heart they pierced thee, so that they formed a cross in thy heart, and I cannot pronounce a cure here; but I can procure for thee such plants of healing and saving properties as shall save thee from an early death'. 'We know these two men', said *Cuchulaind*, 'they are *Bun* and *Mecconn*, of the special household troops of *Ailill* and *Medhbh*. It would be pleasing to them that thou shouldst receive thy death wounds from their hands'.

"Look at this wound for me, my good *Fingin*', said *Cethern*. *Fingin* looked at this blood [wounds]: 'These are the red rush of two woodrings', said the leech. 'True', said *Cethern*, 'there came to me two fair-faced youths, with large blue eyes and with golden diadems on them; two green cloaks wrapped around them; two brooches of bright silver in these cloaks over their breasts; and two flesh-seek-ing spears in their hands'. 'The wounds they have given thee are invisible wounds: it is down thy throat thou hast received them, where the points of the spears met within thee, and a cure is not easy here'. 'We know these two well', said *Cuchulaind*, 'they are *Broen* and *Brudni*, of the household youths of *Teora Soillsi*, the two sons of the king of *Caille*. They would consider it a victory, and a triumph, and a cause of universal exultation, that thou shouldst receive thy death wounds from them'.

"Look at this blood [wound] for me, my good *Fingin*', said *Cethern*. *Fingin* looked at that blood [wound]. 'This is the joint deed of two brothers', said the physician. 'True indeed', said *Cethern*, 'there came two kingly

xxiii.

husband, while he was only a younger son of the king of Leinster; and she reminds him that she had presented him at

buroe forpo; bhuitt dubglarra fá lorr i forcipul impu; velgi ouillea do finnurmuu ir na bractaib ór a m-brunnib; mánaíri lethan glarra na lamaib. Rata petammar in oír rain, ale bar Cuculaino, Cormac [mac] colomárig rain, acar Cormac mac Maelefoza, do rain muntir aílilla acar Meoba. Ba ouépaet leo gea do faeéaírteru da lémaib.—H. 2. 18. f. 61. b. a. col. 1.

fecha latt dam in fuilrea no a ma popa fíngin, ar Cethern. Fechair fíngin in fuilrain:—atás do n-veirbpaetar anoro, ar in liaig. Ir pír am, ale bar Cethern, dompaéttarra viar maeth oclác anó, icia coméorpmale oíblínab, folc carr bar in oapa nai oib, folc carrburoe bar aiaile; da bract uanro i forcipul impu, da éarpan gel argit ir na bractaib ar a m-brunnib; da leni oi flemam fíta buroe fúa enerraib; clarobi gelouirn par a cnearraib; da gel foiaet co tuagmiliab argit finoi forab; da fleg cúcinnó go fetanaib argit dengil ina lámaib. Ra ta petammar in oír rain, ale bar Cuculaino,—Mane Mathremail rain, acar Mane Athremail, da mac aílilla acar Meobá. Ocar ba buaro ocar corcun ocar commairuim leo gea no faeéaírteru da lémaib.—H. 2. 18. f. 61. b. a. col. 2.

fecha lat dam in fuilrea a mo popa fíngin, bar Cethern. Dompaéttar viar oac féinne anó, conngram n-éproe, ite éparoa repodroe forpo, etage allmaroa innantacha impo. Cumainz bir inmuirpa céttarparai oib, cumainzra (bir) trí cheéttarparai oibpium. Féchair fíngin in fuil rain: Atamainr na fuil na beptatar forp, ale ar in liaig, gonro ruboatar féite do éproe innuot, conro n-imbir do éproe it éliab, inmar abull i fabull, ná mar épetli i párbulz, co náe fail féite itir ica immulunnz, ocar ní veirgenaimre ícc

champions to me, with yellow hair upon them; black gray cloaks with fringes wrapped around them; and foliated brooches of *Findruiniu* in their cloaks at their breasts; broad green *Manaisé* (or spears) in their hands'. 'We know these two very well', said *Cuchulaind*, 'they are *Cormac*, [son of] *Colamari*, and *Cormac*, the son of *Maelefogha*, of the special household of *Ailill* and *Medhbh*. It would be delightful to them that thou shouldst receive thy death wound at their hands'.

"Look at this blood [wound] for me, my good *Fingín*', said *Cethern*. *Fingín* looked at that blood [wound]: 'This is the deed of two brothers', said the physician. 'True indeed', said *Cethern*, 'there came two young warriors to me resembling each other, one had curling [dark] hair, and the other curling yellow hair; two green cloaks wrapped around them, with two brooches of bright silver in their cloaks at their breasts; two soft smooth shirts of yellow silk to their skin; two bright hilted swords at their girdles; two bright shields with fastenings of bright silver upon them; and two flesh seeking *sleghs* (or light spears) with bright veinings of pure bright silver on their handles'. 'We know these two very well', said *Cuchulaind*, 'they are *Mane Mathremail*, and *Mane Athremail*, two sons of *Ailill* and *Medhbh*. And they would deem it a victory, and a triumph, and a cause of universal exultation, that thou shouldst fall by their hands'.

"Look at this blood for me, my good *Fingín*', said *Cethern*. 'There came to me there two young champions with clear, noble, manly features, and with wonderful foreign clothes upon them. Each of them thrust a spit into me, and I sent this spit into each of them'. *Fingín* examined the wounds [blood]: 'They have inflicted dangerous wounds on thee', said the physician, 'for they have severed the strings of thy heart within thee, so that it plays in thy body like an apple in the air, or a ball of thread in an empty sack, so that there is not a string sustaining it, and I cannot perform any cure in this

the outset with twelve suits of robes, a chariot worth three times seven *cumals* (or sixty-three cows), the breadth of his face of red gold, and a bracelet of *Findruine* or carved white metal (silver bronze) to fit his left wrist.⁽⁶⁰⁾ The breadth of his face of red gold spoken of here, and of which we shall have occasion to speak again, was doubtless one of those deep crescents of red gold of which there are so many magnificent specimens preserved in our national museum in the Royal Irish Academy.

Again, when queen *Medbh* is inducing one of her warriors, named *Long Mac Emonis*, to fight *Cuchulaind* in single combat, she "promises him great rewards, namely, twelve suits of robes, and a chariot worth four times seven *cumals* or eighty-four cows, and her daughter *Findabair* to wife".⁽⁶¹⁾ And again, when queen *Medbh* summoned *Ferdiadh* to fight *Cuchu-*

Gifts promised by *Medbh* to *Long Mac Emonis*.

anoro. Na ta petamar in oir pain, ale bar Cuculaino, oir pain oe penneois na h-iruasoe forroeglarv ooen toirc o Ailill ocar o Meib ab oais oo gonaru.

Pea latt oam in fuilre no a mo popa phingin, bar Cethern. Pea-ar phing in fuil pain no: impu-bao mic ocar aar anoro, ale ar in lais. Ir fir am, bar Cethern, oompasctarra da fer mopa, gain-bel oerpa ano, go minoisb or or larras uaru, epuuo mgoaroi impu, clatobi orouirn mclarrv bar a cneirab, go perbolzaib aris den gil, go puthatarraib or bpuce ppiu a nectair. Na ta petamar in oir pain, ale bar Cuculaino, Ailill ocar a mac pain mane, con-oar geib ule. Ba buaro ocar cor-cup aar commaroum leo sea po paehairteru oia lamaib.—H. 2. 18. f. 61. b. a. col. 2.

place [here']. 'We know these two very well', said *Cuchulaind*, 'they are two choice champions of *Irruade* [Norway] who were sent specially by *Ailill* and *Medbh* to kill thee'.

"Look at this blood [wound] for me, my good *Fingin*", said *Cethern*. *Fingin* examined the blood [wounds] and said: 'This is the joint piercing of a father and son', said the physician. 'True', said *Cethern*, 'there came to me there two large men with flaming eyes, having diadems of lustrous gold on their heads, with kingly dress upon them, with long gold hilted swords at their girdles, in scabbards of bright shining silver, with frettings of mottled gold on their lower ends'. 'We know these two very well', said *Cuchulaind*, 'they are *Ailill* and his son *Maine*, who have inflicted those wounds upon thee. They would think it a victory and a triumph, and a cause of universal exultation, that thou shouldst fall by their hands'.

Notwithstanding the unfavourable opinion pronounced by *Fingin* upon some of *Cethern's* wounds, he succeeded, we are told, in curing him, or at least in enabling him to share again in the conflict. This he is said to have done by means of a curious bath formed of the marrow of a great number of cows which *Cuchulaind* had killed for the purpose. The place where this bath was prepared received the name of *Smiramair* or the Marrow-bath, which is still preserved in that of Smarmore in the county of Louth.]

⁽⁶⁰⁾ [original:—Tucara cor aar coibchi ouit amail ar oech teit oo mnai, .i. timthac da feroc o'etac, carpat tri peit cumail, comletec t-aigchi oo oegh or, com-tpom oo mugeo cli oo pinsoipuni.—H. 2 18. f. 41. b. a. col. 1.]

⁽⁶¹⁾ [original:—Zellar meob mor-coma oo, .i. timteet da fer oeg oo etguo, ocar carpat ceire peit cumail, ocar pinobair domnaoi".—Prof. O'Curry's copy. Fol. 53 of H. 2. 18, which must have contained this passage, is now apparently wanting.]

XXIII.

laind in that great combat described in a former lecture,⁽⁶²⁾ which proved fatal to himself at *Ath Ferdiaidh* (now Ardee) we are told that when he came to the queen's pavilion, "he was honoured and supplied with the best of food, and plied with the choicest, most delicious, and most exhilarating of liquors, until he became intoxicated and hilarious. And he was promised great rewards for undertaking to fight and combat, namely, a chariot worth four times seven *cumals* or eighty-four cows; and suits of clothes for twelve men, of cloth of all colours; and the size of his own territory of the smoothest part of *Magh Ai* (in the present county of Roscommon) free of rent and tribute, and of attendance at court or upon expeditions; without any forcible exaction whatever; and to his son and his grandsons and great-grandsons to the breast of eternity, and end of the world; and the queen's daughter (*Findabair*) as his wife, and the brooch (*Eó*) of gold which was in (queen) *Medbh's* mantle over all that", or, as she is made to say in the copy of the *Táin* preserved in the vellum MS. H. 2. 16. T.C.D.: "My spear brooch (*Duillend-Deale*) of gold which weighs thirty *Ungas* (or ounces) and thirty half *Ungas* and thirty *Crossachs*, and thirty quarter [*Crossachs*]"⁽⁶³⁾

Persons often find it difficult to believe that some of the gold bracelets and silver brooches to be seen in the museum of the Royal Irish Academy could, from their massiveness, have ever been worn as personal ornaments; but after this great gold brooch of queen *Medbh*, which, according to our calculation, must have weighed more than four pounds Troy, we need wonder no longer at the weight of those that have come down to us from those remote ages. I have indeed so frequently had occasion to refer to the use of these large heavy pins in narrating more than one historical event or anecdote, that I need scarcely insist on the abundance of evidence we possess as to the use of brooches even larger and heavier than those in the museum of the Academy: and there is in fact a fragment of one such silver brooch in that museum, sufficient to show how easily queen *Macha Mongruadh* might have marked out the tracing of the great *Rath* of *Emania* with hers.

There is another curious reference to the imaginary costume of an imaginary individual, preserved in the *Leabhar Mór Duna Doighre* (now called the *Leabhar Breac*) in the Royal Irish

(62) [See Lect. XIV., *ante*, vol. i., p. 302; and also Appendix, where the whole episode descriptive of this fight is given.]

(63) [See Appendix, where the original of this passage will be found as part of the text of the whole episode of the combat of *Cuchulaind* and *Ferdiaidh*.]

Gifts promised by *Medbh* to *Ferdiaidh*;

one of them, a gold brooch, weighed more than four pounds.

Story of *Mac Conglinde*;

Academy; but, although the dress is imaginary as regards its materials (indeed of the most ludicrous character), the description given of it is not the less true and valuable as regards the names and the destination of the different articles spoken of. The tract in which we find this reference, is of a very wild character. I have already briefly alluded to it in a former lecture,⁽⁶⁴⁾ but I shall have to refer here to some parts of it more specifically.

The story commences with informing us that about the time to which it refers (say about the year 740) there were at the great college of Armagh eight divinity students, who in after life became distinguished personages in their country. One of these students was *Anier Mac Conglinde*, a youth not more distinguished for his literary acquirements, than he was for his natural talent and his inclination for bitter sarcasm and satirical rhyming. *Mac Conglinde* after some time discovered that his vocation for the Church was doubtful, while his preference for poetry and history was every day becoming more and more apparent. At last he retired from Armagh and resorted to his former tutor at Roscommon, where he devoted himself for some time to the cultivation and study of his favourite pursuits. At length he bethought him of the best place in which to commence his practice in his new character; and having heard that *Cathal Mac Finghuine*, king of Munster (who died in 742), was suffering from a demoniac, voracious, unappeasable appetite, he decided upon paying him a visit and endeavour to cure him of his malady. "With this intention *Mac Conglinde*", the story says, "sold the few effects that he possessed for two wheaten cakes and a piece of cured beef; these he put into his book-wallet; after which he shaped for himself a pair of *Cuarans*, or shoes, of brown leather, seven times doubled. He arose early the next morning; tucked his *Leinidh* above his hips; he put on his white cloak of five doubles, firmly wrapped about him, and with an iron pin (*Milech*) in that cloak at his breast.⁽⁶⁵⁾ Thus accoutred *Mac Conglinde* went on to Cork, where he heard the king of Munster was making a visitation of his territories; and after some adventures he found himself in the royal presence. The young poet had then recourse to various devices to draw

(64) See Lect. IV., *ante*, vol. i., p. 81.

(65) [original:—*tar rin peacó in m-bec rphéoi boi acca, .i. for va baingín do éruitneect acar for chocht ren-paille co ticti dar vor alár; nat rin ina teig libair; acar cumair viciuapán corpio colige do donolethar, tin. fillte* do in agair rin. *Arpasét moch iarnabapach; acar gabair a lenro in ároigabail or mellair a lapuc; acar gabair a lummain rino for-tocbalta i forcipal imme; milech iarnaise uaru ina bpuet.*—*Leabhar Breac*, f. 97. a.]

XXIII.

Story of *Mac Conglinde*;

forth the demon which it was believed had taken up his abode in the king's stomach and tormented him with an unappeasable appetite. One of the devices to which he had recourse was, to exhibit to the eyes of the king food of the most tempting character, but, Tantalus-like, in such a way as that although it came up to his lips, he had not the power to touch it. Another of his plans was to give a vivid and tormenting description of plenty of viands and sumptuous food which he had seen in his dreams or his imagination. Nothing can be more grotesque or extravagant than this description as preserved in the piece before us. But though it is impossible not to laugh at it, it contains however much detail of quite serious importance with reference to our present subject.

his extravagant dream;

The extravagance to which I allude may be judged by the commencement of *Mac Conglinde's* story to the king, in which he describes how he was carried in his dream to a lake of new milk, in which stood an island of wheaten bread, and a mansion built of butter, cheese, sweet curds, and various kinds of preparations of milk, as well as of many sorts of flesh and fleshy substances. Having reached the brink of the lake, he found there a little boat made of fat beef, and well graved with suet, with seats of sweet curds, with prow of lard, with stern of butter, with sculls (or paddles) of marrow, and with oars of bacon.

Having found himself rowed over in this singular equipage to this singular island, *Mac Conglinde* landed and walked up to the mansion, where he met the doorkeeper; and of him he speaks in these words, in which the most minute account is given of the several articles of dress worn by such a functionary, and in which the only absurd portion consists of the ludicrous character of the materials of which they were supposed to have been made.

his description of a curious dress of a door-keeper;

"Comely was the face of that young man", said *Mac Conglinde*; "his name was *Maelsaille* (that is, a person dedicated to fat meat), and he was the son of *Mael-imme* (that is, of a person dedicated to rich butter), who was the son of rich lard. There he stood", continues *Mac Conglinde*, "with his smooth *Assai* or sandals of old hung beef upon his feet; with his *Ochrath* or trews of sweet curds upon his shins; with his *Inar* (tunic, or frock) of fresh fat cow-beef upon his body; with his *Cris* or girdle of salmon fish around him; with his *Cochall*, or cape, of *Túscaidh*, or fat heifer beef, upon his shoulders; with his seven *Corniu* or garlands of butter around his head; with his seven rows of onions in each garland of them separately; with his seven epistles of sausages around his neck, with *Bille*

or bosses of rendered lard upon the head of each epistle of "XIII.
them".⁽⁶⁶⁾

I shall not at present follow *Mac Conglinde's* humorous description farther. Let us stop to analyze the doorkeeper's dress, so precisely and minutely noted, and, abstracting from it the absurdities of the fanciful materials mentioned, we can very easily call up the image of a man in the costume of the time. And in fact it happens, most singularly, with the exception of the sandals, the girdle, the garlands, and what is called the *Epistle* or necklace, there is still in existence in the Museum of the Royal Irish Academy an ancient and most faithful copy of the doorkeeper's dress: that is, as regards the principal articles of which it consisted, namely the trews, the frock, and the cape.

Of these last three articles of dress it is quite unnecessary to say any more here, as they come within the knowledge of every one. We all know that the *Cochall* is the ordinary cape the *Cochall*; or short cloak for the shoulder, such as is worn at this day. Secondly, the *Inar*, or tunic, is almost identical with the tight, the *Inar*; military frock of modern times, but without a collar of any kind as far as we know. The third article of the dress, the *Ochrath*, or trews, was a very graceful fashion of tight-fitting the *Ochrath*; pantaloons, reaching from the hips to the ankles. These three, it will be remembered, were the principal articles of *Mac Conglinde's* doorkeeper's dress, and they are sufficiently explicit. Not so, however, with *Mac Conglinde's* own dress, as described analysis of *Mac Conglinde's* own dress; at the opening of the tale. There we are told that the night before his departure for Roscommon, our young poet made for himself a pair of *Cuarans*, or shoes, of brown leather of seven doubles. He arose in the morning, and of course dressed himself. The particulars of the dress are not given, but we are told that he tucked up his *Leinidh* over his hips, and wrapped his *Leinidh*. his white cloak around his body. Here we have no account of the pantaloons, nor of the frock, because they were close fitting articles, that required no tucking up to facilitate the traveller's motion. The white cloak does not demand any particular attention; but the *Leinidh* which he tucked up above his hips, is an article that has not hitherto attracted the notice of any writer on Irish antiquities.

⁽⁶⁶⁾ [original:—ba cam uelb inó-claig rin, acas ba hé a cómáinnm i. maelpaile mac maílimme mic blong, cona arpaib ríemna pen-paile ima bunnu; cona ochraib do buro pcaibline imalunaisib; cona h-inar bo-paile imme; cona cuir do lethar fírérc tapur; cona éoch-

all uícarcas imme; cona uí. cor-nib imme ima chinu; ocar batap. uí. n-imairpe do fírcáinnim inacá co-painu uibíroce póleth; cona .uí. n-epirlib do éaelanu inbró fo bpa-zaic, cona .uí. m-bille do blonaig bpuetí for cmo cáca h-epirlí uib-íroce.—*Leabhar Breac*, f. 100. b.]

XXIII.

Distinction
between the
Léine and
the *Léinidh*,
—the latter
was a kilt.

The word *Leine*, though written in two different ways, and signifying two different things, is and must be invariably pronounced the same way. When it signifies a shirt, as it does at the present day, it is written *Léine*; but when, as in the present case, it signifies a sort of petticoat or kilt, it is then written *Léinidh*; but I am not able to explain the reason of the difference in orthography. I am very well aware that these words have been often thoughtlessly and carelessly written, one for the other, even in very old manuscripts; whenever we find a person described with a *Léine* of some beautiful stuff placed upon his white skin, we may, however, be certain, whatever the orthography may be, that the article spoken of is a shirt. And again, when we find a person described with a *Léinidh* having a costly border or fringe, and descending to his knees, we may be equally certain that the article spoken of was a kilt or petticoat. I happen to have met two references to the word in its latter signification, that leave no doubt of its distinctive character and its assigned place on the human body.

In the ancient tale called *Loinges nMac nDuildermaita*, or the Exile of the Sons of *Duuldermait*, we are told that on a certain occasion as *Ailill* and *Medbh*, the king and queen of Connacht, were in their palace of *Cruachan*, the warder of the castle came out and informed the queen that he saw a body of men coming towards them from the south: and then the story says that, "as they were looking out then, they saw the cavalcade upon the plain; and they saw a champion leading them, having on a crimson four-folding cloak, with its four borders of gold upon it; a shield with eight joints of *Findruine* at his back; a *Leinidh* reaching from his knees to his hips; fair yellow hair upon his head, falling down both flanks of the steed he rode; a bunch of thread of gold depending from it of the weight of seven ounces; and it was hence he was called *Edchu Rond* [that is, *Edchu* of the gold thread or wire]. A gray black-spotted stallion under him, [having] a golden mouthpiece in his mouth; two spears with ribs of *Findruine* in his hand, and a gold-hilted sword upon his side".⁽⁶⁷⁾ This splendid champion was the king of *Ui Maine* in the present counties of Galway and Roscommon, and one of the *Firbolg* race.

(67) [original:—*Amail robatar ann isar rin, conofacatar infhuais ran mas; acas conacatar in loec nemib, acas brat corpra cethar sia bail immi, cona ceoteorais oir [recte orais] fair; rciath donoet nairlis finorune foru muin; lene cona clari argarit immi o aglun co-roobhunn; mong finobuoi fair*

combio for oib flearais inoerich; nono oir eirrice noibe comtriom .un. nungí, ba oe ro haimmngíeó Eoetu Rono fair. Gabair breac glara foruioiu, conabellie oir rruae; oagai cona narnarais finorune inalaim, cloruib orouirunn for a émirr.—H. 2. 16. col. 961, line 6.]

Description
of the dress
of the cham-
pion *Edchu
Rond*;

he wore a
kilt.

Here, I think, there can be no doubt of the precise character and use of the *Leinidh*; and the following passage from the ancient Gaedhelic Triads, gives us even the very law which regulated the wearing of the *Leinidh*, as well as of the *Ochrath*, or trews; and the length of the hair (or beard). Thus speaks this Triad:

“Three legal handbreadths, that are, namely—a handbreadth between his shoes and his *Ochrath*, or pantaloons; a handbreadth between his ear and his beard (or hair); and a handbreadth between the border of his *Leinidh* and his knee.”⁽⁶⁸⁾

XXIII.

Law regulating the wearing of the *Leinidh* or kilt, and the *Ochrath* or pantaloons.

I need not, I think, say another word to show what the *Ochrath* and the *Leinidh* were, but it would appear from the absence of the *Leinidh* in the description of the fat doorkeeper, that that article of dress was not worn by the inferior people, but that it appertained to the higher classes and to the professions. The identification of this article of dress is, I must confess, a late discovery, and time has not allowed me to pursue the subject farther at present; but I have no doubt but that I shall be able hereafter to add to these descriptions some more striking illustrations from some of the illuminations to be met with so often in our ancient books and from our sculptures.⁽⁶⁹⁾

⁽⁶⁸⁾ [original:—*τρὶ βαρὰ τεῦτα* (i. *βαρ εἰτὶρ κυρτὰρ ἀλεῖνε ἀζὰρ ἃ ḡλun* *ἠλῖξτεῖα*). *βαρ εἰτὶρ ἃ ὑρὰ* (i. *ἃ κυρτῆρ le h-ór no le himiol* *ἀρρῶν*) *ἀζὰρ na h-ailt ἀζὰρ ἃ ὀῖραῖ* (i. *ἃ λῆτ*), *βαρ εἰτὶρ ἃ ὕ* (i. *ἃ cluap*) *ἀζὰρ ἃ beppaῖ* (i. *mullaḱ ἃ éinn*), *an étuig* (i. *himiol* *láraste*)”.—H. 1. 15. p. 955, line 7.]

⁽⁶⁹⁾ [*Vide postea*, Lecture xxv. vol. ii. p. 143, where a striking illustration of the nature of the *Leinidh* is given from the tale of the *Bruighean Da Derga*.]

LECTURE XXIV.

[Delivered July 10th, 1860.]

(VIII.) DRESS AND ORNAMENTS (continued). Constant references to fringes of gold thread; mention of this ornament in the account of *Medbh's* visit to her chief Druid in the commencement of the *Táin Bo Chuailgne*,—description of *Fedelm* the prophetess weaving a fringe; the fringe sword or lath mentioned in a poem of *Dallan Forgaill* (circa A.D. 560). Ancient laws relating to the pledging of ornaments, etc.; law relating to the pledging of a needle; the pledging of a queen's work bag; the work bag of an *Airech Feibhe*. The legal contents of a work bag formed only a small part of a lady's personal ornaments. References to dyeing, weaving, embroidering, etc., in the ancient laws regulating Distress; objects connected with those arts for the recovery of which proceedings might have been taken under those laws. Objects connected with the textile arts mentioned in other ancient laws. Coloured thread and wool paid as rent or tribute. The dye-stuffs used were of home growth. Legend of St. *Ciarán* and the blue dye stuff called *Glaissin*. Summary of the processes in the textile arts mentioned in the extracts quoted in the lecture. Reference to embroidery in the tale of the *Tochmarc nEimire*, and in the *Dinnseanchas*. *Coca* the embroideress of St. *Columcille*. The knowledge of the Gaedhils about colours shown by the illuminations to the Book of Kells. Reference in the Book of Ballymote to the colours worn by different classes. Cloth of various colours formed part of the tributes or taxes paid as late as the ninth and tenth centuries. Tributes to the king of *Caiseal* according to the Book of Rights from: *Ara*; *Boirinn*; *Leinster*; *Uiathne*; *Duibhneach* and *Drung*; *Corcumruadh*; the *Deise*; *Orbraidhe*. Stipends paid by the king of *Caiseal* to the kings of Kerry; *Raithlenn*; *Ara*. Tributes to the king of Connacht from *Umhall*; the *Greagraidhe*; the *Conmaicne*; the *Ciarraidhe*; the *Luighne*; the *Dealbhna Ui Maine*. Stipends paid by the king of Connacht to the kings of: *Dealbhna Ui Maine*. Tributes to the king of *Aileach* from: the *Cuileantraidhe*; the *Ui Mic Caerthainn*; *Ui Tuirtre*. Stipends paid by the king of *Aileach* to the kings of: *Cinel Boghaine*; *Cinel Eanna*; *Craebh*; *Ui Mic Caerthainn*; *Tulach Og*. Stipends paid by the king of *Oriel* to the kings of: *Ui Brea sail*; *Ui Eachach*; *Ui Meith*; *Ui Dortain*; *Ui Briuin Archoill*; *Ui Tuirtre*; *Feara Manach*; *Mughdhorn* and *Ros*. Stipends paid by the king of *Uladh* to the kings of: *Cuailgne*; *Araidhe*; *Cobhais*; *Muirtheimne*. Tributes to the king of *Uladh* from: *Semhne*; *Crothraidhe*; *Cathal*. Gifts to the king of *Tara*. Stipends paid by the king of *Tara* to the kings of: *Magh Lacha*; *Cuirne*; *Ui Becon*. Tributes to the king of *Tara* from: the *Luighne*; the *Feara Arda*; the *Saithne*; *Gailenga*; the *Ui Becon*. Stipends paid by the king of *Leinster* to the: *Ui Fealain*; the chief of *Cualann*; *Ui Feilmeadha*; king of *Raelinn*; *Ui Criomhthannan*. Tributes to the king of *Leinster* from the: *Galls*; *Forthuatha*; *Fotharta*; men of South *Leinster*. Gifts from the monarch of *Erinn* to the king of *Emain Macha*. Stipends of the king of *Emain Macha* to the kings of: *Rathmor*; *Ui Briuin*; *Conmaicne*. Gifts bestowed on the king of *Leinster* by the monarch of *Erinn* whenever he visited *Tara*. Gift of the king of *Leinster* on his return from *Tara* to the king of *Ui Fealain*. Gifts of the monarch of *Erinn* to the king of *Caiseal* when at *Teamhair Luachra*. Stipends given by the king of *Caiseal* at the visitation of the monarch of *Erinn* to the: *Deise*; *Ui Chonaill*. Stipends paid by the king of Connacht to the kings of: *Ui Maine*; *Luighne*. Colours of winds, according to the preface to the *Seanchas Mor*.

IN the last lecture, I brought together a considerable number of general descriptions of the costume of kings and warriors armed for battle, taken chiefly from the historic tale of the great war between Connacht and Ulster in the time of *Conchobar Mac Nessa*, about one thousand nine hundred years ago. I purpose in this lecture to give as detailed descriptions of the manufacture of ornamental dresses, as the accounts preserved in our old books will enable me to do.

We have seen, and shall see hereafter, in the description of the clothes of men and women, constant reference to borders, or fringes of thread of gold and other materials and of various colours. And in fact we find a very circumstantial, and therefore most interesting, reference to the actual manufacture of this beautiful ornament at the beginning of the tale of the *Táin Bo Chuailgne*.

When the three great parties already spoken of, consisting of queen *Medbh's* seven sons, their cousins, the seven sons of *Mag-hach*, *Cormac Conloingeas*, the exiled Ulster prince, and their followers, had arrived at the palace of *Cruachan* and quartered themselves for the time on the surrounding territory, queen *Medbh* herself began to entertain serious thoughts on the probable results of the great war on which she was about to enter. To satisfy herself as far as possible, the queen ordered her chariot and drove to the residence of her chief Druid, and demanded knowledge and prediction of the future from him. "Numbers", said *Medbh*, "shall separate from their companions and from their friends this day, and from their country, and from their lands; from father, and from mother; and if they do not all return in safety, it is upon me their groans and their curses shall be poured out; however, there goes not forth and there remains not at home any one more precious to us than ourselves, and ascertain thou for us", said she, "shall we return or shall we not". And the Druid answered: "Whosoever returns not, you yourself shall return".⁽⁷⁰⁾

The story then goes on as follows:

"The charioteer then turned the chariot, and *Medbh* returned back. She saw what was a surprise to her, namely, a single woman sitting upon the shaft of the chariot beside her in her presence. What the woman was doing was, weaving a border with a sword [that is, a lath or rod] of *Findruini* (or white

description of *Fedelm* the prophetess who appeared to her when returning;

⁽⁷⁰⁾ [original:—Socharoe fcarpar fua doemu acap fua éaprou funo innoiu, ap meob, acap fua épué, acap fua fepano; fua acharp, acap fua matap, acap mens éiret uli in imflar, ci fopmra co m-benpat an opnaro acap a mallachtain. Ap ai rin ni

éiret immaé acap ní anano fup ap vilu lino oloammur faperrin, acap fintarpu oin in tecam fo na tecam. Acap pa pato in opui: "Cipé no na tic ticparu feprrin".—H. 2. 18. f. 42. a. col. 2.]

XXIV.

bronze) in her right hand, having seven ribs of red gold in its points (or ends). She had a green spot-speckled cloak upon her; and a round heavy headed brooch (*Bretnas*) in that cloak over her breast. Her countenance was crimson, rich-blooded; her eyes gray and sparkling; her lips red and thin; her teeth shining and pearly, so that you would think it was a shower of fair pearls that had been set in her head; like fresh *Partaing* [Coral] were her lips; as sweet as the strings of sweet harps played by the hands of long practised masters, were the sounds of her voice and her fine speech; whiter than the snow shed in one night were her skin and her body appearing through her dress; she had long, even, white feet; and her nails were crimson, well cut, circular, and sharp; she had long fair yellow hair; three wreaths of her hair were braided around her head; and another braid descending as low down as the calves of her legs".⁽⁷¹⁾

Queen *Medbh* questioned this strange visitor as to her name and the cause of her visit. The lady answered that she was a handmaid of her own, from the fairy mansion of *Cruachan*; that her name was *Fedelín* the prophetess; and that she had come to tell her royal mistress beforehand, the losses and misfortunes which would result from the intended expedition. The prophetess then in a poem of ten stanzas, describes minutely the person of *Cuchulaind*, who was to bring such losses and disasters upon the queen; and disappears.

the weaving of a border or fringe the most important part of this description.

The fringe-sword mentioned in a poem of *Dallan Forgaill* (circa A.D. 560).

The most remarkable matter in this short description is the fact of the speaker being engaged in weaving a fringe or border in the same way that such an operation is carried on at this day: for the poetical sword which she made use of for the purpose is represented by the less costly sword-like lath of our more matter of fact times. The fringe sword or lath is mentioned also in the ancient and obscure poem, believed to have been written by *Dallan Forgaill* for the shield of *Aedh* or Hugh, king of *Oirghialla* or Oriel about the year 560.

⁽⁷¹⁾ [original:—*Impáir in t-ara in carpat, acar do éadé meob for cúlú. Conaccas ní parihnas lé, .i. in n-aen mnáí for fectair in éarparc na farpar do éadú. Ir amlaro bóí in inoen ic figi éorpar éairi acar claoeb finorunni ina lámh veirr, cona fect n-arlib do veigóir ina veirraib. Bract balla-bracc uam impri; bretnar torpac éren-ceno rin bruct or a brunni. Snúir éorpra érumaine lé; porc glarr garpéat lé; beól veiga thanaoe; veit namoa nemanoa,*

anorlec batar pporra fino-ne-mano epectair ina cenó; corpmail do nua partaing a beól; binnorir teta meno-érot aca feinm allám-aib rirfuao, bino-fogur a gofa acar a cáim uplabra; gilirir rneeta rugeo rin oen aroí tarolea a curr acar a colla, rec a timéa rectair; traigti rera richela; inhni conpra, corn, cruno-gepa, lé; folc finobuoi rata porórho farri; teopa rullir da fulc inma cenó; rpirir aile combenao porcao rin colpeta.—II, 2. 18. f. 42. a col. 2.]

This singular composition consists of twenty-one stanzas, the fourteenth of which runs as follows: _xxiv.

["It was not woven with a beam or heddles
Nor a wooden lath of the whitest
Nor [was it] the handiwork of a dexterous embroideress,
Nor did red fastening fasten it.](72)

This is said of the king of Oriel's shield *Dubhghilla*, and from the negative allusions to the absence of the weaver's beam, the weaving swords, or heddles, the hand of an expert woman, and the fastening pins in its manufacture, it is evident that the shield was one of those formed of wickerwork or woven laths.

It would be easy to multiply examples of the references to rich borders or laces in our old historic and romantic tales, but the following one or two instances will be sufficient to illustrate this article of our ancient luxury.

The following curious enactments found in the ancient Institutes of Erin commonly called the Brehon Laws, relate to the pledging of certain articles peculiarly appertaining to women, and is of great interest in connection with the present subject. These laws were enacted to provide against the loss or misappropriation of articles of domestic use, as well as of personal adornment and convenience, when these happened to have been pledged and not delivered up when demanded, and upon payment of the sum lent; in which case the overholders were liable to "smart" fines. And these fines varied according to the importance of the article to the owner, as for instance: if a man or woman pledged a ring, a bracelet, or a brooch, and wished to release it on the eve of a great fair or assembly, the disgrace of the owner for having to appear without his proper ornaments or not at all, was included in the calculation of the fine for overholding the article.⁽⁷³⁾ Thus says the law: "If there happens to be a day of solemnity, such as Easter or Christmas, or an assembly, such as a fair, or a convocation of the state, to entertain a question, by a king, or by a synod [of the clergy], if his pledged

Ancient laws relating to the pledging of ornaments and articles belonging to women;

⁽⁷²⁾ [original:—*1. nír físeo aggarman na aclaíomib.*

Ní caill garman sa físe

Ní cloobí cionn co n-gile

Ní lamað sa-g-mna oíuine

Ní oeris ariuge garuge.—H. 3. 18. p. 560]

⁽⁷³⁾ [original:—*ma tecmaí lúth laithe, no dáil, no thopcompacc tuaithe, mainí toine a gell só, no rét berio fíú, uorli lan los aenech so cach, fo mias, la epace so neoch so puimepem so imachtaib ocu ar aithgenab.*—H. 2. 15. f. 30? The whole of the passages from the frag-

ment of the *Seanchas Mór* in H. 2. 15. T.C.D. quoted in this lecture are contained, as well as I can recollect, on pp. 27 to 30 of that MS. It was not available to me for collation, and the references to the pages where given are consequently only approximations]

XXIV.

article is not restored to the pledger, that is his brooch, and everything which is composed of [gold or of] silver, or an article equal to it in value, there shall be a fine of dishonour, and other enumerated fines, together with restitution of the pledge [upon the overholder]".⁽⁷⁴⁾

the pledging
of a needle;

The law then goes into more minute details as follows:—

"What has the law laid down as the fine of a pledged needle? Answer—it is a *dairt* [or yearling calf] that is paid as the fine for it. If it be a cloak needle, it is a heifer that is paid as its fine. And it is the same fine that is paid to any person [for needles], but women are the most proper to put them in pledge".⁽⁷⁵⁾

This article is further explained as follows: "What does the law lay down as the fine of a pledged needle? Answer—A *dairt* [or yearling calf] worth four *screpalls* [of three pennies each] is what is paid as the fine of the needle, that is of the fine needle. That is to say: a yearling calf to every woman whatever as the fine for her needle, except the embroideress, for, as regards her, it is the value of an ounce of silver that shall be paid her as the fine for her needle; provided, however, that this may not be paid her except for the needle with which she works her ornamentation, that is, her embroidery".⁽⁷⁶⁾

This article is further explained by another section, which says:—

"The lawful right of the pledged needle of an embroideress is laid down by the law. It is in ornamentation she is paid as far as the value of an ounce of silver; because every woman who is an embroideress is entitled to more profit (or value) than a queen".⁽⁷⁷⁾

This is a remarkable instance of protection to skilled industry so many ages ago! The law proceeds:—

⁽⁷⁴⁾ [original:—*lích laithe, .i. cairc no nochtlaig, dáil, .i. oenais, cho-compacc tuaithe, .i. im caingín fúruig, no penao, a gellao, .i. doealg, acap doeneoch ír aicse aigis, rímad-taib, .i. dairtib, aithgínaib, .i. na naigíoe.—H. 2. 15. f. 30?*]

⁽⁷⁵⁾ [original:—*Cio forpo no fúroigeo techta füllema gill ríadaitse la féine? nó.—Dairt óipenarí inna füllema ríoe. Maobparíadait ír cóibteach ina füllempíoe. Noch ír comóirpe ói cech pecht, áct ic mna ata corú óia tabairt ingell.—H. 2. 15. Vide ante, p. 111.]*

⁽⁷⁶⁾ [original:—*Cio forpo .i. cia ara ramaigea oligeo füllema gill ríadaitse óa íeipí ino feneáir? Dairt, .i. dairte .iii. írebuill íreáó eipíneíer ina füllempíoe .i. na ríadaitse*

caile .i. dairt óo cáó mnaí uile a füllema a ríadaitse cenmoíu in óruimí, dairí maó íríoe ír log nuimí aigíse bíar ói a füllema a ríadaitse; no óno, cona beít rín ói áct íríu ríadíte óa níngíeao a himíoenan, .i. a óruinechur". [Noch ír comóirpe .i. neoch íeím gíneó comóir inní ír óir óu gáé íeít óuine gá mí rí. ácht ic mna .i. áct aigíu coníó íao na mna ír corí óia tabairt ingill.—H. 2. 15. Vide ante, p. 111.]

⁽⁷⁷⁾ [original:—*Techta füllema gill ríadaitse, óruimíge la féine. Imíoenmaib óipenarí corpuice log nuimíge aigíse; aip ír mo óo thorbú óorlí cachben beí óruinech lo óaite íugna.—H. 2. 15. Vide ante, p. 111.]*

"The lawful right of the pledged needle of an embroideress is laid down in the law. She is paid the value of an ounce of silver in ornamentation [which we may suppose means materials for ornamentation], for every needle which she has [pledged]". "Or it is half an ounce of silver she is paid for the needle with which she works her ornamentation; and the same to her, as to any other woman for every needle which she has from that out. The greater profit [which the embroideress was entitled to beyond the queen], consisted of *Breac-Glas* [green-spotted cloth] and *Srol* [i. e. satin or silk], and fringes (or borders); and that all these ornamentations were worth an ounce of silver".⁽⁷⁷⁾

In the following article the contents of a queen's workbag are minutely recorded.

"The lawful fine of the pledged workbag of the king's wife. If it contains but two of its lawful articles, there are two ounces of silver paid for it."⁽⁷⁸⁾

"If it contains its legitimate property, namely, a veil of one colour, and a *Mind* or crown of gold, and a *Land*, or crescent of gold, and thread of silver. This then is the workbag of the wives of the kings, and when all these articles are in it, three cows (or six heifers) are its fine: and if they are not in it, it is double of every article which is in it [that is paid], until it reaches the three cows, and when it does so reach, it goes no further".⁽⁷⁹⁾

And again the law says, "If it contains its legitimate property, namely, a veil of one colour, and thread of silver, and a *Land*, or crescent of gold, and a *Mind* or crown [of gold]—if all these are in it, it is three ounces [of silver that are paid]. If it is one of them that [it contains] it is one ounce that is paid. But if the four articles are in it, it is three cows that are paid for it; and if they are not [in it] it is double [the value] of every article that it contains [that is paid for it] until

⁽⁷⁷⁾ [original:—*techta fuillema-gill, .i. oligeo fuillema gill rnatate na ophuige. imoenmaib, .i. eipmtepi log uingí aipgro oimoenam ói in gac rnatáro uile bír aice. No ír let uingí aipgro ói ír an rnatáro óa noenano a'imoenam; acap cut-puma ói, acap óa gac mnai eile in gac rnatáro uile bír aice o hroim-mac. Do thopba, .i. oo bneaclar acap ppol, acap corptapaib; acap gupbat píu uinge uile na imoenma. H. 2. 15. Vide ante, p. 111.]*

⁽⁷⁸⁾ [original:—*techta fuillema gill iosaige mna píu, .i. oligeo fuil-*

lema gill iosaige mna in píu. mar oeroe oib, ic ói uinge.—H. 2. 15. Vide ante, p. 111.]

⁽⁷⁹⁾ [original:—*iosaige, .i. tias, ma beith cona thoctgupaib, .i. ma oia rab pí go na toctapaib oligtea-daib, .i. caille aen oate, acap mino oip, acap lano oip, acap panto aipgro, .i. ioadac ban na píu reo, acap o beio, na neicé píu intí ír tpi ba ina fuillema, acap mana pabao, ír oiablas gada neicé bír intí no go píu na tpi ba, acap oip píu naáo teio tairpib.—H. 2. 15. Vide ante, p. 111.]*

XXIV.

it reaches three cows, and when it reaches [the three cows] it goes no further".⁽⁸⁰⁾

the work-
bag of the
wife of an
Airech Feibhe.

The law then passes from the professional and from the amateur embroideress and from the king's wife, to the wife of an *Airech Feibhe*, or chief of dignity, of whom it says:

"The workbags of the wives of the noble [or lord] grades, that is, a workbag with its legitimate property of [silver] thread, with a veil, and with a diadem of gold, and a silk handkerchief, and if so, there are three heifers paid as its fine; and if these are not in it, it is the double of every article which is in it that is paid until it reaches three heifers".⁽⁸¹⁾

This text is further explained as follows:

"If it be a bag without its legitimate property, namely, a veil, and silver thread, and a crescent of silver, and a diadem of gold; or what contains a painted mask, that is, what contains a painted face, [or mask] for assemblies, namely, the banner or the handkerchief of silk, or the gold thread, that is when it does not contain those things; and if those things were contained in it, three heifers [would have been the lawful fine for it]; but when those [articles] are not in it, it is double the value of everything which is in it until it reaches the three heifers [that is paid for it, but when it so reaches] it goes no further".⁽⁸²⁾ This is a very curious entry regarding ladies' dress, and indicates, I think, a peculiar and advanced state of civilization.

So much then for the legal protection of an embroideress in ancient Erinn, and for the legal requisites of what is, I believe, in our times called a lady's workbag or work-box. We must remember, however, that the articles required by law to constitute the contents of a lady's treasure bag, formed only a small, though an important part of the articles intended to grace and decorate her person. Neither her ordinary nor her state garments are enumerated here; neither are her rings, bracelets, clasps, anklets, brooches, earrings, necklaces, or torques, nor the

The legal
contents of
a work bag
only a small
part of a
lady's per-
sonal orna-
ments, etc.

⁽⁸⁰⁾ [original:—*Techtairb*, .i. *caille* aen finna, *acaf* ponno, *acaf* lano oip, *acaf* mino—*ma* beic inne uile ic *teora* uinge. *mao* én sib er én uinge. *no* mataic na *triur* inti ir *tri* ba ina *fuillem*; *acaf* mana *fuilec* ir *siablaio* cach neich inni co *ria* *tri* ba, *acaf* oio *ria* *noco* téit *taiprib*.—H. 2. 15 f. 28.]

⁽⁸¹⁾ [original:—*Techta fuillema*, .i. *iaodac* ban na *ngrao* *flata*, .i. *iaodac* cona *tochar* *techta* *rainoe*, *su* *caille*, *acaf* *su* *mino* oip, *acaf* *bperioirio*, *acaf* *tri* *ramairce* ina *fuillem*, *acaf* *mani* uilec *reo* inti ir

siablaio *gaé* *neic* uil inti, *no* *su* *ria* na *tri* *ramairce*.—H. 2. 15. f. 29. a.]

⁽⁸²⁾ [original:—*manip iaodach*, .i. *manap* *tiag* *gan* a *tochar* *oligthead*, .i. *caille*, *acaf* *ponno*, *acaf* *lano* *airgeit*, *acaf* *mino* oip; *ni* *conai* *peithal*, .i. *no* *ni* *coimeoap* *ecorc* *oála* *coin*, .i. *in* *meirgi*, *no* *in* *bperio* *riua*, *no* *in* *rainoi*, *uair* *nocho* *nuil* *ano* *inni* *pin*; *acaf* *ua* *mbeé* *raoao* *tri* *ramairci*; *uair* *naé* *fuil* ir *siablaio* *gaé* *neic* uil inti *no* *go* *ria* na *tri* *ramairci*; *acaf* *noco* *teio* *taiprib*.—H. 2. 15. f. 29. a.]

golden balls, rings, and pins of her hair, all of which articles, we know, were worn by the ladies of those times at the great fairs, assemblies, and state meetings of the country.

In a similar law to that just referred to, we find some details regarding the dyeing of cloth, weaving it, and preparing it for use, all which were employments of women. It is only from these allusions that we can discover clearly what they had to wear in those ancient times. The law I allude to is one regulating the recovery of debts by distress or seizure, and the time allowed for the distrained property to remain in the hands of the owner, in order to give him time to procure means to pay the debt. This law was general and complicated; and the time of stay, as it was called, varied according to circumstances, from the immediate carrying away of the distress, to a period of one, two, three, five, ten, and fifteen days, or more. Two days, however, was the stay of sale of all seizures made on the part of women only, either for their pay as manufacturers, or for articles connected with their manufactures, sold, lent, or taken away from them. The following are the items for the recovery of which women had recourse to the aid of the law, as far as this particular enactment is concerned.

1. The price (or wages) of hand produce [labour], that is, the price of what she produced with her hand, namely, teasing and colouring and weaving (wool), the price or pay being one-tenth part of each work [i.e. of the value of the woven piece].⁽⁸³⁾

Also for napping [or also sleeking] the cloth, half the wages of the weaving woman, i.e. the wages given, i.e. the price of weaving.⁽⁸⁴⁾

2. For materials, such as of gray flax and gray woollen yarn, when upon the spindles.⁽⁸⁵⁾

3. For a flax-spinning spindle.⁽⁸⁶⁾

4. For a spindle, i.e. a wool-spinning spindle, or a spindle of web.⁽⁸⁷⁾

5. For a foot-bag, that is, a bag [which contains the sorted wool], and which is placed under (or at) the woman's feet, out of which she combs (or cards) her materials, that is, the combing (or carding) bag.⁽⁸⁷⁾

(83) [original:—*achgabail aile, .i. apaca anao naiti. im log lamtho-paro, .i. im log in coparo do ní ri ó láim, .i. bocao, acap bpecaó, acap rige, .i. uechmaro cacha súla.—Seanchus Mór, Harleian MSS. 432. Brit. Mus. f. 10. a. a.]*

(84) [original: im roburthe, .i. leé na ruba don nnáí 151, .i. ruba bepp-éa[r], .i. luag rige.—*Ibid.*]

(85) [original:—im cach naabur, .i. glar lin. bír i peiptrib, .i. pnáé glar ollá.—*Ibid.*]

(86) [original:—im peipair, .i. lin. im pnímaipe, .i. ollá no in peipair loim, .i. nínnoich.—*Ibid.*]

(87) [original:—im per bolg, .i. imn bolg bír fo péir potraige, ar a cipann a abpur, .i. in cipbolc.—*Ib.*]

References to dyeing, weaving, embroidering, etc., in the Ancient Laws regulating Distress;

objects connected with those arts for the recovery of which proceedings might have been taken under the laws.

XXIV.

objects connected with those arts for the recovery of which proceedings might have been taken under the laws.

6. For a *Feith-Géir*, which puts a sharp [smooth] face upon her weaving.⁽⁸⁸⁾ [This, I believe, was the sleeking stick or bone which weavers still use to close and flatten linen cloth on the breast beam of the loom while in process of being woven.]

7. For all the weaving implements, i.e. for all the instruments used in weaving, including beams and heddles, that is, weaving rods.⁽⁸⁹⁾

8. For the flax scutching-stick, i.e. by which the flax is scutched. For the distaff or flax rock [or for] the spindle for spinning wool.⁽⁹⁰⁾

9. For a rolling beam, that is, the beam without the radiating head, without sharp points.⁽⁹¹⁾ [This was, I believe, the front beam of the loom upon which the warp was rolled up to be woven.]

10. For a border (or fringe) sword, that is, [the sword or lath] upon which the border (or fringe) is woven.⁽⁹²⁾

11. For materials, that is, for the finished material, the material which wants only to be woven; that is, the white balls, the white (bleached) thread.⁽⁹³⁾

12. For the instrument of the manufacturing woman, namely, the winding bars, that is, the tree upon which she prepares the yarn, the winding reel.⁽⁹⁴⁾ [This was not the vertical reel upon which the skene of yarn was formed from off the spool or the spindle, but it was the horizontal reel upon which the skene of yarn, when taken off the vertical reel, was laid, and wound off into balls or bottoms, as they still call them in the rural districts.]

13. For a border fringe upon itself, [i.e. cloth having a bordered edge or fringe made of its own warp, and not sewed on].⁽⁹⁵⁾

14. For the facilitator of her handiwork [namely], that which facilitates to her the work she produces from her hand; the pattern piece of leather, which is placed before her, in which is delineated the pattern of the work.⁽⁹⁶⁾

⁽⁸⁸⁾ [original:—*1m fēē [no frō] gēir* [i.e. *vo beir fēē gēir* *oan* *a fēi*].—*Ibid.* and vol. i. p. 152 of *Senchus Mór* of Brehon Law Commis.]

⁽⁸⁹⁾ [original:—*1m aiceo fige uile* *.i. comobar na fige vo garmuib ocu* *vo clairomib .i. na flata fige*. Harl. MSS. 432, fol. 10. a. a.]

⁽⁹⁰⁾ [original:—*1m flerc lín*, *.i. oá flercether in lín*. *1m cuicil*, *.i. cuicil lín*, *.i. in fercuair*, *.i. nolla*.—*Ibid.*]

⁽⁹¹⁾ [original:—*1m lugařman*, *.i. luga řarman*, *no lingua řarman*, *.i. in řarman cen buir* [*cenbar*], *.i. cen řaebair*.—*Ibid.*]

⁽⁹²⁾ [original:—*1m clorocem cor-*

thaire, *.i. ara řigther in corřthair*.—*Ibid.*]

⁽⁹³⁾ [original:—*1m abruir*, *.i. aobair uair aēt a řigi*, *.i. na ceirte gela*, *.i. řnát řinn*.—*Ibid.*]

⁽⁹⁴⁾ [original:—*1m comopair na-bairre* [*.i. mī ar a comoirřigenn in abairreē a h-abřar*], *.i. crann to-chairēai* [*.i. in crann toēarōa*] *no toēar* [*.i. cranōa beca a cinn corēar*]. *řabairre*, *.i. řnīm ar řnīm*.—*Ib.*]

⁽⁹⁵⁾ [original:—*1m corēair*, *.i. uirři řēin*.—*Ibid.*]

⁽⁹⁶⁾ [original:—*1m airte lamthořaro*, *.i. uraite le in tořao vo řnī ó lām*; *in nuāt leob ina řaonair*, *.i. řuaēt in řneřa innti*.—*Ibid.*]

This most curious fact, of a pattern, cut or painted, by an artist or designer in leather, was probably made available for figured weaving as well as embroidery and other needlework. Several bones of animals have been discovered, and are now in the museum of the Royal Irish Academy, containing patterns of illuminated letters for ancient books, and delicate interlacings for such letters, or for the embellishment of shrines, croziers, covers of books, etc.; and an ancient box or pouch of strong leather, with various interlacings and grotesque figures, embossed by pressure, and which was intended for, and used as, a *case* for the ancient Book of Armagh, is now preserved, as well as the book itself, in the Library of Trinity College, Dublin. There is good reason to believe that this case was made in the tenth century.

14. For a wallet with its contents, that is, a bag with what is put to keep in it. For the material, that is, the *Aiteog*, that is, the string that is about it, that is, about its mouth.⁽⁹⁷⁾

15. For a *Crioll*, that is, a bag formed of strips of leather stitched together with a thong.⁽⁹⁸⁾

[This *Crioll*-making was a trade in itself, but included the making of leather bottles. The maker was called a *Cliaraidhe*, from *Clera*, a word synonymous with *Crioll*; and he was also called a *Pataire*, from *Pait*, a bottle, when he practised that branch of the trade. The brogue-maker, or *Cuaranaigh*, sometimes made bag and bottle making part of his trade.]

16. For a leathern tube-bag, that is a bag (or case) with a wooden tube, that which encased the cosmetic or oil bottle.⁽⁹⁹⁾

17. For a *Rinde* [that is, a round wooden bucket].⁽¹⁰⁰⁾

18. For a *Cusal* [that is, a long wooden bin (or box).] These were small wooden repositories of prepared materials, which the women kept in ancient times".⁽¹⁰¹⁾

19. For a needle [i.e. the thread passes through its eye].⁽¹⁰²⁾

20. For ornamentation thread, that is, coloured thread.⁽¹⁰³⁾

21. For a *Scaideire*, that is, the reflector of the woman's image, that is, a mirror".⁽¹⁰⁴⁾

⁽⁹⁷⁾ [original:—1m 1a0a3 cona ecorraig, .i. 1m cia3 cur aní ecap-thar mnti. 1m [1m] ca3púr, .i. aiteog, .i. 1m loman búr imbe, .i. 1m a beolu.—*Ibid.*]

⁽⁹⁸⁾ [original:—1m cpiot, .i. 1m cpiotall, cpo puaigtheu d'i alluib, no cpo apoiatalluib.—*Ibid.*]

⁽⁹⁹⁾ [original:—1m cranobol3, .i. lechar, .i. bol3 ar ambio cranmbelan analluo, .i. búr fon paic foilecti.—*Ibid.*]

⁽¹⁰⁰⁾ [original:—1m punoe, .i. 1m pota.—*Ibid.*]

⁽¹⁰¹⁾ [original:—1m chupail, .i. 3ai-pit, .i. cpiuito p3uio, .i. cranoo3a beca no bi3 acá anallót 1m an abpar.—*Ibid.*]

⁽¹⁰²⁾ [original:—1m pna3hair, .i. p3t int pna3 ma cpo.—*Ibid.*]

⁽¹⁰³⁾ [original:—1m pna3the li3a, .i. pna3 o3a3a.—*Ibid.*]

⁽¹⁰⁴⁾ [original:—1m p3aioeipic, .i. p3at oeip na mban, .i. p3a3án.—*Ibid.*]

are the following few: "The burnishing, and renewing, and washing, and cleansing of his court was performed by the *Cocarts* of the lower order of the people; and the supply of his court with crimson [thread] and crimson dye, and red, and light blue thread, and white, and blay, and yellow, and 'bindean wool', from the better class of *Cocarts*".⁽¹⁰⁹⁾

Here we see how the manufacture of cloth, and the supply of its materials, were distributed among the lower and middle classes of peasants in ancient times, so that it could never cease to be cultivated in a respectable degree, since even the king's wardrobe as well as his presents were supplied from the wool and yarn dyed and spun by them.

Another curious fact connected with those manufactures was, that it appears that the various dye-stuffs were of home growth or produce.

The dye
stuffs used
were of
home
growth.

The first part of the process of wool dyeing is called in Irish *Ruamadh*, or *Rimeing*, and this is effected by steeping and boiling the wool with the twigs or brushwood of the alder tree, to which they give the name of *Ruaim*, or "*Rime*". This process produces a good reddish brown colour, and forms the ground for black, blue, or red: green I have never seen produced at home, except by one woman, Catherine Collins, an intelligent mantua-maker in Clare, who kept her knowledge a profound secret all her life.

If the colour is to be a black, after the wool is "rimed" as described above, it is again put down with a black sediment, which is taken up from the bottom of certain pools, ponds, and holes, in the bogs and boggy borders of lakes, and which is called *Dubh-Poill* or black of the pond, a stuff which imparted a strong but rather dull black colour; the addition, however, of oak chips or twigs improves the undecided colour to a clear glossy jet black. Now, of course, logwood and copperas, whenever they can be readily got, are generally substituted for the bog stuff and oak chips. In order to dye the same "rimed" wool of a splendid crimson red, they cultivated a plant in

⁽¹⁰⁹⁾ [See original in *Leabhar na g-Ceart* or The Book of Rights, p. 218.

The following is the poetical account of these tributes:

The unfree tribes,—a condition not oppressive	A tribute in washing and in cleans- ing.
That are on his [the king's] own lands;	There is due of the best party of these
Servile rent by them, it is the truth, Is to be supplied to the palaces of the chief king.	<i>Ruu</i> and purple of fine strength Red thread, white wool, I will not conceal it,
The tribute which is due of these [Is] of fire-bote and wood;	Yellow <i>blaan</i> and <i>bindean</i> .
[Also] the renewing of his cloaks, constant the practice	<i>Leabhar na g-Ceart</i> , p. 223.]

XXIV.

ancient Erinn which they called *Rudh* and *Roidh*; but as the plant is not now known in the country, I cannot designate it by any more intelligible name. In the ancient laws it classed with corn and onions; and they speak of a ridge of *Rudh* or *Roidh* as they would of a ridge of onions or corn.

The other ingredient already mentioned, which is called *Glaissin*, and with which they produced the various shades of blue, appears to have been the plant now called "woad", formerly much used by dyers.⁽¹¹⁰⁾ The late Mr. Francis Mahony, of Limerick, made a handsome fortune by the cultivation in fields of this plant, and its application to the purposes of dyeing, which he carried on very extensively for many years.

Legend of
St. Ciaran,
and the blue
dye-stuff
called *Glaissin*.

There is a curious reference to the application of the *Glaissin*, in colouring wool, preserved in the ancient Gaedhelic life of St. *Ciaran* of Clonmacnoise, who died A.D. 548. The following is a literal translation:—

"On a certain day *Ciaran's* mother was preparing *Glaissin*. And when she had it ready to put the cloth into it, then his mother said to him: 'Go out, *Ciaran*', said she, 'people do not deem it lucky to have men in the house with them when they are putting cloth down to be dyed'. 'May there be a dark gray stripe in it then', said *Ciaran*. And so of all the cloth that was put into the *Glaissin*, there was no piece of them without a dark gray stripe in it.

"The *Glaissin* was prepared again, and his mother said to him: 'Go thou out now this time, *Ciaran*, and let there be no dark gray stripe in the cloth this turn'".

It was then he said:

"Allelujah Domine.

May my mother's *Glaissin* be white!

Every time it comes back to thy hand

May it be as white as bone;

Every time it comes out of the boiling,

May it be whiter than curds".

And so every piece of cloth that was put into it after this was white.

"The *Glaissin* was prepared the third time. '*Ciaran*', said his mother, 'do not spoil the *Glaissin* upon me this turn, but let it be blessed by you', [this *Ciaran* did] and after it was blessed by *Ciaran*, there was not made before or after it a *Glaissin* as good as it, for though it were all the cloth of all the *Cinel*

⁽¹¹⁰⁾ [The *Isatis tinctoria* (Lin.) *Glastum* or *Guadam*. The French call it *Pastel*; the Italians, *Guado* and *Glastro*; and the Spaniards, *Pastel* and *Glasto*. See on this subject *Introduction*.]

Fiachrach [that is, the people of the south-eastern part of the present county of Galway] that had been put into its after-dye, [i.e. the mother-liquor of the dye vat], it would colour it blue; and it afterwards made blue the hounds and the cats and the trees which it touched".⁽¹¹¹⁾

XXIV.
Legend of St. Ciaran and the blue dye-stuff called *Glaissín*.

This curious legend supplies us with an interesting bit of ancient social history, and it is valuable, not only for the distinct manner in which we are told that manufactured cloth was dyed in the piece, but also for the antiquity of the superstition which deemed it unlucky to have men in the house at the time of putting the cloth into the dye. This superstition does not, to my knowledge, exist now, but there are certain days of the month and week upon which no housewife in Munster would put wool or cloth down to be dyed.

In these few extracts we have allusions to all the processes of the manufacture of cloth in ancient Erinn. In the extracts from the laws, as well as from the Book of Rights given above, we have the processes of dyeing, carding, spinning wool, and weaving it into cloth. We have also the progress of the preparation of flax—the pulling of it out of the ground, the tying of it in bundles, the retting or steeping of it in water, the taking of it up and drying, and tying of it into bundles again; the breaking of it with a mallet, and the scutching of it. [The cloving and hackling are omitted, unless we take the combing, as of the wool, to be the hackling of the flax.] We have it put on the rock or distaff; spun upon the spindle; formed into skenes from off the spindle upon the vertical reel; taken off the vertical reel in skenes; [boiled with home-made potash, and put out on the grass to bleach, which is omitted here, though the bleached thread is spoken of;] we next have the skene when bleached laid on the horizontal reel, and wound up into balls for warping, as well as for weft [warped then upon the wooden pins,

Summary of processes in the textile arts mentioned in foregoing extracts.

(111) [original:—"ina parla la do mhatair Chiarpain, oc venum glairne cupo riadé co tabuiré eouig innti. Is ann po paró a mhatair fúr. Amad uom a Chiarpain ni hoda leorum fúr an aemtiú fúa daéuáó eouig. Spuab oóur annfúh on ol Ciarpain. Do neóé tra do eoué tucad iúin nglairín ni paribí naó netuó oib cen fúeib nuroir ann. Do gúitir doúiri in glairín conuebairé a mhatair fúrium. Eiréiri imad uan inpeétra a Chiarpain acap na bíó fúuab oóur ann a Chiarpain noia. Ir ann rin do parórium.

Alleluia domine
Rob geal glairín mo thúim

Ceó tantí am laim
Rop gúitíer enaim
Caó tí a brúé,
Rop gúitíer gúué.

Ceó eoué oin de parad innti po-baengeal iáirín. Do gúitíer an tpeap feóé inglairín. A Chiarpain ol aihatair na mill umam innoia innglairín aóé bennaóetar lat hi. Opor benad umorro Chiarpain. Ni deapnao poimipi na naioiaú glairín búó commairí parain oíó eoaó ceniuil riadéad uilí do bepi ina hiar-cain noí gormfáó acap noí gormfáó fa deoiú na conu acap na catu ina cupuoa fúr aóompaiceo".—*Book of Lismore*, f. 78. b. col. 1.]

XXIV.

either driven into the walls of a house, or on a frame specially made for the purpose], and then put into the loom and woven.

On the subject of embroidery and elegant needlework, it would be very easy indeed to extend this lecture much farther; but for the present I will content myself with a very few references of striking interest.

Reference to
embroidery
in the tale of
the *Toch-*
marc
nEimire;

In the ancient tale called *Tochmarc nEimire*, that is, the courtship of the lady *Emer*, described in a former lecture, we are told that when *Cuchulind*, the great champion of Ulster, came in his chariot from *Emania* to *Lusk*, in the present county of Dublin (where *Forghall Monach Emer's* father kept his high court of universal hospitality), he found her sitting on the lawn of her father's court surrounded by fifty young ladies, the daughters of the surrounding gentlemen, whom she was instructing in needlework and embroidery.

and in the
Dinseanchas.

Again, in the ancient topographical tract called the *Dinnseanchas*, and in that article of it which professes to give the derivation of the famous and well known hill and Rath of *Maistiú*, now called Mullaghmast in the county of Kildare, we find the following curious passage:

"*Maistiú* [from whom the hill is named] was the born daughter of *Aengus Mac Umor*, and embroideress to *Aengus Mac Inog*. She was the first person that formed the figure of a cross in Erin, in the breast border of *Aengus' tunic*".⁽¹¹²⁾ The *Aengus Mac Umor* mentioned here, as the father of the lady *Maistiú*, was that *Aengus* of the *Firbolg* race who, shortly before the Incarnation, built the great stone fort on the great island of *Arann*, so well known to this day as *Dun Aenghuis*, and of which I had much to say in a former lecture. The other *Aengus*, who, I dare say, was the first that was ever decorated with the order of the cross at the hands of a fair lady, was the celebrated *Tuatha Dé Danann* chief of *Brugh na Boinne*, or "the Palace of the Boyne", near *Slane*, of whom so many mythological legends are still preserved in Ireland.

But no sooner did Christianity raise its heavenly banner in our island, than the charming ingenuity of woman was put in requisition to adorn with befitting dignity and splendour the glorious and devoted soldiers of the Cross. St. Patrick kept three embroideresses constantly at work, with, we may be sure, a sufficient staff of assistants. These were *Lupait*, his own sister, and *Erc*, the daughter of king *Daire*, and *Cruintheoris* of *Cenngoba*.

St. *Columb Cille* also had his special embroideress, whose name

Coca the em-
broideress of
St. *Columb*
Cille.

(112) [original:—"Airtiu ingen gen- comraeth chpoiri ppuir anepinn;
ni Aengusa mac gumoir banorpuin- acorpuirai bpollaiach maip den-
neach Aengusa mac inog air iur gur'a".--*Book of Lecan*, f. 233. a. b.]

was *Coca*, from whom *Cille Choca*, now Kilcock, in the county of Kildare, is named. This pious lady is mentioned in a note to the *Feilire Aenghuis*, or Festology of *Aengus* the *Ceile Dé* or Culdee at her festival day, the 8th of January. This note is as follows: "*Erenat*, the virgin nun, was cook and robe maker to *St. Columb Cillé*, and her church is *Cille Choca* [or Kilcock] in *Cairbre ua Ciardha* [now Carbury, in the county of Kildare]. *Erenat* was her true name, which means an embroideress, because *Ercadh*, in the ancient Gaedhelic was the same as drawing and embroidering now; for it was that virgin who was the embroideress, cutter, and sewer of clothes to *St. Columb Cillé* and his disciples".

The intimate acquaintance of the ancient Gaedhils of Erin with the cardinal colours in their highest degree of purity, and with a great variety of other shades and tints, can be clearly established by existing evidence of a very certain character. The Book of Kells, which is an ancient copy of the four Gospels, preserved in the library of Trinity College, Dublin, contains in its pictorial representations, as well as in its illuminations of the written text, a display of beautiful colouring, sufficient of itself to prove the taste and knowledge of the beautiful in colours possessed by our remote ancestors. The figures in the Book of Kells are no doubt ecclesiastical and scriptural; but this circumstance does not in the least invalidate our claim to originality in the production and combination of the colours used in the vestments there portrayed. On the contrary, the fact of finding them in illuminations such as these, still preserving all their brilliancy, in a book written, perhaps, about A.D. 590, only bears the stronger evidence to the truthfulness of the use of brilliant dyes in the colouring of costume to which attention has been directed in the course of these lectures. The purity and brilliancy of the green, the blue, the crimson, the scarlet, the yellow, and the purple of the book, like its penmanship, stand perhaps unrivalled, and can only be realized by an actual examination of this very beautiful manuscript itself.

This book, it has been always believed, was written by the hand of *St. Columb Cillé* himself, the original founder of the church of *Ceanannus*, now called Kells, in the county of Meath; and the following passage from the Annals of the Four Masters will show the esteem and veneration in which, from its antiquity and splendour, it was held even at the beginning of the eleventh century:

"The great gospels of [St.] *Columb Cillé* was sacrilegiously stolen at night out of the western sacristy of the great stone church at *Ceanannus* [or Kells]. It was the chief relic of the

The knowledge of colours of the Gaedhils shown by the Book of Kells.

XXIV.

western world, even as regarded its shrine of human workmanship; and it was found in twenty nights and two months, after all its [ornamentation of] gold had been stolen off it; with sods turned over it".⁽¹¹³⁾

Reference in
R. of Bally-
mote to
colours worn
by different
classes.

I have found in the Book of Ballymote a curious old stanza, headed with these Latin words:

"Ordo vestimentorum per colores"; that is, the order of the cloths according to their colours.

"The following is the stanza:

"Mottled to simpletons; blue to women;
Crimson to the kings of every host;
Green and black to noble laymen;
White to clerics of proper devotion".⁽¹¹⁴⁾

Clothes of
various
colours
formed part
of the tri-
butes or
taxes paid as
late as the
ninth and
tenth cen-
turies.

It is probable that this stanza is only a fragment of a longer poem, since we have undoubted authority that at the close of the ninth century (say about the year 900), clothes of various colours such as cloaks, tunics, mantles, and capes, continued to be paid by way of tribute or tax to and by the monarch, the provincial kings, and their subordinate kings. The following stanzas from the Book of Rights will show to what extent this reciprocity of stipends, or presents, and tributes existed between the supreme and petty rulers of the land in ancient times.

Tributes to
the king of
Caiseal
from: *Ara*;

To the kings of Cashel were paid as follows:

"Two hundred wethers from the host were given;

An hundred hogs in statute tribute;

An hundred cows that enriched the farmer's dairy;

An hundred green mantles from the men of *Ara*.⁽¹¹⁵⁾

Boirinn;

"A thousand oxen, a thousand cows I exact;

To the palace in one day I ordain,

A thousand rams swelled out with wool,

[And] a thousand cloaks from *Boirinn*.⁽¹¹⁶⁾

Leinster;

"He himself, the king of noble Cashel, is entitled

To three hundred suits of cloths at *Samhain* [from
Leinster];

To fifty steeds of a dark gray colour

In readiness for every battle.⁽¹¹⁷⁾

"This is what is due, and no falsehood:

Fifty oxen and fifty cows,

Fifty steeds with noble bridles,

⁽¹¹³⁾ Annals of Four Masters. Dr. O'Donovan's Edition. Year A.D. 1006.

⁽¹¹⁴⁾ Original:—*Ordo vestimen-* *Corcair ro rugaib gach rlois*
torum percolorey, .i. opora nead *uaine ir tub ro laeaparo peil*
saeduib. *finn ro eleipeib epabaro epuaro*
brec ro rupeuib, zorn ro innuib [no coin]!—folio 161. b.

⁽¹¹⁵⁾ See for original *Leabhar na g-Ceart*, p. 44.

⁽¹¹⁶⁾ *Ibid.*, p. 48.

⁽¹¹⁷⁾ *Ibid.*, p. 54.

- And an hundred cloaks of the cloaks of *Umall*.⁽¹¹⁸⁾ XXIV.
 “Three hundred hogs from the men of *Uaithne* *Uaithne*;
 To Cashel without failure;
 Three hundred mantles of bright mixture, [i.e. varigated]
 With an hundred strong milch cows.⁽¹¹⁹⁾
 “Thirty short cloaks well stitched, *Duibhneach*
 Which with crimson are trimmed; and *Drung*;
 Thirty good cows from the men of *Duibhneach*,
 Thirty oxen from *Drung*.⁽¹²⁰⁾
 “There are due from the county of *Corcumruadh* *Corcum-*
 An hundred sheep, an hundred sows; ruadh;
 A thousand oxen from brown *Boirinn*,
 A thousand cloaks not white.⁽¹²¹⁾
 “Ten hundred oxen from the *Deise*, the *Deise*;
 A thousand fine sheep,
 A thousand cloaks with white borders,
 A thousand cows after calving.⁽¹²²⁾
 “An hundred from the men of *Orbhraidhe* *Orbhraidhe*.
 Of cows are given to him;
 An hundred white cloaks to fair Cashel,
 An hundred sows for the sty”.⁽¹²³⁾

Such were the tributes, including those in clothes, which the king of Cashel received from his tributaries; and from the scanty number of garments with which he presented them in return, it is evident that by far the greater part of his stock was bestowed on persons of inferior rank, in his own tribe perhaps, including his men-at-arms. Thus:—

- “Seven mantles with wreaths of gold,
 And seven cups for social drinking,
 Seven steeds not accustomed to falter,
 To the king of Kerry of the combats.⁽¹²⁴⁾ Stipends
paid by the
king of
Caiseal to
the kings of:
Kerry;
 “The prosperous king of *Rathlenn* is entitled *Rathlenn*;
 To the stipend of a brave great man;
 Ten swords, and ten drinking horns,
 Ten red cloaks, ten blue cloaks.⁽¹²⁵⁾
 “The king of *Ara* of beauty is entitled *Ara*;
 From the king of *Eire* of the comely face
 To six swords, six praised shields,
 And six mantles of deep crimson”.⁽¹²⁶⁾

The tributes of the king of Connacht come next, of which our poet says:—

- “Five score cows long to be praised,

Tributes to
the king of
Connacht
from:
Umall;

(118) Ibid., p. 56.

(119) Ibid., p. 62.

(120) Ibid., p. 64.

(121) Ibid., p. 64.

(122) Ibid., p. 66.

(123) Ibid., p. 66.

(124) Ibid., p. 74.

(125) Ibid., p. 82.

(126) Ibid., p. 86.

XXIV.

- the *Greag-raidhe* ; Five score hogs of broad sides,
Five score mantles of beautiful colour,
From *Umall* to the king of Connacht.⁽¹²⁷⁾
- the *Conmaicne* ; “ Three score hogs, great the tribute,
And three score kingly cloaks,
Three score milch cows hither come,
From the *Greagraidhe* of the fine trees.⁽¹²⁸⁾
- the *Ciarr-aidhe* ; “ Twelve score of costly cloaks,
Two hundred cows without error in reckoning,
Eighty hogs of great report
Are due from the *Conmaicne*.⁽¹²⁹⁾
- the *Luighne* ; “ Three score red cloaks, not black,
Three score hogs of long sides,
From the *Ciarraidhe*,—a hard sentence,—
And all to be brought hither together.⁽¹³⁰⁾
- the *Dealbhna* ; “ Thrice fifty bull-like hogs,
And all to come hither at *Samhain* ;
Thrice fifty superb cloaks
To the king of Connacht and *Cruachan*.⁽¹³¹⁾
[From the *Luighne*].
- Ui Maine*. “ Three times fifty crimson mantles it is known,
Without injustice, without transgression,
Of the *Dealbhna* are these due
To the king of Connacht at *Cruachan*.⁽¹³²⁾
- Stipends paid by the king of Connacht to the kings of: *Dealbhna* ; “ The great tribute of *Ui Maine* of the plain
Is well known to every historian ;
Eighty cloaks, it is no falsehood,
Eighty hogs, a weighty herd”.⁽¹³³⁾
- our poet sings:—
Next come the disbursements of the king of Connacht, as
“ Entitled is the king of *Dealbhna* of *Druim Leith*
To six swords and six shields,
Six steeds, six tunics with gold [embroidery],
Six drinking horns for banquets.⁽¹³⁴⁾
- Ui Maine*. “ Entitled is the king of *Ui Maine* the illustrious
To seven cloaks, seven horses over the valley,
Seven hounds to follow the chase,
And seven bright red tunics”.⁽¹³⁵⁾
- Tributes to the king of *Aileach* from: the *Cuilenn-traidhe* ;
Next come the tributes paid to the king of *Aileach* or *Tir Eoghain* in Ulster:—
“ An hundred sheep, and an hundred cloaks, and an hundred cows,

(127) Ibid., p. 98.

(130) Ibid., p. 102.

(133) Ibid., p. 106.

(128) Ibid., p. 98.

(131) Ibid., p. 102.

(134) Ibid., p. 112.

(129) Ibid., p. 100.

(132) Ibid., p. 104.

(135) Ibid., p. 114.

And an hundred hogs are given to him,
From the *Cuileantraidhe* of the wars,
To the king of *Aileach*, beside labour.⁽¹³⁶⁾

XXIV.

“An hundred beeves from the *Ui Mic Caerthainn*,
And an hundred hogs—not very trifling,
Fifty cows in lawful payment,
Fifty cloaks with white borders.⁽¹³⁷⁾

the *Ui Mic Caerthainn*;

“An hundred milch cows from the *Tuathas* of *Tort* [*Ui Tuirtre*].

Ui Tuirtre.

Fifty hogs in bacon, fifty (live) hogs,
With fifty coloured cloaks to him are given
From *Dun na h-Uidhre* in one day”.⁽¹³⁸⁾

When the king of *Aileach* was not himself the monarch of Erinn, he was entitled to three hundred suits of clothes from the monarch; and of the distribution of these three hundred suits among the king of *Aileach*'s subordinate kings or chiefs, the poet sings only of the following:—

Stipends paid by the king of *Aileach* to the kings of:

“The king of the *Cinel Boghaine* the firm

Cinel Boghaine;

Is entitled to five steeds for cavalry,
Six shields, six swords, six drinking horns,
Six green cloaks, six blue cloaks.⁽¹³⁹⁾

“Entitled is the king of *Cinel Eanna*

Cinel Eanna;

To five beautiful powerful steeds,
Five shields, five swords for battle,
Five mantles, five coats of mail.⁽¹⁴⁰⁾

“Entitled is the king of *Craebh* to a gift,

Craebh;

Three strong steeds as a stipend,
Three shields, three swords of battle,
Three green cloaks of uniform colour.⁽¹⁴¹⁾

“Entitled is the king of *Ui Mic Caerthainn*

Ui Mic Caerthainn;

To three tunics with golden borders,
Three beautiful statute mantles,
Three befitting bondwomen.⁽¹⁴²⁾

“Entitled is the king of *Tulach Og*

Tulach Og.

To fifty serviceable foreign bondmen,
Fifty swords, fifty steeds,
Fifty white mantles, fifty coats of mail”.⁽¹⁴³⁾

Next comes the king of *Oirghialla* or *Oriel*'s distribution of rich garments among his subordinate kings, of which our poet sings:—

Stipends paid by the king of *Oriel* to the kings of:
Ui Breasail;

“The stipend of the king of *Ui Breasail* is
Three crimson cloaks of lightning lustre,

⁽¹³⁶⁾ Ibid., p. 120.⁽¹³⁷⁾ Ibid., p. 122.⁽¹³⁸⁾ Ibid., p. 124.⁽¹³⁹⁾ Ibid., p. 130.⁽¹⁴⁰⁾ Ibid., p. 130.⁽¹⁴¹⁾ Ibid., p. 132.⁽¹⁴²⁾ Ibid., p. 132.⁽¹⁴³⁾ Ibid., p. 134.

- xxiv. Five shields, five swords of battle,
Five swift steeds of beautiful colour.⁽¹⁴⁴⁾
- Ui Eachach*; "Entitled is the king of *Ui Eachach* the noble
To five crimson square cloaks,
Five shields, five swords, five drinking horns,
Five gray dark-forked steeds.⁽¹⁴⁵⁾
- Ui Meith*; "Entitled is the king of *Ui Meith* the hero,
From the king of *Macha* [*Oirghialla*] of great assem-
blies,
To four swords, four drinking horns,
Four cloaks, four iron-gray steeds.⁽¹⁴⁶⁾
- Ui Dortain*; "The stipend of the king of *Ui Dortain* is
Three crimson cloaks with borders,
Three shields, three swords of battle,⁽¹⁴⁷⁾
Three white mantles, three coats of mail.
- Ui Briuin Archoill*; "Entitled is the king of *Ui Briuin Archoill*
To three tunics with golden borders,
Six steeds, six heavy bondmen,
Six befitting bondwomen".⁽¹⁴⁸⁾
- Ui Tuirtre*; The king of *Ui Tuirtre* was further entitled to gifts from the
king of *Oirghialla*, such as:—
"Eight bay steeds are due to him,
Eight crimson cloaks of beautiful texture,
Eight shields, eight swords, eight drinking horns,
Eight hardworking, dexterous-handed bondmen."⁽¹⁴⁹⁾
- Feara Manach*; "Entitled is the great king of *Feara Manach*
To five cloaks with golden borders,
Five shields, five swords of battle,
Five ships, five coats of mail.
- Mughdhorn and Ros*. "Entitled is the king of *Mughdhorn* and *Ros*
To six bondmen of great vigour,
Six swords, six shields, six drinking horns,
Six crimson cloaks, six blue cloaks".⁽¹⁵⁰⁾
- Stipends paid by the king of *Uladh* to the king of *Cuailgne*; Next comes the distribution by the king of *Uladh*, or *Ulidia*,
that is Down and Antrim, of his gifts among his chiefs, firstly
to the king of *Cuailgne*, as our poet sings:
"Fifty swords, fifty shields,
Fifty cloaks, fifty gray steeds,
Fifty capes, fifty pack-saddles,
And fifty pleasing coats of mail."⁽¹⁵¹⁾
- Araidhe*; "Twenty speckled cloaks,—no small present,
Twenty mantles of softest sheen,

(141) Ibid., p. 146.

(147) Ibid., p. 150.

(150) Ibid., p. 154.

(145) Ibid., p. 148.

(148) Ibid., p. 150.

(151) Ibid., p. 158.

(146) Ibid., p. 148.

(149) Ibid., p. 152.

Twenty drinking-horns, twenty quern-women,
To the valorous king of *Araidhe*.⁽¹⁵²⁾

XXIV.

“The stipend of the victorious king of *Cobhais*
Ten drinking horns, ten wounding swords,
Ten ships to which crews belong,
Ten cloaks with their borders of gold.”⁽¹⁵³⁾

Cobhais;

“Entitled is the heroic king of *Muirtheimne*—the hero?
To six tall drinking horns full of ale,
Ten ships to the champion of *Ealga* [Erinn],
Ten steeds, ten scarlet tunics”.⁽¹⁵⁴⁾

*Muir-
theimne*.

Next come the tributes paid to the king of *Uladh* by his subordinate chiefs and tribes, among which we find the following, as sung by our poet:

Tributes to
the king of
Uladh from:

“Three times fifty excellent cloaks from *Semhne*,
This from all,
Three times fifty excellent dairy cows,
All within two days.”⁽¹⁵⁵⁾

Semhne;

“There is due from *Crothraidhe* of the fleet,
Bear it in thy memory,—
An hundred wethers, an hundred cows not sickly,
And an hundred cloaks.”⁽¹⁵⁶⁾

*Croth-
raidhe*;

“Three hogs from the lands of *Cathal*,
Not very severe,
Three hundred well coloured cloaks,
He is entitled to in the north”.⁽¹⁵⁷⁾

Cathal.

Next comes the hereditary king of Tara and Meath, with his gifts from the monarch, when he was not himself the monarch of Erin; and his own liabilities to the petty kings and chiefs of Meath, as our poet sings.

Gifts to king
of Tara.

“An hundred swords, and an hundred shields,
The king of Tara of lords is entitled to,
An hundred suits of clothes, and an hundred steeds,
An hundred white cloaks, and an hundred suits of
mail.”⁽¹⁵⁸⁾

Stipends
paid by king
of Tara to
the king of:

“Entitled is the king of *Magh Lacha*
To five shields, five swords of battle,
Five short cloaks, and five steeds,
Five white hounds, in a fine leash.”⁽¹⁵⁹⁾

*Magh
Lacha*;

“Entitled is the king of *Cuirene* of the shore
To six shields and six horses,
Six cloaks and six shepherds,
Six drinking horns, full, ready for use.”⁽¹⁶⁰⁾

Cuirene;⁽¹⁵²⁾ Ibid., p. 158.⁽¹⁵³⁾ Ibid., p. 164.⁽¹⁵⁴⁾ Ibid., p. 166.⁽¹⁵⁵⁾ Ibid., p. 170.⁽¹⁵⁶⁾ Ibid., p. 170.⁽¹⁵⁷⁾ Ibid., p. 172.⁽¹⁵⁸⁾ Ibid., p. 178.⁽¹⁵⁹⁾ Ibid., p. 178.⁽¹⁶⁰⁾ Ibid., p. 180.

- XXIV.
Ui Beccon ; "The stipend of the king of *Ui Beccon* is,
Five swift ready steeds,
Five speckled cloaks of permanent colour,
And five swords for battle".⁽¹⁶¹⁾
- Tributes to
the king of
Tara from : Next come the tributes paid to the king of Tara, or Meath,
the *Luighne* ; from his territories, and of which the poet sings:—
"Thrice fifty white cloaks, from the *Luighne*,
Thrice fifty hogs, as were reckoned,
Thrice fifty beeves, without default,
To be brought to great *Teamair*".⁽¹⁶²⁾
- The *Feara*
Arda ; "An hundred beeves from the *Feara Arda*,
An hundred white wethers besides,
An hundred hogs, heavy to be remembered,
An hundred cloaks the enumeration of the great
Luighne".⁽¹⁶³⁾
- the *Saithne* ; "An hundred best cloaks from the *Saithne*,
An hundred sows, a stock of wealth,
An hundred beeves from the plains,
And an hundred wethers to be slaughtered".⁽¹⁶⁴⁾
- Gailenga* ; "Three hundred hogs from the territory of *Gailenga*,
Three hundred wethers, three hundred white cloaks,
Three hundred oxen, great the relief
To the *Claen Raith* [at Tara] ye have heard".⁽¹⁶⁵⁾
- the *Ui*
Beccon. "Sixty cloaks from the *Ui Beccon*,
Sixty beeves, great the strength,
With sixty excellent sows,
And sixty tunics (?) to the great hill" [of *Teamair*].⁽¹⁶⁶⁾
- Stipends
paid by the
king of Lein-
ster to the : We come next to the king of Leinster, and his rights and
liabilities when not himself monarch of Erin. He was, among
other presents from the monarch, entitled to fifty short cloaks
and ten kingly mantles. Of the king of Leinster's liabilities to
his tributaries, we take the following stanzas from the poet:—
- Ui Fealain* ; "Six drinking horns, six rings to the *Ui Fealain*,
Six white cloaks at the same time,
Six swift steeds, with their caparisons,
Though they boast of this it is not brotherhood".⁽¹⁶⁷⁾
- chief of *Cua-*
land ; "Eight ships from the champion to the chief of *Cualand*
With sails and with sailing masts,"⁽¹⁶⁸⁾
Eight drinking horns, eight keen-edged swords,

⁽¹⁶¹⁾ Ibid., p. 182.⁽¹⁶²⁾ Ibid., p. 186⁽¹⁶³⁾ Ibid., p. 186.⁽¹⁶⁴⁾ Ibid., p. 186.⁽¹⁶⁵⁾ Ibid., p. 188.⁽¹⁶⁶⁾ Ibid., p. 190.⁽¹⁶⁷⁾ Ibid., p. 204.⁽¹⁶⁸⁾ [Ocht longa ó'n laech do flaith Cualand,
Co peolaib co peol bpaetairb.]

Dr. O'Donovan translates the second line:

"With sails [and] with satin flags (banners)".]

Eight tunics, eight gold worked mantles.

“Seven steeds to the fair *Ui Feilmeadha*,
Vehement men, and vengeful [are they ;]
Five curved drinking horns, with five cloaks,
Five mantles let it be remembered.⁽¹⁶⁹⁾

XXIV.
*Ui Feil-
meadha* ;

“Ten carved clasps to the king of *Raeilinn*,
And six royal steeds, I reckon,
Six mantles also to the champion,—
Six bondsmen to the same warrior.⁽¹⁷⁰⁾

king of *Raei-
linn* ;

“Six steeds to the *Ui Criomhthannan* as ordered,
Six oxen in good condition,
Six drinking horns to hold in their hands,
Six mantles without mistake”.⁽¹⁷¹⁾

*Ui Criomh-
thannan*.

Next comes the tribute received by the king of Leinster from his tributary tribes, from which we select the following, as sung by the poet:—

Tributes to
the king of
Leinster
from the :

“Seven hundred pigs in bacon, seven hundred hogs,
Seven hundred oxen, seven hundred good wethers,
Seven hundred cloaks, and seven hundred cows,
From the lands of the Galls all in one day.”⁽¹⁷²⁾

Galls ;

“Two hundred cloaks, no falsehood,
An hundred heavy hogs, heavy the herd,
And two hundred lively milch cows,
From the lands of the tribes of the *Forthuatha*.”⁽¹⁷³⁾

Forthuatha ;

“From all the *Fotharta*
Are due two hundred prime cows,
And two hundred statute cloaks,
Two hundred wild oxen tamed.”⁽¹⁷⁴⁾

Fortharta ;

“Two hundred beeves, great the progeny,
Two hundred cloaks, and two hundred milch cows,
Two hundred wethers, great the relief
From the men of south Leinster”.⁽¹⁷⁵⁾

men of south
Leinster.

We come next to the king of *Emain Macha*, that is *Emania* in middle Ulster, and we have an enumeration of the gifts which the king of that important territory was entitled to from the monarch of Erin, as well as his own liability to his tributary chiefs, and theirs to him in return. From the list of the gifts from the monarch to the petty king, as sung by our poet, we take the following stanza:—

Gifts from
the monarch
of Erin to
the king of
*Emain
Macha*.

“Twelve spears on which there is poison,
Twelve swords with razor edges,
Twelve suits of clothes of all colours,

(169) Ibid., p. 208.

(170) Ibid., p. 200.

(171) Ibid., p. 216.

(174) Ibid., p. 218.

(173) Ibid., p. 220.

(174) Ibid., p. 220.

(175) Ibid., p. 220.

XXIV.

Stipends of
the king of
Eman
Macha to the
kings of :

For the use of the sons of high chiefs".⁽¹⁷⁶⁾

We find the king of *Emania*'s gifts of clothes to his tributaries as limited as those made to himself by the monarch of Erin. These gifts appear to have been limited to two chiefs only, the king of *Rath Mor Muighe*, i.e. of *Magh Line*, and the king of the *Conmaicne* in Connacht, who were of remote Ultonian origin. Thus sings the poet:—

Rathmor;

"Entitled is he [the king of *Rathmor*] shall any ask it?
Unless he be king over the men of Ulster,
To eight coloured cloaks and two ships,
With a bright shield on each shoulder."⁽¹⁷⁷⁾

Ui Briuin;

"Entitled is the king of the noble *Ui Briuin*
To his truly noble French steed;

Conmaicne.

Entitled is the king of the fair *Conmaicne*
To a steed and a choice of raiment".⁽¹⁷⁸⁾

Gifts bestowed on
the king of
Leinster by
the monarch
whenever he
visited Tara.

We are told that whenever the king of Leinster paid a state visit to Tara, he received from the monarch—

"Seven chariots adorned with gold,
In which he goes forth to banquets,
Seven score suits of well coloured clothes,
For the wear of the sons of the high chiefs."⁽¹⁷⁹⁾

"Upon which he goes back to his house,
The king of Leinster, with the champions,
Until he reaches the palace of Nas after a journey
Until he distributes his stipends".

Gift of king
of Leinster
to the king
of the *Ui*
Fealain.

Among these stipends, however, which the king of Leinster distributed after his return from Tara, we only find one of the chiefs entitled to a present of garments; as the poet sings:—

"Entitled is the king of fair *Ui Fealain*
To seven coloured cloaks, for cheerful banquets".⁽¹⁸⁰⁾

Gift of the
monarch of
Erinn to
king of *Caisel*
when at
Teamhair
Luachra.

We further find in this book, that the monarch of Erin was bound by ancient usage to accept of a periodical invitation to a feast from the king of Cashel at *Teamhair Luachra* (an ancient palace situated in the neighbourhood of Abbeyfeale, on the borders of the counties of Limerick and Kerry). Here the monarch was bound to remain for a week, and in the meantime to hand over to the king of Cashel the gifts and stipends of dependance to which he was entitled from him. Among these were:—

"Eight score of cloaks in cloaks,
Eight bright shields over white hands,
Seven plough yokes in full range,
And seven score short horned cows".⁽¹⁸¹⁾

(176) Ibid., p. 242.

(177) Ibid., p. 244.

(178) Ibid., p. 246.

(179) Ibid., p. 251.

(180) Ibid., p. 250.

(181) Ibid., p. 254.

The king of Munster then distributed to his own subordinate chiefs and to their ladies his gifts and stipends in this manner, as sung by the poet:—

“Eight good steeds of high degree
Are due to the king of the noble *Deise*,
And eight green cloaks besides,
With eight brooches of *Findruine* [or white bronze].⁽¹⁸²⁾

“Entitled is the king of the fair *Ui Chonaill*
To an Easter dress from the king of *Caiseal*,
His beautiful sword of shining lustre
And his spear along with it.”⁽¹⁸³⁾

Again we find the provincial king of Connacht liable, among many other things, to the following items:—

“Entitled is the king of great *Ui Maine*
To four drinking horns for drinking occasions;
To twenty cows and twenty steeds,
To two hundred suits of clothes—no false award.”⁽¹⁸⁴⁾

“Entitled is the king of the valiant *Luighne*
To four shields for victories,
Four tunics with red gold,
Four ships, not a bad gift.”⁽¹⁸⁵⁾

I must, however, close here these extracts, having only desired to show at how early a period ornament was systematically applied to dress in ancient Erinn. I shall only add one more; because in leaving the subject of dresses of different colours, I cannot but lay before the reader a very curious example of a theory of colours in connection with the phenomena of winds, which I would wish to be able to investigate at much greater length than my narrow limits at present will allow.

Of the acquaintance of the ancient Irish with the nature and combinations of colours, an instance is preserved in the preface to the *Seanchas Mór*, that great law compilation, which is believed to have been compiled in St. Patrick's time. The writer of this preface, which is evidently not as old as the laws themselves, when speaking of the design and order of the creation, gives the following poetical description of the nature and character of winds.

“He (the Lord) then created the colours of the winds, so that the colour of each differs from the other; namely, the white and the crimson; the blue and the green; the yellow and the red; the black and the gray; the speckled and the dark; the dull black (*ciar*) and the grisly. From the east (he continues) comes the crimson wind; from the south, the white; from the

XXIV.

Stipends given by the king of *Caiseal* at the visitation of the monarch of Erinn to the:

Deise;

Ui Chonaill.

Stipends paid by king of Connacht to the kings of:
Ui Maine;

Luighne.

Colours of winds according to *Seanchas Mór*.

⁽¹⁸²⁾ Ibid., p. 256.

⁽¹⁸³⁾ Ibid., p. 258.

⁽¹⁸⁴⁾ Ibid., p. 264.

⁽¹⁸⁵⁾ Ibid., p. 264.

XXIV.

Colours of
winds ac-
cording to
*Seanchas
Mór*.

north, the black; from the west, the dun. The red and the yellow are produced between the white wind and the crimson; the green and the gray are produced between the grisly and the white; the gray and the dull black are produced between the grisly and the jet black; the dark and the mottled are produced between the black and the crimson; and those are all the subwinds contained in each and all the cardinal winds".⁽¹⁸⁶⁾

It would be a curious speculation to inquire into the meaning of this strange theory of coloured winds; but it contains at a glance evidence at least of the existence, when this most ancient preface was written, of a distinct theory of the relations and combinations of colours.⁽¹⁸⁷⁾

⁽¹⁸⁶⁾ [original:—Ro veib dona da-
ta na ngeat, conno sain dat cada
gaeite sib fpi amsile, .i. gel ocur
corcra, glar ocur uaine, buide
ocur veig, tub ocur liae, in alao
ocur in timin, in ciar ocur in oour.
Anair in gaeat corcra, anear in
geal, a tuait an tub, anair an
oour. in veig ocur in buide itir

ngait ngil ocur corcra bit; in
uaine ocur in glar itir in uoir
ocur in glegil bit; in liae ocur in
ciar itir in uoir ocur in cipoub
bit; in temin ocur in alao itir in
tub ocur in corcra bit. Coni oi
fogait in cae pprimgait in fin.—Pre-
face to *Seanchas Mór*, Harleian MSS.
432, Brit. Mus.]

⁽¹⁸⁷⁾ [This theory of coloured winds apparently refers to the more character-
istic colours which the clouds assume about the rising and setting sun, and
which to a certain extent seem to depend upon the wind which blows at the
time.]

LECTURE XXV.

[Delivered July 12th, 1860.]

(VIII.) DRESS AND ORNAMENTS (continued). Of *Conaire Mor* monarch of Erinn (circa B.C. 100 to B.C. 50) and the outlawed sons of *Dond Dess*, according to the ancient tale of the *Bruighean Daderga*; the sons of *Dond Dess* associate with the British outlaw *Ingcél* to plunder the coasts of Britain and Erinn; the monarch in returning from *Corca Bhaiscinn* in the Co. Clare, being unable to reach Tara, goes to the court of *Daderg*; *Ingcél* visits the court to ascertain the feasibility of plundering it; he gives descriptions on his return to his companions of those he saw there, and *Ferrogain* identifies them; *Ingcél*'s description of the Ultonian warrior *Cor-mac Conloinges* and his companions; of the *Cruithentuath* or Picts; of the nine pipe players; of *Tuidle* the house steward; of *Oball*, *Oblini* and *Coirpre Findmor*, sons of *Conaire Mor*; of the champions *Mal Mac Telbaind*, *Muinremor* and *Birderg*; of the great Ultonian champion *Conall Cearnach*; of the monarch himself, *Conaire Mor*; of the six cup bearers; of *Tulchinne* the royal Druid and juggler; of the three swine-herds; of *Causcrach Mend*; of the Saxon princes and their companions; of the king's outriders; of the king's three judges; of the king's nine harpers; of the king's three jugglers; of the three chief cooks; of the king's three poets; of the king's two warders; of the king's nine guardsmen; of the king's two table attendants; of the champions *Sencha*, *Dubthach Dael Uladh* and *Góilbnu*; of *Daderg* himself; of the king's three door keepers; of the British exiles at the court of the monarch; of the three jesters or clowns; of the three drink bearers. Summary of the classes of persons described. The exaggerations of such descriptions scarcely affect their value for the present purpose; very little exaggeration on the whole in the tales of the *Bruighean Daderga*, and *Táin Bo Chuailgne*. Antiquity and long continued use of the colour of certain garments shown by the tale of the *Amhra Chonrai*, by *Mac Liag*'s elegy on *Tudgh O'Kelly*, and also by a poem of *Gillabhrighde Mac Conmidhe*.

IN the last two lectures I gave a short account of the military dress, chiefly in regard to colour and ornaments, of the ancient Irish, as preserved in the old historic tale of the *Táin Bo Chuailgne*. This was followed by a long account from the Brehon Laws and the life of St. *Ciaran* of Clonmacnois, of the mode of colouring and treating wool and flax, preparatory to their being manufactured into cloth, the instruments used in the various processes, and the laws which protected the workers, who, as far as we know, were always women, in the recovery of their wages, and any part of their property when pledged. I shall now proceed to give some account of the civil dress worn in courts, at state assemblies, public fairs, and great festivals, still treating the subject as far as can be in chronological order; and although we have not yet exhausted the rich descriptive stories of the *Táin*

xxv.

Bo Chuailgne, we shall now draw upon sources scarcely, if at all, laid under contribution hitherto; and of these sources the tale of the *Bruighean Daderga*, will be the chief. As I have given in a former lecture⁽¹⁸⁸⁾ an ample sketch of the tale of the *Bruighean Daderga*, I shall only have occasion to describe it here in the briefest manner.

Of *Conaire Mor* and the outlawed sons of *Dond Dess*;

The reign of king *Conaire Mor*, or the Great, who assumed the monarchy of Erinn a century before the Incarnation, was a prosperous one to his country, and extended to a period of fifty years. His rule of justice was so strict that several lawless and discontented persons were forced to go into exile. Among the most desperate of these outlaws were the monarch's own foster-brothers, the four sons of *Dond Dess*, an important chieftain of Leinster. These refractory youths, with a large party of followers, took to their ships and boats and scoured the coasts of Britain and Scotland as well as of their own country. Having met on the sea with *Ingcél*, the son of the king of Britain, who for his misdeeds had been likewise banished by his own father, both parties entered into a league, the first fruits of which were the plunder and devastation of a great part of the British coast; after which they were to make a descent on that of Erinn. During this time the Irish monarch had occasion to go into *Corca Bhaiscinn*, in the present county of Clare, to settle some difference which had sprung up between two of the local chiefs. On his return, and when approaching his palace at Tara, with a very small retinue, he found the whole country before him one sheet of fire; the plunderers having landed in his absence and carried fire and sword wherever they went. The king accordingly turned away from Tara, taking the old *Bothar Chualand* which was the great road that led from Tara, through Dublin, into Leinster; and having crossed the Liffey in safety, he repaired to the court of *Daderg*, which was situated on the river *Dothra*, or Dodder (at the place now called from it *Bothar na Bruighne*, that is, "the road of the court") near Tallaght in the present county of Dublin. This was one of the six courts of universal hospitality, which at this time were established in Erinn; and in this court the monarch was received with the honour which his own dignity and munificence procured for him everywhere within his dominions.

the monarch unable to reach Tara goes to the court of *Daderg*;

The plunderers having satisfied their vengeance, and loaded their vessels with spoils, put to sea again, and running along the coast in the direction of the hill of Howth, they perceived the monarch and his small but splendid company driving along

(188) [See *Lectures on the MS. Materials of Ancient Irish History*, Lect. xii, p. 258.]

the road towards Dublin. His own foster-brothers, who were among the leaders on board, immediately recognized him, and guessing the cause of his journeying in such a manner in such a direction, they took proper measures to keep him in view to the end of his journey.

The British outlaw chief, *Ingeel*, having received information of the monarch's resting place, ran his vessels on shore somewhere to the south of the mouth of the Liffey, and undertook when he came on shore to go with a small party to *Daderg's* court, and ascertain with his own eyes the feasibility of plundering it and killing the monarch. On his return to his people, they formed a circle round him and the five sons of *Dond Dess. Ferrogain*, one of the five foster-brothers, was well acquainted with the monarch, and the functions and names of all the officers and official attendants who formed his ordinary company at Tara, and who attended him on all his excursions. *Ferrogain* therefore questioned the chief as to what he had seen in *Daderg's* court. The chief described the different groups which he had seen there, and *Ferrogain* identified them; and it is this curious dialogue, which constitutes the chief part of the story, and, like the *Táin Bo Chuailgne*, contains those minute accounts of costume, etc., for the sake of which I proceeded to make extracts at length.

Ferrogain speaks first.

"I ask thee, O *Ingeel*! didst thou examine the house well?" said *Ferrogain*.

"My eye cast a rapid glance into it, and I will accept it as my share of the plunder, such as it is", said *Ingeel*.

"Well mightest thou do so if thou didst get it", said *Ferrogain*, "it is the foster-father of us all that is there, the high king of Erin, *Conaire*, the son of *Eterscel*".

"I ask what thou sawest in the champion's seat of the house, before the king's face on the opposite side?" said *Ferrogain*.⁽¹⁸⁹⁾

"I saw there", said he, "a large dark faced man with bright sparkling eyes, beautiful well set teeth, a face narrow below and broad above, and flaxen fair golden hair, upon him. He wore well-fitting clothes; a silver *Milech* or brooch in his cloak, and a gold-hilted sword in his hand. He had a shield with golden bosses; and a flesh-piercing spear in his hand. A manly, comely, crimson countenance has he, and he is beardless".

(189) [original:—Caét moeracaéaru-
ateé commait a ingcel? for fer-
rogain. Rolá mo fáilte luathuairu
ano, acur gébaite im fáicu amait
atá. Ir deibhir dait a ingcel
cianó gabta ol ferrogain, arnaici

uile fil ano aron hepenn Conaire
mac Eterpceoil. Caét cio atcon-
oapciu iunio focluí femmora in
tíge, fpu enec nús iun leat anall?—
Leabhar na h-Uidhre, f. 61. a. col. a.]

xxv.

Ingeel visits
the court to
ascertain
the feasi-
bility of plun-
dering it;

gives de-
scriptions on
his return of
those he saw
there, and
Ferrogain
identifies
them.

Ingeel's de-
scription of
Cormac
Conloinges

xxv.

"Pass that man by for the present", said *Ferrogain*; "and after him who didst thou see there?"⁽¹⁹⁰⁾

and of his
nine com-
panions

"I saw there three men behind him, and three men before him, and three men close in front of the same man. Thou wouldst think that it was one mother and one father they had; and they are all of the same age, the same form, the same beauty, and same resemblance. They had long polls of hair; and green cloaks; they had *Tanaslaidhe*, or brooches, of gold in their cloaks; bent shields of red bronze upon them; ribbed spears above them; a bone-hilted sword in the hand of each man of them".⁽¹⁹¹⁾

Then *Ferrogain* identifies them as *Cormac Conloinges*, the son of *Conchobar*, king of Ulster, and his nine comrades.

of the
Cruithen-
tuath or
Picts;

"I saw there another couch", said *Ingeel*, "and three men in it—three great brown men, with three round heads of hair, of equal length at poll and forehead. They wore three short, black cowls, reaching to their elbows, and long hoods to their cowls. They had three enormous black swords, and three black shields over them; and three black [handled] broad green spears over them [that is, standing by their sides and reaching above their heads]."

"It is not difficult for me to identify them", said *Ferrogain*: "I am not acquainted in Erinn with three such, unless they are those three [champions] from Pictland (*Cruithentuath*), who have passed into exile from their own country, and are now among king *Conaire's* household. Their names are *Dubloinges*, the son of *Trebuait*, and *Trebuait*, the son of *Lonscae*, and *Curnach*, the son of *Ui Faich*. These are the three heroic victory-winning champions of *Cruitentuath* [Pictland]."⁽¹⁹²⁾

⁽¹⁹⁰⁾ [original:—*atcōnōapc ano olpe, fep gormaineē mār porc nglan ngleōpōa laip, veit gen coip, aigeo fōcael popletan, lino-polt pino popopōae fapir. fopitī ēoir imbi; mīlēē aipgit inna bput, acur clairoeb oiprouipr mālāim. Scīaē cocoicpōt oip fapir; flēg cōicpino mālāim. Cōmpa cōip ēāin ēopcopōa laip, opē āmūlaē. āilm-mnāc in fep pin, acur iap pin cia aca ano.*—*Leabhar na h-Uidhre*, f. 61. a. col. 2.]

⁽¹⁹¹⁾ [original:—*atcōnōapc ano tpiap fep fup anīap, acur tpiap fup anīap, acur tpiap ap bēla mo fup ēētnai. ātaplet ip oenmachap acur oenathap oōib; itē comāepa, comēope, comallī, cōpmaile ulī. Cūlmongae fopapib; bput āamto impu ulī; tanaplaroe ōip mam-bputa; cūāipceit epno fopapib;*

flēga opumneēa āpāpib; calz oēt illām caē fup oib.—*Ibid.*, f. 61. a. col. 2.]

⁽¹⁹²⁾ [original:—*atcōnōapc ano mōpae, acur tpiap moī—tpi oonotip mōpa, tpi cpiunobepēa fopapib, itē comlebpa fopēul acur etun. Tpi gepi cōcāill oubae impu, coulūi, cēinnūto pōta fop na cōclāpib. Tpi clairoib duba oimōpa leo, acur tēōpā dubylega lēānglappā uapapib. . . ip anōpa oampra ā pamail. Mip fē-tappā in hēpin mēpappin, manrohé in tpiap ucet oī Cpuitēntūāit, oō oēōcātāp foplongap āpā tīp, conoa pīl hī tēglāc Chonapae. itē ānan-mano, Dubloinger mac Trebūāit, acur Trebūāit mac ūi lonpcae, acur Cūpnāc mac ūi fāit. Tpi lāic āta-oēē gāibte gāipceō la Cpuitēntūāit mēpappin.*—*Ibid.*, f. 61. b. col. 1.]

"I saw there", said *Ingeel*, "a couch and nine persons upon it; they had fair yellow hair, and were like in beauty; they wore speckled, glossy cloaks, and had nine ornamented quadrangular caps (*Tennes*) over them. The emblazonment which is upon these quadrangular caps would be sufficient light for the royal house. These are nine pipe-players who came from the fairy hills of *Bregia* to *Conaire* to do him honour. Their names are *Bind*, *Robind*, *Riarbind*, *Sibe*, *Dibe*, *Deichrind*, *Umal*, *Cumal*, *Ciallglind*. They are the best pipe players in the whole world".⁽¹⁹³⁾ These nine names, I may observe, are symbolical of the nine perfections or highest performances of music, but, with the exception of the first and second names, they are now unintelligible. The first two names, *Bind* and *Robind*, that is, sweet and more sweet, or melodious and more melodious, are still living words.⁽¹⁹⁴⁾

"I saw there", said *Ingeel*, "a couch with one man on it. He had coarse hair, so coarse that if a sack of wild apples were emptied upon his head, not an apple of them would fall to the ground, but each apple would stick upon his hair. He wore his great woollen cloak around him in the house. "Every discussion that arises in the house about seat or bed", said *Ingeel*, "is submitted to his decision. If a needle dropped in the house, its fall would be heard when he speaks. A huge black tree or mast stands over him; it is like the shaft of a mill with its cogs and wheel and axle. That man", said *Ferrogain*, "is *Tuidle* of Ulster, house-steward to [king] *Conaire*. He is a man", continues *Ferrogain*, "whose decisions are not to be impugned. He is the man that supplies seat, and bed, and food, to every one. It is his household staff (or wand) that stands above him".⁽¹⁹⁵⁾

"I saw another couch there", said *Ingeel*, "and three persons upon it. Three soft youths with three *Sirechdai* [or silken] cloaks upon them, and three brooches (*Bretnassa*) of gold in their cloaks.

⁽¹⁹³⁾ [original:—*atcónorac anro imoi acur nonbui mtoi; mongae rinno buoi forais, ite comallí uile; bhuic bpec líga impu, acur noi tinne ceárpóirpe cumtaéatá uárais. dá leóp fuillre ipinopis éig a cumtae fil forp na tinnib ceárpóirib hipin. . . Nonbui curleannaé mjin do-podéatatar coConmaire an a dirpéalaib apio bpég ité ananmanó—binó, Robinó, Riarpinó, Sibe, Dibe, Deichrinó, Umál, Cumál, Ciallglinó. ite curleannaig ata dec fil ipin do-mon.—Leabhar na h-Uidhre, f. 61. b. col. 2.]*

⁽¹⁹⁴⁾ [See *postea*, the lectures on music.]

⁽¹⁹⁵⁾ [original:—*atcónorac anro*

imoi acur oénfer mtoi. mael garb forpuiroi, cia pocerta mae fia-ubull for amáil, ní poérúeo ubull oib forlár, aét noguiglae caé ubull for a finna. abpat polómar tapir ipintig. Caé nimperain bip ipin tig impuioiu no ligi ipin apei-riagaie uli. Do poétrao rnaéat ipintig, pocéclapraí a totim mtaí labpar béop. Duberano móp úapo; corpmail fpu mol mulinó conapcia-éaib acur a cenopaig acur aipm-tiuo. . . . Tuole ulaó mjin, peétaipe teglaig Chonaire. Ir é cen aipéuaraé a bpeit inopir jin. per conne fuire, acur lige, acur bíao do éac. Iri aloig teglaig fuil úara.—Ibid., f. 61. b. col. 2.]

XXV.

of the nine
Pipe
players;of *Tuidle*
the house
steward;of *Oball*,
Obliú and
Coirpri
Fínd Mor,
sons of
Conaire
Mor;

xxv.

They had three yellow golden heads of hair. When anger seizes upon them, their golden-yellow hair reaches to the points of their shoulder blades. When they raise their eyes, the hair rises up, so that it descends no lower than the tips of their ears. It is more curled than the forehead of a bleating ram (*retha copad*). A golden shield and a candle of a royal house was over each of them. Every one in the house admires their voice, their deeds, and their words. Continue thy identifications, O *Ferrogain*". *Ferrogain* now shed tears until his cloak in front was wet, and no voice was heard from his head until a third part of the night was past. "Alas!" said *Ferrogain*, "then, I have good cause for what I do; these are *Oball*, and *Oblini*, and *Coirpri Findmor* [that is, the fair and tall], the three sons of the king of Erin".⁽¹⁹⁶⁾

of the cham-
pions
Mal Mac
Telbaind,
Muinre-
mor, and
Birderg;

"I saw there a couch", said *Ingcél*, "and three men in it; three large brown men, having three large brown beards. Long thick legs had they: thicker than the body of a man was every limb of theirs. They had three brown curled heads of hair majestically upon them. They wore red-spotted white kilts. Three black shields with devices of gold, and three flesh-piercing spears, hang above them; and each of them has a bone-hilted sword". These were *Mal Mac Telbaind*, *Muinremor Mac Gerrcind*, and *Birderg Mac Ruain*, three regal stems, three heroes of valour, three victory winning champions of Erin.⁽¹⁹⁷⁾

Then follows a strange description indeed.

of the great
Ultonian
champion
Conall
Cearnach

"I saw there on an ornamented couch", said *Ingcél*, "the most beautiful man among the champions of Erin. He had a splendid crimson cloak upon him. One of his cheeks was whiter than snow. Whiter and more red-tinged than the fox-glove was the other cheek. One of his eyes was bluer than the violet; and the other blacker than the back of a cockchafer. As

⁽¹⁹⁶⁾ [original:—*ἀττόνσας ἀνὸ*
ἰμῶδες ἀγυρ τῆμαρ ἰντοῖ, .i. τῆ
μῶτέσθλῆς ἀγυρ τῆ βῆσιτ ῥῖπῆ-
σθαι ἰμῦ, τεόρα βρετναρρα ὀρσθαι
ἰννα μβρατταῖβ. Τεόρα μὀνγα
ορβυοῖ φορῶῖβ. ἰνταν ῥολονγῶτ ἃ
βαῖρβῆιυ ταεμῶιγς ἰν μὀνγ ορβυ-
οῖ δόῖβ κοβραῖνε ἃ ἰμῶδες. ἰν
βαῖο κονοεβατ ἀρρορε κόνόεαῖβ ἰν
ῥολτ κοννάδ ἰῤῥῖυ ῖννο ἃ ἰναε.
Καρρεῖτῖρ ῖετῶ κορῶ. Κοῖκ ῥοτ ὀῖρ
ἀγαρ καῖνοελ ῖῖστῖγε ὕαρ καῖαε.
ἡαῖ σῦμῖ ῖῖλ ἰῤῥῖν τῖς ἀρ ταεῖρῖ γῦῖ,
ἀγαρ ḡνῖμ, ἀγαρ βῖρεῖτῖρ. Σαμαῖλ
λατ ἃ ῖῖρροḡαῖν. Ῥοῖῖ ῖερροḡαῖν
κομβοῖλυῖ ἃ βῖρατ ῥοῖ ἃ βῆλαῖβ,
ἀγαρ ἡῖ ḡεταρ γῦῖ ἀρραῖννο κο τῖ-
ἄν ἡα ḡαῖοῖ. ἃ βεκυ! οῖρ ῖεῖρ-
ροḡαῖν ἰῤῥοῖεῖτῖρ σῶμ; ἀνὸσḡνῖυ,

Oball, *acar Oblini*, *acar Cōirpḡri*
ῖννομῶῖρ τῖρ μῖκ ῖῖς ḡῇḡenn ἰῤῥῖν —
Leabhar na h-Uidhre, f. 62. a. col. 2.]

⁽¹⁹⁷⁾ [original:—*ἀττόνσας ἀνὸ*
ἰμῶδες ἀγαρ τῆμαρ ἰντοῖ; τῖρρονοῖτῖρ
μῶρα, τῖρ σονο βεῖτῶ φορῶῖβ.
βῦννο κολβῆαε ῖεμῖαε λέῶ: ῖεμῖ-
ῖτῖρ μεσῶν ῖῖρ καῖ βαῖλ δῖβ. τῖρ
σονο ῖῖλτῶ ῖῇρρα ῥορῖαῖβ κοπε-
μῶῖεῖννο. Τεόρα ῖenna βρετρεῖγῶ
ἰμῦ. τῖρ σῖνῖρβῆῖεῖτῖρ κοτῖαγς ἡῖῖβ
οῖρ, ἀγαρ τεοῖρα ῖῖεḡα κοῖεῖννοῖ
ῖῇραῖβ; ἀγαρ κῖαῖννο δῆτ καῖ ῖῖρ δῖβ.
. . . ἡῖλ ḡαῖκ ῖεῖḡαῖννο ἀγαρ ἡῖνῖ-
ῖεμῶρ ḡαῖκ ῖεῖρρεῖννο ἀγαρ βῖρροῖγς
ḡαῖκ ῖῖαῖν, τῖρ ῖῖḡῶῖνῖαε, τῖρ ῖῖῖ
ḡαῖτῶ, τῖρ ῖῖῖῖ ἃῖαῖο ῖῖῖῖῖῖ ḡαῖρῖο
ἰν ḡῇḡenn.—Ibid, f. 62. b. col. 1.]

large as a reaping basket is the bushy head of golden hair which is upon him. It touches the lower tips of his two shoulder blades. It is more curled than the forehead of a bleating ram".⁽¹⁹⁸⁾

This was the celebrated *Conall Cearnach*, one of the great champions of the Royal Branch of Ulster.

"I saw there a couch", said *Ingeel*, "and its ornamentation was more splendid than all the other couches of the court. It is curtained around with silver cloth, and the couch itself is richly ornamented. I saw three persons on it. The outside two of them were fair both of hair and eyebrows, and [their skin was] whiter than snow. Upon the cheeks of each was a beautiful ruddiness. Between them in the middle [sat] a noble champion. He has the ardour and the action of a sovereign, and the wisdom of a historian. The cloak which I saw upon him can be likened only to the mist of a May morning. A different colour and complexion are seen upon it each moment; more splendid than the other is each hue. I saw in the cloak in front of him a wheel brooch of gold that reaches from his chin to his waist. Like unto the sheen of burnished gold is the colour of his hair. Of all the [human] forms of the world that I have seen, his is the most splendid. I saw his gold-hilted sword laid down near him. There was the breadth of a man's hand of the sword exposed out of the scabbard: From that hand's breadth the man who sits at the far end of the house could see even the smallest object by the light of that sword. More melodious is the melodious sound of that sword, than the melodious sounds of the golden pipes which play music in the royal house".⁽¹⁹⁹⁾

And here follows a poem by *Ingeel* containing a minute description, so minute that I cannot do better than give it here at

xxv.

of the
monarch
(*Conaire*
Mor;

⁽¹⁹⁸⁾ [original:—*Atconuapc anu in imdae cumtaétae, fer arcáinem so láeáib hépenn. bpat capéop-cpa imbi. fílitir rneétae moala-gpuais so. bpec berigítir ríon an gpuais naile. ír glaríoir buga in-sála fúil; ír dubítir opuim nóáil in trúil aile. meit cliab búana in corbíl fíno foropora fíl fair. denaio bpaioi adaimdae. ír capríoir rete coppao.—*Leabhar na h-Uidhre*, f. 62. b. col. 2.]*

⁽¹⁹⁹⁾ [original:—*atconuapc anu imdae acap bacáinnu acoméad ol-váta imdae in tigi oléena. Séol-bpat naipgítoir impe, acap cumtaige ír in imdae. atconuapc triaprimni. in oiaf imeétpanaé oib finna oib línaib consafoleáib acap á bpaáib, acap ítgílitir rneétae. Ruoiu nóá-laino forgpuaio céctar nae. móet*

*ócláé etoprio immeoan. bpué acap gním fuipéé lair, acap comairli renéao. bpat atconuapc imbi ír cubef acap céo cetamain. írainoat acap ecorc caéahuaíu taobat fair; aílou caé vaé alailiu. atconuapc poé nóir ír in bpué ar á bélaib do-comaíé áármec coaimlino. ír cor-maíl fuicúiolig nóir forploreí vaé á fuile. Dineoé atconuapc ve vel-baib beáa ír velb ar álóem oib. atconuapc á claino norpuiuin occo-éir. Roboi aipéir láime oin claino fíu triuáil aneéctair: anairéir lá-míuín fer nobío in aipéur in tigi tír cébao fpuige fíu forcao in claino. írbinni binopogpogao in claino, olóáir binopogpna na cur-lenó nóipdae íócanat céol ír ino puigéig. . —*Ibid.*, f. 62. b. col. 2.]*

xxv.
of the
monarch
Conaire
Mor;

full length. It mentions almost every article of dress or ornament in which a painter should pourtray an Irish king:—⁽²⁰⁰⁾

["I saw a tall illustrious chief

Starting forth upon the lovely earth,
Full-waxing in the springtide of dazzling beauty,
Of features gentle, yet of proportions bold.

"I saw a renowned placid king,

His legitimate place rightfully occupying,—
From the threshold even to the wall,—
For his couch.

"I saw his two blueish-white cheeks,

Dazzling white, and like unto the dawn
Upon the stainless colour of snow.

Two sparkling black pupils

In dark blue eyes glancing,

Under an arbour of chafer-black eyelashes.

"I saw his bright lordly diadem,

With its regal splendour,
Radiating its lofty refulgence
Upon his illustrious face.

"I saw the splendid *Ardroth*

Encircling his head,—enwreathing

With his hair its brightness,

The sheen of gold most brilliant,—

Above his curling yellow locks.

"I saw his many-hued red cloak of lustrous silk,

With its gorgeous ornamentation of precious gold be-
spangled upon its surface,

With its flowing capes dexterously embroidered.

"I saw in it a great large brooch,

The long pin was of pure gold;

(200) [original:—

atciu flait náro nairgoae
ara bit buillec búroae brúetar,
róimpe roborrae reécbur,
cáin crut ciallaetar.

atciu cloépiú corroae,
cotngaib innacert naino éoir,—
coméetburo ó éraino corraig,—
po a ruoi.

atciu anóangruáio ngormgela,
comorruámun fino fuineéoe
fur oae róeroae rnectaroe.
oioibruilib fell glarraib glannu
a porc po búgaó tenniu acuin-
cliu,
cáintocuo itepcleécor noub
noélabrac.

atciu aminu fino plaéa,

comorrupeét fuineé,
raé orroan ruicán
a gnuir comroetae.

atciu ápporot nimnairpe
immacento,—co corpe
comro ruifultu ruicéapur,
rovroae nóroa nollmarpe,—
fil uápa bepaó buroéar.

atciu abrac neig mboatac nóitec
ruic.

ar delbétor nóimairpe oinóor
auroéirc rreécirpe fluinó.

ail beno alatuáie roponaicoi.

atciu velg naino ollarobol,

oeór uili mclairpe;

larraro ar lúé lanerci,

laine a cuairpo corcorpemmaé

Bright shining like a full moon
Was its ring, all around,—a crimson gemmed circlet
Of round sparkling pebbles,—
Filling the fine front of his noble breast
Atwixt his well proportioned fair shoulders.

“I saw his splendid linen kilt,
With its striped silken borders,—
A face-reflecting mirror of various hues,
The coveted of the eyes of many,—
Embracing his noble neck—enriching its beauty.
An embroidery of gold upon the lustrous silk—
[Extended] from his bosom to his noble knees.⁽²⁰¹⁾

“I saw his long gold-hilted sword,
In its scabbard of bright silver,
Which through shields on champions cuts,
Until it reaches the illustrious blood.

“I saw his resplendent beautiful shield,
That towers above innumerable troops,
Inlaid with sparkling gold
On its polished rim of white metal,
Luminous like a glowing torch.

“A truncheon of gold, long as a king’s arm,
Was near him on his right,
Which when grasped by the proud chief,
Summons forth, of hardy curly heroes,
Three hundred fighting champions
Around the victory-winning kingly chief,
And vultures from their eyries.

It is a court, a woful house I saw.]

“The noble warrior was asleep, with his legs upon the lap
of one of the men, and his head in the lap of the other. He

caera cpeitir compaice,
congaib aropeie noenomairre
eter adá fcl gualaino cóir.
atciu alenie ligdae linroe,
conio fupnebanó rínectac,—
rcadoeirc rceo deilb iloadais,
ingelt rúla roéaroe,—
cotgaib ayméit muinenóor—
róepetir ar néim.
imdenam ór fpu rípic ríeéirre
o dobpuno coupglune.
atciu aelaino nórouin nintlaire,
ina rinoué rinouarig,
airnéio ar éeirp[n]? cóicpoé,
conio fpuaruo nauoairc nair-
tir.

atciu arciaé netpoéé náilenoa,
faii uáronongaib oimep,
tréetir oíor oibleé
aréor rceo bil ban brúé,
roponnai lit luádet.
tuiri oíor intlaire lam rig,
fpuir deirr,
omgabap fpuiréé tailc
taupgaib conio forcerpu cruao-
éarra,
tri ceao corae comlána
úarínopuig naéruánaro,
fpu boiob hi mbroim beirtar.
ir bpuoin bróntis atciu.

atciu flait náro nairegoae.—
Leabhar na h-Uidhre, f. 63. a. col. 1.]

⁽²⁰¹⁾ [This passage clearly proves that the *Leimh* was a *kilt* or petticoat reaching to the knees. See on this subject *Lect. XXII.*, ante, vol. ii. p. 106.]

xxv.

awoke afterwards out of his sleep, stood up, and spake these words:

"I have dreamed of danger-crowding phantoms,
A host of creeping treacherous enemies,
A combat of men upon the [river] *Dothra*;
And early and alone
The king of *Teamair* was killed".⁽²⁰²⁾

"Identify for us, O *Ferrogain*, who it was that spoke that lay", said *Ingcél*.

"I do know his like", said *Ferrogain*; "it was not a sight without a king [thou sawest] indeed, it is the king most noble, most dignified, comely, and most powerful that has come of the whole world; the most polished, smooth, and precise that has ever appeared; namely, *Conairé Mór*, the son of *Eterscel*; it is he that was there, the high king of all Erin".⁽²⁰³⁾

I believe it would be difficult to find in ancient poetry anything nobler or more beautiful than this vivid picture of a chivalrous king of the heroic ages in Erin.

The tale continues:

of the six
cupbearers;

"I saw there six men in front of the same couch, with fair-yellow hair. They wore green cloaks around them with brooches of red bronze fastening their cloaks; their faces were half red, half white, like *Conall Cearnach*'s. Each man of them is practised to throw his cloak around another quicker than a wheel in a cascade, and it is doubtful whether thy eye could follow them. These", said *Ferrogain*, "are the six cupbearers of the king of *Teamair*, namely, *Uan*, *Broen*, and *Banna* [that is, froth, drop, and stream], *Delt*, and *Drucht*, and *Dathen*".⁽²⁰⁴⁾

of *Tuichinne*
the royal
druid and
juggler

"I saw there", continued *Ingcél*, "a large champion in front of the same couch, in the middle of the house. The blemish of baldness was upon him. Whiter than the cotton of the

⁽²⁰²⁾ [original:—*Robóí iarum in móetócláé maóctluo, acap acorpa muét moalarpin, acap a ceno muét apaire. Doirupais iarum arpa éotluo, acap acarpacét, acap po-éacain: . . .*

Domáppár imneo imneo riabpai, plúas fáen pálguo námat, compac fer for doépai; doépaite piú tempac inoitio or-tae.—Leabhar na h-Uidhre, f. 63. a. col. 2.]

⁽²⁰³⁾ [original:—*Samaíl let a fir-pogain ciapoéacain in laiorin. nin. Damra a samail for ferpogain; ní erce cennig ón inni, iré pi aranopaid [amra], acap ar oronittem, acap ar cáinem, acap aréumáctom éáinic in*

uomon uli; ir hé pi apblátem, acap ar minem, acap ar becto do uáinic, .i. Conaire móp mac Eterpceoil; iré pil ano arpai herenn uli.—Ibid., f. 63. a. col. 2.]

⁽²⁰⁴⁾ [original:—*atconuapc ano ferriur ar bélaib na nimao cétna, monga rinobuoi forpaib. bpuic úani-toi impu, veils cpéoa in aupplo-cuo ambpat; ite [let verga] let gabpa amail chonall ceppnac. fo-ceipno caé fer abpat imápaile, acap ir luatúoir potámbualetó iringnacó inoá apéet do píil . . . nin. Damrá on. Sé ualemain piú Tempa[ch] inrin, .i. uan, acap bpóen, acap banna, Delt acap Dpuét acap Daéten.—Ibid., f. 63. b. col. 2.]*

mountains⁽²⁰⁵⁾ is every hair that grows upon his head. He had ear-clasps of gold in his ears; and a speckled white cloak upon him. He had nine swords in his hand, and nine silvery shields, and nine balls of gold. He throws every one of them up [into the air], and none of them fall to the ground, and there is but one of them at the time upon his palm; and like the buzzing of bees on a beautiful day, was the motion of each passing the other". "Yes", said *Ferrogain*, "I know him; he is *Tulchinne*, the royal druid of the king of *Teamair*; he is *Conaire's* juggler: a man of great powers is that man".⁽²⁰⁶⁾

"I saw three men in the east side of the house", said *Ingeel*,^{of the three swine-herds;} "with three black tufts of hair. They wore three green frocks upon them, and three black kilts [plaids or shawls?] wrapped around them. Three forked spears stood above them by the side of the wall. Who were these, *Ferrogain*? They are the king's three chief swine herds, *Dubh*, *Dond*, and *Dorcha*", answered *Ferrogain*.⁽²⁰⁷⁾

Ingeel then describes the dress of the king's head charioteers. As this description is important in connection with the gold ornaments worn on the head, I shall reserve it for a future lecture.⁽²⁰⁸⁾

"I saw another couch", said *Ingeel*, "eight swordsmen on it, and a young champion between them. He had black hair, and stammers in his speech. All in the court listen to his counsel. The most beautiful of men is he. He wore a shirt, and a white and red cloak, and a silver brooch in his cloak. *Ferrogain* said this was *Causcrach Mend Macha*, [that is stammering *Causcrach* of *Emania*], the son of *Conchobar* [king of Ulster], who is in hostageship with the king [*Conaire*], and his guards are the eight swordsmen around him".⁽²⁰⁹⁾

⁽²⁰⁵⁾ [*Canach sleibe*, the *Eriophorum polystachion* or common Cotton Grass. The name no doubt was applied also to *Eriophorum vaginatum*, or Haretail Cotton Grass, which in Ireland is a much rarer species than the *Eriophorum polystachion*.]

⁽²⁰⁶⁾ [original:—*atconobac anó bopóclaeé ar bélaib naimdae cectnae, for lap in tige. déir máile fair. fimméir canaé pléibe caé finna áraf triana éeno. unafca óir imáo; bpat bpecligóa imbi. ix. claino ina lám, acap nóí pceit aipgoi, acap. ix. nubla óir. po-éipso céé aí oib mapdae, acap ní éuit ní oib forláp, acap ní bi déit oen oib for aboir; acap in cumma acap timéipect beé illó ánlí cácae pce ápaile ruar. nín. limpa apamail op ferrogain taul-éinne níz opuét níz Tempaé, clerpamnaé Chonaire inpin: fer comaic*

móir inn fer pin.—*Leabhar na h-Uí-dhre*, f. 63. b. col. 2.]

⁽²⁰⁷⁾ [original:—*atconobac triar inarétur in tige, tri oubberpae foruib. Tri forci uánroí impu, tri oublenna tairru. Tri gabul-ziú ápaib hitóib praigeo. . . . Ciarút a fíppogain. nín. Ol ferrogain, tri muccai inopis pin, Dub acap Donto acap Dorca.—*Ibid.*, f. 64. a.]*

⁽²⁰⁸⁾ *Postea*, Lecture xxvii., vol. ii. p. 183.

⁽²⁰⁹⁾ [original:—*atconobac im-oi naiti, oétur claroheé intí, acap máétoclaeé etoppo. máétoub fair,*

XXV.

We have next a description of the dress of apprentice chariot drivers, which I shall also reserve for a future lecture.⁽²¹⁰⁾

of the Saxon
princes and
their com-
panions;

"I saw", said *Ingeel*, "in the north side of the house nine men, with nine yellow heads of hair, wearing nine shirts upon them, and nine crimson kilts around them, and without brooches in the cloaks. Nine broad spears and nine curved red shields hung over them. "I know them, said he; "they are *Osalt* and his two companions; *Osbrit* the long-handed and his two companions; and *Lindas* and his two companions. These are three Saxon royal princes, who abide with the monarch".⁽²¹¹⁾

of the king's
out riders;

"I saw three men more", said *Ingeel*; "the three have bald heads upon them; they wear shirts and cloaks wrapped around them; and a whip (or scourge) is in the hand of each. I know them", said he, "they are *Echdruim*, *Echruid*, *Echruathar*, the horse-back boys [or outriders of horse expeditions]. They are the king's three riders, that is, his three esquires (*Ritiri*)".⁽²¹²⁾

of the
king's three
judges;

"I saw three others on the couch along with them", said *Ingeel*. "A comely man whose head was shorn was the first, and two young men along with him with long hair upon them. They wore three kilts of mixed colours, with a silver brooch in the cloak of each of them. Three swords hung over them at the wall. I know them", said he, "they are *Fergus Ferde*, and *Ferfordae*, and *Domaine Mossud*, the king's three judges".⁽²¹³⁾

of the
king's nine
harpers;

"I saw nine others in front", said *Ingeel*, "with nine bushy curling heads of hair, nine light blue floating cloaks upon them, and nine brooches of gold in them. Nine crystal rings upon their hands; a thumb-ring of gold upon the thumb of each of them; ear clasps of gold upon the ears of each; a torque of silver around the neck of each. Nine shields with golden emblazons over them on the wall. Nine wands of white silver were in their hands. I know them", said he, "they are the

acar belna formento leirr. Contu-
ret aer na bpuoni uli aconvelg.
aitoem oi vainib hé. Cairni imbi,
acar brat geloeig, eo aiggit inna
brot Ro fetupra rin ol fepnogan,
.i. Curcpairó mento Maeda mac Con
dobair fil hingialnai lar in rig.
Acometairi imm in toctar fil immi.
—*Leabhar na h-Uidhre*, f. 64. a.]

⁽²¹⁰⁾ [*Postea*, Lecture xxvii., vol. ii.,
p. 183.]

⁽²¹¹⁾ [original:—atconobarc irino
leit atúairi oin tig nonburi, noi
monga for buoi foruib, noi cairni
fogairi impu, noilennae corcpairi
cairriu, cenovelgae inuib. noi ma-
nairi, noi crompceit veig uáirib.
Rurpccamairi ol re, .i. Oralt acar a

vá comalta; Orbuit lámporta acar
a vá comalta; Linora acar a vá
comalta. Tui mugomna oo Saxon-
naib rin fileao oconorig — *Ibid.*, f.
64. a.]

⁽²¹²⁾ [original:—atconobarc triar
naili, téopa máela foruib; tri
lentri impu, acar tri broit hi for-
cepu; rraigell illam caeae Rur-
pccairi rin ol re, .i. Ecóruim, Ecóruo,
Ecóruatar, tri marcaig inorig rin, .i.
a tri mairi — *Ibid.*, f. 64. a.]

⁽²¹³⁾ [original:—atconobarc triar
naili rin oimoi ocaib. fer cain
nogab a máelao hi cetao, oiocláig
leir co mongaib foruib. Teopa
lenoa cumarccairi impu, eo aiggit
imbrot cae náirib. Tui garcero

king's nine harpers, namely, *Side* and *Dide*, *Dulothé* and *Deich-*^{xxx}
rinni Caumul, and *Cellgen*, *Ol* and *Olene*, and *Olchoi*".⁽²¹⁴⁾

"I saw three more on the couch", said *Ingcél*, "wearing of the king's
 shirts of full length; carrying quadrangular shields in their three jug-
 hands, with bosses of gold upon them, and having with them glers;
 balls of silver, and slender long darts. I know them", said he,
 "they are *Cless* and *Clessine* and *Clessamunn*, the king's three
 ordinary jugglers".⁽²¹⁵⁾

"I saw three men cooking", continued *Ingcél*, "dressed in of the three
 long aprons (*Berrbroca*); a fair gray-haired man, and two youths chief cooks;
 along with him". "I know them", said *Ferrogain*; "they are
 the king's three chief cooks, namely, the *Dagdae*, and his two ap-
 prentices, *Seigand Segdae*, the two sons of *Rofir* of the one spit".⁽²¹⁶⁾

Ingcél next describes the dress of the king's three poets, of the king's
 which to avoid repetition I shall omit here, but the reader will three poets;
 find it in a future lecture.⁽²¹⁷⁾

"I saw there", said *Ingcél*, "two young warriors standing of the king's
 over the king, bearing two bent shields and having two great two war-
 swords. They had red kilts, and brooches of bright silver dens;
 in their cloaks. They", [said *Ferrogain*,] "are *Bun* and *Meccun*,
 the king's two wardens, the two sons of *Maffir Thuill*".⁽²¹⁸⁾

"I saw", said *Ingcél*, "nine men upon a couch there in front of the king's
 of the same king's couch. They had fair-yellow hair; they wore nine guards-
 aprons (*Berrbroca*), and little speckled mantles, and carried pro- men;
 tecting shields. Each of them had an ivory-hilted sword in his
 hand, and every man who attempts to enter the house, they

úsaib hí ffaig . . . Ruffetap-
 ron olre, fengur feproe, fepropoae,
 acar Domáine Moppuo, tribpúe-
 main inopis rin —*Leabhar na h-Ui-*
dhre, f. 64. b.]

⁽²¹⁴⁾ [original:—atcōnoapc nonbur
 naile fpuu anair, nōi monga cnáe
 baéa carpa fopraib, ix mbpoit
 glarra úarcais impu, ix noelce
 óir inambpataib. ix fasilge glana
 imáláma; opnoapc óir imopoaib
 caéae; auctumpuu nōi imócaé fpi;
 munice aipcit imbrágaic caéae.
 ix mbuile comnéaib opoaib uarib
 hifpaig. ix. flepca rinapcit ina
 lámaib. Ropetopra rin olre. noi
 cnutiri inopis inopin, Sioe acar
 Droe, Dulote acar Deirpinni,
 Caumul acar Cellgen, Ol acar
 Olene, acar Olcoi —*Ibid.*, f. 64. b.]

⁽²¹⁵⁾ [original:—atcōnoapc triap
 naile rinopaiui, téopa caimiri
 hipocitib impu; fcaíca cétpocairi
 ina lámaib, cotelaib óir fopraib,

acar ubla aipgit, acar gai bic inelar-
 ri leu. Ropetuppa ol re Clepp,
 acar Cleppine, acar Cleppamunn,
 tri cleppamnaig inopigrin. —*Ibid.*, f.
 64 b.]

⁽²¹⁶⁾ [original:—atcōnoapc triap
 oc tōenam fulaéca imberpbrócaib
 inelaiirib; fep rinoliaé, acar oi
 oclais na pappao. Ruffetuppa rin
 ol fepnogai; tri pumfulaétope
 inopis rin, i in Dagdae, acar aua
 valtae, i. Séig, acar Segdae, ua
 mac Ropir oenbero —*Ibid.*, f. 64. b.]

⁽²¹⁷⁾ *Postea*, Lecture xxvii., vol. ii.,
 p. 183.]

⁽²¹⁸⁾ [original:—atcōnoapc ano dá
 ócláeé innapffrom op cino inopis,
 dá cpmrciaé acar ua bento claitiub
 mapoocco. lenna uerpa impu,
 uelci rinopaiugit ir na bpaiaib.
 bun acar Meccun rin olre oe éo-
 metaib in nís rin, dá mac Moppir
 Thuill —*Ibid.*, f. 65. a. col. 1.]

xxv.

threaten to strike with the swords, and no person dares approach the couch without their leave. I know them", said *Ferrogain*, "they are 'the three Early Mornings' of Meath; the three symbols of victory of *Bregia*; the three pillars of Mount *Fuad*. These are the king's nine guardsmen", said *Ferrogain*.⁽²¹⁹⁾

of the king's
two table
attendants;

"I saw another couch there", said *Ingcél*, "and two men on it, bold, gross and stout-firm. They wore aprons (*Berrbroca*); and their complexions were dark-brown. They had hair short at their polls, and high upon their foreheads. As swift as a waterwheel do they run past each other. The one to the [king's] couch, the other to the fire. I know them", said *Ferrogain*, "they are *Nia* and *Bruthni*, [king] *Conaire*'s two table attendants".⁽²²⁰⁾

of the
champions
Sencha, *Dub-*
thach Dael
Uladh, and
Goibniu;

"I saw", said *Ingcél*, "a couch, the nearest to [king] *Conaire*, and on it three prime champions. They wore black-blue kilts. Every limb of theirs was thicker than the body of a man. They carried black, huge swords, each of them longer than the sword (or lath) of a weaver's beam; they would cut a hair upon water; and the middle-man of them had a great spear in his hand. These were three victory-winning, valiant champions of Erin, namely *Sencha* the beautiful son of *Ailill*, and *Dubthach Dael Uladh*, and *Goibniu* the son of *Lurgnech*; and the spear of *Celtchair Mac Uithidir*, which was in the battle of *Magh Tuireadh*, was in the hand of *Dubthach Dael Uladh*".⁽²²¹⁾ *Celtchair Mac Uithidir* was a famous Ulster champion whose residence was *Dun Cheltchair*, now Downpatrick, in the county of Down. His famous spear here alluded to was traced up to the battle of the second or northern *Magh Tuireadh*. The

⁽²¹⁹⁾ [original:—*ἀττονῶντε nonbun in imṛae and ap bēlaib na imṛai [himṛae] cetnae Mongae rinobuoi fupoiib, beppbróca impu; acap coé-léne brecca, acap pceit béimneča fupaiib. Claino oet illám caé fip oib, acap caé fep vo édet ipateč, pólóimetárí abéim copna claino, nilometárí neč oúl donno imṛae cen aipápačt oóib. . . nin. Dompa ón tpi moč matnig mui; tpi búazeltaig breg; tpi portais Slebe fuáit. nonbop cometaioe inopig rin —Leabhar na h-Uidhre, f. 65. a. col. 1.]*

⁽²²⁰⁾ [original:—*ἀττονῶντε imṛae naile nano, acap diaf inoi ité dam tabča balcempa beppbróca impu; ite gormoonna inopir. Culmon-ga cumpi fopaiib, ité aipapoa fop*

etun. itluatōiōi poč búale cečtar ve pečapale. inoalaha donno imṛai, alaile doncenio. . . nin. Dompa nia acap bpuetm oa fopp mere Chonaire inrin. —Ibid., f. 65. a. col. 1.]

⁽²²¹⁾ [original:—*ἀττονῶντε imṛae ap nepam vo Chonaire, tpi ppiuláit inri. lenna oubzlapra impu. Remitir meóón fip caéball oib. Tpi claino ouba oimópa leo, piaiir claino ngarimnae cačae; nooiolap-tár rinnae fopurciu; lágén móp il-láim inopir meóónais . . . Tpi láic ataoeč gairbte gairceo in hepenn, .i. Senča mac claino aílilla, acap Dub-éac oóel ulač, acap Goibneno mac lupnig; acap inóluin Cheltčair mac uēiōiōi foppriet hieat maigi tupo, ipi ril illám ouibteč oáil ulač. —Ibid., f. 65. b. col. 2.]*

description of it in the tract relating to that battle is highly poetical. xxv.

"I saw another couch there", said *Ingcel*, "and one man on it with two *gilles* (or pages) in front of him; one fair, the other black-haired. The champion himself had red hair, and had a red cloak near him. He had crimson cheeks, and beautiful deep blue eyes, and had a green cloak upon him; he wore also a white shirt and collar, with beautiful interweaving [of gold thread] upon him; and a sword with an ivory hilt was in his hand; and he supplies every couch in the court with ale and food, and he is incessant in attending upon the whole company. Identify that man, *O Ferrogain*. I know that man", said he. "That, is *Daderg* himself. It was by him the court was built, and since he has taken [up his] residence in it, its doors have never closed, except the side to which the wind blows, it is to that side only that a door is put. Since he has taken to house-keeping, his boiler has never been taken off the fire, but continues ever to boil food for the men of Erin. And the two who are in front of him, these are two boys, fostersons of his, namely the two sons of the king of Leinster, whose names are *Muredach* and *Corpri*."⁽²²²⁾

"I saw there three men on the floor of the house at the door", said *Ingcel*, "they had three clubs with chains in their hands. Each of them is swifter than a wild cat running around the other as they rush towards the door. They wore speckled aprons (*Berrbroca*) and pale cloaks. Identify those for us, *O Ferrogain*. These are the three door-keepers of the king of *Teamair* who are there, namely, *Echur* and *Tochur* and *Techmang*, three sons renowned for valour and combat."⁽²²³⁾

⁽²²²⁾ [original:—*Atconuapic inuad naitle ano, acap oenfer in te, acap va gilla apabetaib; acap oimoinis fopairb, in dala hai ir vub, alaitle, ir pino. folc veig foprimolae, acap a brait veig lair. Dangruair chop-corua lair, porc noglar po eain occa, acap brat uainoi immi; lene gel culpatae conuig inclaro imbi; acap claino conimouirno det malaim; acap appic aipectam caea inuad irin tig oilino acap biuo, orre corralae oc timetieet incplois uli. Samail l s. a. f. R. nin. Ropetupa inna fipupin, Datveiga inrain ir lair oo. Ronnao in bpuigean, acap o gabair tpebas ni po uinaic a voipre, piam o vo pigneo aet lea viamibi ingae, ir fpir bir in comla. acap o*

gabair tpebas ni tuccao adairi oo tenio, aet no bio oc bpuie bio oo fepairb hErenm. acap in viar fil ar abetaib va valta vopom, moa mac rin, .i. va mac rig lagen, .i. Mupeoae acap Corpm—Leabhar na h-Uidhre, f. 65. b. col. 1.]

⁽²²³⁾ [original:—*Atconuapic ano tpiar for lair in tige oconuopur, teona lorga bpebneca inna lamaib. ir luaetoir piamam caeae vob tim-cull a paile voeum in vopair. Depp-bróca impu ite bpeca acap bpuie laetnae leo. Samail l s. a. f. R. Tpi vopparoe rig Tempae inrin, .i. Ecup acap Toeup acup Teemang, tpinne eppano acap comla. —Ibid., f. 65. b. col. 2.]*

XXV.

of the
Brittish out-
laws at the
court of the
monarch;

"I saw there", said *Ingcél*, "a couch, and three times nine men on it; they had fair-yellow hair, and were all of equal beauty. Each wore a small black mantle, and a white hood upon each mantle, and a red tuft upon every hood, and an iron brooch in the breast of each mantle; and each carried a huge black sword under his cloak, and they would sever a hair upon the surface of water; and they had shields with sharp etchings upon them. Identify those for us, O *Ferrogain*". "They", said *Ferrogain*, "are three times nine youthful outlaws of Britain".⁽²²⁴⁾

of the three
jesters;

"I saw there", said *Ingcél*, "three jesters at the fire. They wore three dark gray cloaks; and if all the men of Erinn were in one place, and though the body of the mother or father of each man of them were lying dead before him, not one of them could refrain from laughing at them". "These were *Mael* (bald), and *Milithi* (pale), and *Admilithi* (more pale), the three jesters of the king of Erinn who are there", said *Ferrogain*.⁽²²⁵⁾

Lastly, and to end my long list of extracts, *Ingcél* says:—

of the three
drink-
bearers.

"I saw there a couch and three persons on it. They wore three gray, floating cloaks around them. A cup of water was before each man of them, and a tuft of watercress⁽²²⁶⁾ upon each cup of them". Identify those for us, O *Ferrogain*. "They

⁽²²⁴⁾ [original:—*Atconobac an im-
dae, acap tpi nonbun mti; monga
fimo buoi fopuib, ité comallu. Coé-
léne oub imcae nóenferi oib, acap
cennuro fimo fop caé coéull, acap
cuirce fop fop caé cennuro oib,
acap oelg mápino in auppilon caé
éócaill; acap claimo oub oíamár
fó bput caé fip oib, acap nooió-
laptáir finna fopurciu; acap fceit
co faebap conuála fopuib Samail
l s. a. f. R. nin. Oiberg tpi [nai]*

*mic mbáitepe oí bpetnab inpin.—
Leabhar na h-Uidhre, f. 65. b col. 2.]*

⁽²²⁵⁾ [original:—*Atconobac ano
tquár fupéuicibioi hincio teneo. Tpi
bput oipa impu; ono betir fip
hepen in oen magin, acap éénobet
colaimo amatar no atar ap bélaib
caé fip oib, ní foelrao neé oib cen
gáru impu.
nin. Máel, acap militi, acap do-
militi, tpi cuicbi ríg hepen inpin".—
Ibid., f. 65. b. col. 2.]*

⁽²²⁶⁾ [*Birur*, the *Nasturtium officinale* (R. Brown). The common Spanish name of this plant is *Bérro*. This name is thoroughly Spanish, as is proved by the popular expression *andar á la flor del bérro*, applied to strolling or straggling about, being borrowed from its mode of growth. The Basque name is *Berrú-azarra*. Those words are evidently cognate with the Irish, and are, I think, Celtic and not Basque. The Spanish names of several other water-plants are connected with *Bérro*, thus the Great Water Parsnep (*Sium latifolium*) is called *Berrera* and *Berráza*. The common cabbage *Bérza* also appears to contain the same root. Was the latter name given to cabbage when first introduced as a substitute for Water cress? In Cormac's Glossary (Stokes' edition) the word *biror* is given: *biror* .i. *bir* *tippa* no *rwuch*, *hop* .i. *mong* *biror* *oin* *mong* *chippac* *norpothai*. "*Biror*, i.e., grass of a well or stream, *hor* (or *or*), i.e., the mane (that is, the growth). *Biror* consequently means the mane (or growth) of the well or stream". This derivation is at all events ingenious, for there cannot be a doubt that *Birur* contains the same root as *Bircli*, a water stream, and *Bir*, a well, a word which is still preserved in the Wallon tongue in the form of *Bure*, though now applied to a coal *pit*, that is, to the deep well or shaft by which the water is pumped up and the coal extracted.]

are *Dub* (black), *Dond* (brown), and *Dobur* (dark), the three drinkbearers of the king of *Teamhair*".⁽²²⁷⁾

XXV.

In this very minute account we have not only a description of the mode of arrangement of a regal household in the king's presence, but descriptions of the dress of several champions, and also of the characteristic costumes and insignia of such of the monarch's household attendants and officers as happened to accompany him in his ordinary excursions. We have the monarch himself, his sons, his nine wonderful pipers or wind instrument players, the king's cupbearers, that is the cupbearers of his whole table or company; the king's chief druid-juggler, his three principal charioteers; their nine apprentice charioteers, his hostages, the Saxon princes and their companies, the monarch's equerries or outriders, his three judges, his nine harpers, his three ordinary jugglers, his three cooks, his three poets, his nine guardsmen, and his two private table attendants; then we have *Dadery* himself, the lord of the mansion, the monarch's three doorkeepers, the British outlaws or exiles, and finally the king's private drinkbearers, who were always prepared with three cups of water and three bunches of watercresses in them. But it may be objected to these descriptions, that the whole story with its gorgeous illustrations is only poetry, and the romantic creation of a fertile imagination. There is, no doubt, a certain degree of exaggeration in many of the descriptions, and there are some among those which I have not quoted that are wholly improbable. But the existence of such poetical excrescences, or the introduction of fairy mansions or *Tuatha Dé Danann* courts, no more invalidates the descriptions of what was undoubtedly real, though somewhat highly coloured, than the corresponding exaggerations and supernatural agencies do those in the *Iliad* of Homer. Indeed, it must be admitted that the descriptions in this tale, and in that of the *Táin Bó Chuailgne* also are on the whole very little exaggerated, and bear the stamp of truth upon them. As regards the colours of the various cloaks described, we have so many ancient references to them, that there can be no rational doubt of their having existed in remote times. Then as regards the brooches, rings, bracelets, neck torques, diadems, circlets, and crescents of gold and silver, for the head, neck, and arms, the articles themselves still preserved in such great abundance, afford the most complete evidence of the accuracy of the tale; while, with the exception of the extracts from the

Summary of
the classes
of persons
described.

The exaggerations of such descriptions scarcely affect their value;

very little exaggeration on the whole in the tales of the *Bruighean Dàidèrga* and *Táin Bò Chuailgne*.

227 [original :- ἀποκταρε ἀπο πορ καὶ εὐατ. Samail. l. S. a. p. R. ἡνι Dub, acar Dono, acar Dobuy, τῆν βοογβαῖν πῖς Tempac mryn.—*Leabhar na h-Uidhre*, f. 66. a. col. 2.]

xxv.

ancient tale of the *Táin Bo Chuailgne* already quoted, there is no known existing authority for the manner of wearing them so decided or reasonable as this. It is to be regretted indeed that it was not at Tara the scene of this most curious and important tale was laid, as then we should have doubtless had a glowing description of the regal magnificence of the time in its most ample dimensions; but it is no small evidence of the authenticity of the descriptions and incidents of the piece that it is a private house is made in the story to be the scene, and an unexpected incident the cause, of the death of the splendid *Conaire Mór*.

It would be tedious and unprofitable to attempt to trace the modifications of fashion from the eighth down to the twelfth and fifteenth centuries. These, indeed, are periods within which I have scarcely entered at all in the course of these lectures; and although the references to costume during those times are abundant and striking, still, as it is possible that the fashions may have been more or less influenced by the more intimate contact and connection with other countries, they would not tend to throw much light back on the more ancient and far more interesting times which it is the special object of these lectures to illustrate.

Of the antiquity and the long continuance of the colour of certain garments in ancient Erin, I may be allowed to refer in conclusion to two very brief, but very valuable instances.

There is an ancient, but very little known tale or piece, treasured in some of our old MSS., under the title of *Amhra Chonrai*, that is, the death song or funeral oration of *Curoi*. This was the celebrated *Curoi Mac Daire*, whose history, and the account of whose residence at *Cathair Chonrai* in the county of Kerry, I have already given at some length in a previous lecture.⁽²²⁸⁾

Curoi, as, on the occasion just alluded to, I showed had been treacherously killed by the Ulster champion *Cuchulaind*. After his death, his household bard *Ferceirtne* wrote a panegyric on him, in which, among others of his noble deeds, he enumerates the gifts and presents made by him to himself in the course of his professional connection with him. These gifts consisted of drinking horns, forts, houses, sheep, hogs, bondmaids, garters (*Fernu*) of gold, head pieces or circlets of gold (*Eoburrud óir*), white ancillae or anklets of silver, or of *Findruine*, white discs or dishes of silver, neck rings or torques of gold, a scarlet cloak, scarlet horse-saddles or cloths, balls of gold for jugglery tricks, *Bollans* or small drinking vessels, *Tailliamna*, or slings, *Ructhas*,

⁽²²⁸⁾ *Ante*, Lecture xxii., vol. ii. p. 75, et seq.

antiquity
and long-
continued
use of the
colour of
certain gar-
ments

shown by
the tale of
Amhra
Chonrai;

which are explained as scarlet frocks, hats, white silver brooches, chessboards set with precious stones, bridles, and other gifts too numerous to name in this place. Of all these, however, the only articles we are immediately concerned with here are the scarlet cloaks (*Lor Lethna*), and the *Ruetha*, which our ancient writer glosses as either scarlet frocks (*Inar*) or scarlet pantaloons (*Triubhas*).

The colour of the garment in either case is one of rare occurrence, and it is on this account that I have deemed it worth while to quote another passage of a much more recent date, from which the scarlet *Inar*, or frock, would appear to have been a garment of rather general use, or else perhaps the badge of a particular tribe or clann. The passage to which I allude is from a poem by *Mac Liag*, preserved in the fragment of the great Book of *Ui Maine* in the British Museum, and which I have so fully described in a former lecture.⁽²²⁹⁾ This poem is an elegy on the death of the bard's patron *Tadgh O'Kelly*, who was killed at the battle of Clontarf, in which he recounts all the exploits and triumphs of his life, and his munificence to all men, but more especially his gifts to himself. Among the many gifts which the sorrowing bard acknowledges to have received from his noble patron, after his various triumphs, he mentions the following, in the thirty-fourth and thirty-fifth stanzas of his poem:—

by *Mac Liag's* elegy on *Tadgh O'Kelly*;

Tadgh gave me on the day [of the battle] of *Loch Riach*
An hundred cows, an hundred swords, an hundred shields,
An hundred oxen for the ploughing season,
And an hundred halter horses.

He gave me on the night [of the battle] of *Glennnerg*
An hundred cloaks and an hundred scarlet frocks,
Thirty spears of bloodstained points,
Thirty tables and thirty chess boards.⁽²³⁰⁾

And the use, and therefore the manufacture, of similar dresses of the same bright colours, continued at least two hundred years later, as is proved by a quatrain from a spirited poem written by *Gillabrigbde Mac Conmidhe* for *Donnchadh Cairbrech O'Brien*, upon the occasion of his inauguration at Limerick, after the death of his brave father *Domhnall Mór O'Brien* in the year 1194. I give this stanza from the poet's vivid description of the person and bearing of the young Dalcassian prince, merely to carry

and also by a poem of *Gillabrigbde Mac Conmidhe*.

⁽²²⁹⁾ [*Vide ante*, Lecture vi., vol. i., p. 124.]

⁽²³⁰⁾ [original:—

tug dam tadh la loca riach
c. bo c. claoim, é. reisth,
c. do damuib pe huair naip,
acar c. each nataroarip.

tug dam arode glinnnerg
c. brat, ir c. inar noep,
trida rleag báruaó neanra,
x [xxx?] failbe x [xxx?] fichille.
—O'Curry's copy from the original]

xxv. down the chain of evidence regarding colours from the more ancient to the more recent, though still remote, times. Thus speaks the poet:—

A dark brown red mantle, and a gauntlet,
A splendid shirt under his glossy hair,
A brown satin tunic lustrous and light,
A keen fine large eye of bright deep blue.⁽²³¹⁾

⁽²³¹⁾ [original:—
matal dub dunn dearg is lathonn,
léine cairrúir fá 'éirib tair,
ionnar donnhúil uir éadairuim

fán tífúil éorhúir ngeas dúinn
nslair.
—O'Conor *Don's* MS., O'Curry's copy,
vol. ii., p. 641, No. ²³/_D, R.I.A.]

LECTURE XXVI.

[Delivered July 17th, 1860.]

(VIII.) DRESS AND ORNAMENTS (continued). Very early mention of ornaments of gold, etc., *e.g.* in the description of *Eladha* the Fomorian king, in the second battle of *Magh Tuireadh*. Champions sometimes wore a finger ring for each king killed. Allusion to bracelets in an ancient poetical name of the river Boyne. Ornaments mentioned in a description of a cavalcade given in an ancient preface to the *Táin Bo Chualgne*; and in the description of another cavalcade in the same tract. Some of the richest descriptions of gold and silver ornaments are to be found in the romantic tale of the "Wanderings of *Maelduin's* Canoe" (circa A.D. 700). Bronze *Budne* for the hair in Dr. Petrie's collection. Ornaments described in the tale of the *Tochmarc Bec Fola*. Story of *Aithirne Ailgisach*, king *Fergus Fairge*, and the gold brooch found at *Ard Brestine*; the finding of ornaments unconnected with human remains explained by this tale. Mention of a large sized brooch in the legendary history of Queen *Edain*. Ancient law respecting the mode of wearing large brooches. Large brooches mentioned in the tale of the "Wanderings of *Maelduin's* Canoe". Thistle headed or Scottish brooches; reference to Scottish brooches in the story of *Cano* son of *Gartnan*. Carved brooches mentioned in the tale of the *Bruighean Daderga*. Reference to a carved brooch in the Book of Munster. Another reference to a carved brooch in a poem ascribed to *Oisín*. Brooches of bronze and *Findruine*. Chased gold pins used down to the beginning of the thirteenth century. Of the different kinds of rings. The *Fainne* used to confine the hair. Hair rings used in the seventeenth century. *Fails* were worn up the whole arm for the purpose of bestowing them upon poets, etc.; example of this from the Book of Lismore. Of the bracelet called a *Budne*.

I PROCEED now to another branch of the subject of dress; that, namely, of the ornaments made of the precious metals, used by the people of ancient Erin.

All our ancient histories and romantic tales abound in references to splendid vesture and personal ornaments of gold, silver, precious stones, and fine bronze, from the first battle of *Magh Tuireadh* (said to have been fought more than seventeen hundred years B.C.), down to the fourteenth and fifteenth centuries. Thus, in the battle of the second, or northern *Magh Tuireadh*, fought between the *Tuatha Dé Danann* and the Fomorians, we are told that *Eladha*, king of the Fomorians, appeared suddenly before a *Tuatha Dé Danann* maiden in Connacht, dressed as follows:—

"He had golden hair down to his two shoulders. He wore a cloak braided with golden thread; a shirt interwoven with threads of gold; and a brooch of gold at his breast, emblazoned with brilliant precious stones. He carried two bright silver

Very early mention of ornaments of gold, etc., *e.g.*,

in the description of *Eladha*, the Fomorian king.

XXVI.

spears, with fine bronze handles, in his hand; a shield of gold over his shoulder; and a gold-hilted sword, with veins of silver and with paps of gold".⁽²³²⁾

We are further told, that at parting, the splendid Fomorian left the maiden his ring of gold, which he took off his middle finger.

Champions
sometimes
wore a finger
ring for each
king killed.

It would appear, too, that in ancient times (yet times more recent than that of the battle of *Magh Tuireadh*), some champions wore a gold ring on their fingers for every king they had killed in battle. As an instance of this fact, we are told in the Book of *Lecan*, that *Lughaidh Laga*, a prince and warrior of Munster, had slain seven kings in successive battles; of which great achievement the famous *Cormac Mac Airt*, monarch of Erin (whose father, *Art*, was one of the seven), said: "His hand does not conceal from *Laga* what number of kings he has killed"; that is to say, "there were seven *Fails* [*Buindi*], or rings of gold, upon his hand [that is, upon his fingers]".⁽²³³⁾

Allusion to
bracelets in
an ancient
poetical
name of the
river Boyne.

The river Boyne, from the clearness of its waters, was poetically called *Righ Mní Nuadhat*; that is, the wrist or forearm of *Nuadhat's* wife. This lady was one of the *Tuatha Dé Danann*; and the poetical allusion to her arm originated from her keeping it constantly covered with rings or bracelets of gold to bestow upon poets and musicians.

Ornaments
mentioned
in a descrip-
tion of a
cavalcade in
a preface to
the *Táin Bo
Chualigne*;

The following gorgeous description of a cavalcade is preserved in one of the ancient prefaces to the *Táin Bo Chualigne*, contained in an ancient vellum manuscript, sold in London in the year 1859, with the books and MSS. of Mr. William Monck Mason, but of which I have a copy. The story relates that *Bodhbh Dearg*, the great *Tuatha Dé Danann* chief of the hill or mountain now called *Sliabh na m-Ban* in the county of Tipperary, went one time on a friendly visit to his cousin *Ochall Oichne*, the great chief of the ancient hill of *Cruachan*, in the county of Roscommon, afterwards the royal residence of the kings of Connacht. The people of Connacht had a great meeting to receive *Bodhbh*, at *Loch Riach* (now *Loch Reagh*). Splendid indeed was the calvacade that attended *Bodhbh* on the occasion, says the story:—"Seven score chariots and seven score horsemen was their number. And of the same colour were all their steeds; they were speckled; they had silver bri-

²³² [original:—mōgg orbuioe fōir
go aoiḃ guailib. ḃnat go rētaib
oi orpnat imbe; alene gonaoinle
ḃaib de orpnat; oelc noir ar ab-
pūmoe, go fōppanao de lūc loḡ-
mapa ano. Dia gelgae aipḡroe,
acaf oipemcapaon rnapai moib de

cpedumae; coicpoit oip uar amuin;
clooib orpouirn go fētaioib aip-
geat, acaf go ciēib óir.—Egerton
MSS., 5280, Brit. Mus., commencing
f. 52.]

⁽²³³⁾ [See original, note, Lect. xxvii.,
postea, Vol. ii., p. 177.]

dles. There was no person among them who was not the son of a king and a queen. They all wore green cloaks with four crimson *Heo*, or pendants, to each cloak; and silver cloak-brooches (*Broth-Gha*) in all their cloaks; and they wore kilts with red interweavings, and borders or fringes of gold thread upon them, and pendants of white bronze thread upon their leggings or greaves (*Ochrath*), and shoes with clasps (*Indeoil*) of red bronze in them. Their helmets were ornamented with crystal and white bronze; each of them had a collar (*Niamh-Land*) of radiant gold around his neck, with a gem worth a newly calved cow set in it. Each wore a twisted ring (*Bouinde do At*) of gold around him worth thirty ounces (*ungas*) [of gold]. All had white-faced shields, with ornamentations of gold and of silver. They carried flesh-seeking spears, with ribs of gold and silver and red bronze in their sides; and with collars (or rings) of silver upon the necks of the spears. They had gold-hilted swords with the forms of serpents of gold and carbuncles set in them. They astonished the whole assembly by this display".⁽²³⁴⁾

The same tract contains similar descriptions of other cavalcades of a like kind, such as the following short one:

When the great *Tuatha Dé Danann* chief of *Cruachan* saw the magnificence of his southern friends' retinue, he called a secret meeting of his people, and asked them if they were able to appear in the assembly in costumes of equal splendour with those of their visitors? They all answered that they were not; upon which *Ochal*, their chief, said that they were dishonoured for ever, and that they should acknowledge their own poverty. Whilst the noble chief was thus giving vent to his mortification, they saw coming towards them from the north of Connacht a troop of horsemen,—namely, "Three score bridle steeds and three score chariots. All the steeds were black: one would think that it was the sea that had cast them up; they had bridle-bits of gold. The men wore black-gray cloaks, with crimson loops; a wheel-brooch (*Roth*) of gold at the breast of each man of

and in the description of another cavalcade in the same tract.

⁽²³⁴⁾ [original:—*uī. xx. Carrat acap uī. xx. marcat ba he allion. acap oenbat for a nechuib uile, .i. bpic uile; acap rheim aingui riu. nicon-bui ann det mac rug acap rugno. bpuic huanui impuib uile, acap cetpe heo corcpa for gad bpuic; mbrothgha arpat mambratuib huilib; acap lente connroerg inolaio, ocap cocortaprait oipnait impuib. Snaithi finorpuine ar a nochpuib; arpai con inoeoil do cpeumio impuib oan. Cennbair conimbenum vlgaine acap finorpuine for a cen-*

tuib; niamhlann oip imbragaro cech riu, gem riu laulgaro noig-echttar inoa riuine. Bouinde do at im cet per riu xxx.ao huinge. Sceith thulgeulo foruib uile, conn-imchevrouib oip ocap arccuro. [acap rleasgab coicpinneca conaprait oip acap aingro] ocap cpeumui ma tae-buib; ocap go munchip argaro mambratuib na fleg. Claroum oipouip conueluib naipac oip ocap charmogul fuip. For uapnairpuc inou-nuo uile corpi noeirpim minimpin.]

them. Kilts of perfect whiteness, with crimson stripes down their sides upon them. Black hair upon every man of them, and so sleek, that you would think it was a cow that licked them all. They carried shields with emblematic carvings, and sharp scolloped rims of *Findruine*, at their shoulders. Ivory set swords at their sides, inlaid with figures of bronze. A pointless spear in the hand of each man of them, with rivets of silver. Fifty coils (*Torrochta*) of burnished gold around each man. They had no sandals on their feet, nor head pieces (*Cennbair*) upon their heads, except a few of them. They did not come directly into the assembly, but set up a camp of their own; after which they came to the assembly—three score in chariots, and the other three score on horseback”.⁽²³⁵⁾

This party appears to have come in the same way as *Bodhbh* to the great meeting of the men of Connacht at *Loch Riach*; they were under the command of a man named *Fergna*, chief of that territory in Ulster which afterwards received the name of *Dal Riada*. At this time *Bodhbh Derg* had in his service a professional champion whose name was *Rind*; and it happened also that *Ochall* the Connacht chief had in his service at the same time, and in the same capacity, this champion's brother, whose name was *Falbhar*; but neither of the chiefs knew that their champions were brothers. In the course of the meeting *Bodhbh* challenged his friend *Ochall* to find him a man to match his champion *Rind* in single combat. *Ochall* immediately produced *Falbhar*, and thus the two brothers entered the circus, and unexpectedly met in deadly combat. The battle, however, soon became general; the Connacht men had the worst of it; but the two brothers survived to act other prominent parts in the wild mythological history of these remote times.

Among the romantic and highly-coloured descriptions into which personal ornaments of gold and silver enter, some of the richest will be found in the ancient tale of the Wanderings of *Maelduin's Canoe* (*Imramh Curaigh Maeilduin*). The incidents of this tale are assigned to a fixed date far within the period of

Some of the richest descriptions of gold and silver ornaments are to be found in the tale of the Wanderings of *Maelduin's Canoe*.

(235) [original:—1. τρι. xx εἰς πο α
πριανυῖς, ἀκατ. τρι. xxx. καρπατ. Εἰς
οὐβυ ρυθουῖς νίλε: ἰν ὠαπλαττ
ἱρ μυῖρ πορμασπορῦτ; βελῆσι οἱρ
ῖρρυ ηυῖς. Τῷ οὐβγλαρρο κολλυῖς
κορκαῖρ ἰμψυ; ποθ οἱρ πορ
βριμνῖς γὰρ ῖρ οἱβ. Λεῖντι λαι-
γεαλα, κοννερμαῖθ κορκαῖς ἰαρ-
μασ ταεβυῖς ἰμψυ. μῖρψυτ οἱρ οὐβ
ρῖρ γὰρ ρερ οἱβ, ἰμοαρ λαττ, ἱρ βο
πο λελυῖς κεχαιε. Σεεῖθ κο ρεθ-
λυῖς κοννοαλαε, ἀκατ κομῖνῖς

πινπορῦν ποαῖλτοῖς πορ α μινῖς.
Κοῖγα οετο λεο πο α κυνῖς, κο
ρῖςγῖς ἡμαε ποαῖς. Μοελ γὰρ
ἡλλανῖ γὰρ, ῖρ οἱβ, ζυρεμαννῖς
αῖρεετ. Κοεκα τορachte οἱρ πορ
λοῖρετῖ ἰμ γὰρ ναῖ. Ἰν βαταρ ἰαλλα-
ῖρεπαῖρ ἰμψυ, να κεννβαῖρ ἰμο
ζεκννῖρ, ἀτ ἡυαταῖ οἱβ. Ἰν οἱρ-
γῖς νετ ἡῖρῖν ὠαρεχετ, οορφοβερ-
ταταν ἰν οἱνατ; καοεῖρῖνλοτῖρ τρι
xx. οἱβ α καῖρρετῖ, οκαρ ἡννεοchu
τρι. xxx. ἱ ἡννοαρεχετ.]

our undoubted history—namely, about A.D. 700; and having in a former lecture⁽²³⁶⁾ given a full account of the history and nature of the piece, I shall not now go into it again. I proceed at once to the description of the lady in the Twelfth Island reached by the voyagers, when she comes out to them, after their three days of enchanted sleep.

“Upon the fourth day”, the story says, “the woman came forth to them, and splendidly did she come there. She wore a white robe and a twisted ring (*Budne*, or *Buinne*) of gold confining her hair. She had golden hair. She had two shoes of silver upon her crimson-white feet; a silver brooch, with chains of gold in her robe; and a striped smock of silk next her white skin”.⁽²³⁷⁾

This story, it is true, is a wild legend of magic; but the description is certainly that of a rich dress, such as the writer was accustomed to regard as beautiful among those worn by the ladies of the very early period in which this tale was written.

It will be perceived that among the personal ornaments of this lady there are two articles that do not often appear in such descriptions, namely, a silver brooch with chains of gold attached; and a spiral ring of gold to confine her hair. This ring was, in fact, used only when the long hair of the head was plaited, or rolled into one roll at the poll; and it was on this roll that the spiral ring was put, to keep it from unrolling, and for an ornament. There are a few ancient specimens of this ornament in plain gold, and some in bronze, preserved in the Museum of the Royal Irish Academy. But Dr. Petrie's collection contains a beautiful, if not unique one, in gold bronze. This beautiful ring is formed of a hollow or half cylindrical thin fillet of elastic bronze; tapering from a breadth of about three-quarters of an inch at one end, to an obtuse point at the other. It has been coiled up spirally from the broad end, so that the whole fits, circle within circle, in the one great circle at the broad end; or, if the spirals are not pressed home, it will form a regular cone, with all the external appearance of a solid ropelike body. When the hair was rolled up, and the ring put upon it and expanded, from the thick butt of the hair down to its small top, the whole ring, from its convex spiral surface, appeared like a golden rope closely twisted around the hair.⁽²³⁸⁾

Bronze
Budne for
the hair in
Dr. Petrie's
collection.

⁽²³⁶⁾ [The only reference to this tale in any previous lecture is to be found at p. 289 of the *Lectures on MS. Materials of Irish History*.]

⁽²³⁷⁾ [Original:—*írim* *deēnamuo* *lou* *íapum* *uolluio* *in* *banrcul* *an-* *uocum*, *acar* *ba* *haluim* *em* *tanaic* *ann*. *bpat* *geal* *impe*, *acar* *buinne*

oir *imm* *a* *moing*. *mong* *opou* *pup*.
Da *maelan* *airgic* *imma* *corra* *geal-*
concpai; *bnetnar* *arcaro* *conbrep-*
nib *oir* *inabrut*; *acar* *lene* *rieb*
nuroe *ritu* *fua* *gel* *cner*.—*Leabhar*
na h-Uidhre, fol. 26. b. bot. *et seq.*,
and Egerton MSS., 5280, Brit. Mus.]

⁽²³⁸⁾ [See fig. 56.]

XXVI.

It would be impossible for me, with any degree of consecutive arrangement, to press into one lecture all the references to those personal ornaments of gold, silver, bronze, and precious stones, which in the course of my readings I have brought together; and I shall therefore, for the present, content myself with a few only, and first translate the following extract from a very curious story in an ancient MS. written in a very ancient style of diction.

Ornaments
described in
the tale of
Tochmarc
Bec Fola.

Diarmait and *Blathmac*, the two sons of *Aedh Slaine*, were joint monarchs of Erin for eight years, until they were both carried off by the great mortality in the year of our Lord 664. Our legend tells us:—"That *Diarmait*, the son of *Aedh Slaine*, was king of *Temair* [or Tara], and had in pupilage and hostage-ship from the province of Leinster, *Crimhthann*, the son of *Aedh* [king of that country]—He [*Diarmait*] went one day to *Ath Truim* [Trim], in the territory of *Laéghaire*, and his pupil *Crimhthann* along with him, and attended by but one servant. They saw a woman coming over the ford [on the Boyne] from the western side, in a chariot. "She had on her [feet] two pointless shoes of white-bronze (*Findruine*), ornamented with two gems of precious stones; her kilt was interwoven with thread of gold; she wore a crimson robe, and a brooch of gold, fully chased and beset with many-coloured gems in that robe. She had a necklace of burnished gold around her neck; and a diadem of gold upon her head. She drove two black-gray steeds at her chariot with two golden bridles; and the yoke of the horses had trappings of silver".⁽²³⁹⁾ After some parley, *Diarmait* took her with him to *Temair*. She, however, soon cast her attention on his [*Diarmait's*] pupil, that is, upon *Crimhthann*, the son of *Aedh*. The youth consented to meet her at *Cluain da Chaileach* (near the place now called Baltinglass, in the county of Wicklow), at the third hour (or nine o'clock) on the Sunday following, in order to elope with her.

The story goes on to say, that:—"The lady, *Bec Fola*, lost her way in the wood of *Dubhthar* [near Baltinglass]; and that, seeing a fire, she went towards it, and there saw a young warrior cooking a pig. He had on a silk tunic of pure crimson, with circlets of gold and of silver; he had a helmet of gold and silver and crystal upon his head; he had meshes and gems of gold upon every lock of his hair, down to the blades of his

⁽²³⁹⁾ [original:—*Da'maelarra rin-
orruine impe, dá gem do lic lo-
mair eirtib; lene roberginolaic
oir impe; brat corera, dealg óir
lánecair co mbreáctrao ngem níl-
oatacáir rin bput. muncu díór for-*

*lorce im a bragaic; mino noir for
a cinn. Da each dubglara fon-
carrat dá nall óir fhu; cuingí
cotuagmílaib airtsoirib foraisb.*—
H. 2. 16. f. 765; H. 3. 18. f. 757.]

shoulders; he wore two balls of gold upon the two forks or divisions of his hair (in front), each the size of a man's fist. He had a gold-hilted sword at his girdle; and he had two sharp flesh-seeking spears between the leathers of his shield, with rings of white bronze upon them. He wore a many-coloured cloak. His two arms were covered with bracelets of gold and silver up to his elbows".⁽²⁴⁰⁾

The next example is equally curious. There is a story told in the "Book of Leinster" of a satirical poet of the province of Ulster, in the reign of king *Conchobar Mac Nessa*, whose name was *Aithirne Ailgisach*, or *Aithirne* "the covetous". Story of
Aithirne and
the brooch
of *Ard
Brestine*;

Aithirne took it into his head to make a visitation of the other provinces of Erin, for the purpose of raising contributions from the kings and chiefs, under the terror of his satirical tongue. Having arrived in South Leinster, he met the king and people of that country assembled to meet him at the hill of *Ard Brestine*, a place which still preserves its ancient name, situated near Ahade (*Ath Fadat*), about three miles south of Tullow, in the county of Carlow.

The Leinster men were prepared with rich presents for the poet to purchase off his good words; but the satirist would accept nothing but the most valuable jewel on the hill, though no one knew what or where that jewel was. Whilst the king and his people were at a loss what to do in this difficulty, "there was a young man careering a steed on the hill, and in one of the turns that he made close to the royal seat, the horse threw up a clod of earth from his hinder legs, and which clod fell in the lap of the king, *Fergus Fairge*, who immediately perceived in it a brooch (*Dealg*) of red gold weighing eighty *ungas* or ounces.

"What have I got in my lap, O *Aithirne*?" said the king to the poet. "Thou hast got a brooch (*dealg*) there", said *Aithirne*; and *Aithirne* then recited this verse:—

"A brooch that has been found in *Ard Brestine*,

From the hoofs of a steed it has been got;

Over it have been delivered many just judgments,

When in the cloak of *Maine*, son of *Durthacht*".

⁽²⁴⁰⁾ [original:—*Doirialla fop me- puſaó ann co tpaé d'arochi conta- tartaóar [contortaſtaſur, H. 3. 18. 756, bot.] com altai copo marbrat an milt acap luro ri hiepano fop techeo. ambaſiſin epuno confacai in tei fop lap na cailli. luro co cum in teneo. Confacai in oclach imon teni ocupgnam na muici inap ripecóai ime conglanópcaiſ acap co cipclaiſ óir acap apcait; cenn- bapp uioſ acap argut acap glainne* im a čenn; mocoil acap fichtiſi oir im cach n-uaiſ uia fult, comici clap a uá imoi; uá uball oir fop uoi gabal amongi, meo fearpoſonn ceactar nai. ačlariſeb opoiuſinn apa čip; acap a uá fleſ čoiſipinoi itip leactar a pceit, co cobpuro finopuine fopa. bput iloačach [leir, H. 3. 18. 757]. A uá laim lana uí failgib oir acap apcait co a uiuillinn.—H. 2. 16. col. 766.; H. 3. 18. 757.]

XXVI.

"This brooch", said he, "is what I should prefer, because it was my mother's brother that put it into the earth, when defeated in a battle along with the Ultonians, namely, the battle of *Ard Breistine*". The brooch was there given to him.⁽²⁴¹⁾

the finding of ornaments unconnected with human remains explained by this tale.

This curious, and probably true story, gives one satisfactory reason why ornaments of the precious metals, and of bronze, as well as arms and various other articles, have been, and still continue to be, turned up from the earth in places where no human remains are to be found. It would appear to have been the custom in ancient as well as in modern times, for retreating individuals or armies, to hide or destroy their most precious treasures, in order that they should not fall into the hands of their pursuers.

Mention of a large-sized brooch in the history of Queen Edain.

Another example of a very large sized brooch occurs at a very early period of history indeed. There is a fragment of a story preserved in *Leabhar na h-Uidhre* in the library of the Royal Irish Academy, relating to the birth and after history of a celebrated lady of ancient Erinn, whose name was *Edain*, and who became the wife of the monarch *Eochaidh Fedhleach*, one hundred years before the Incarnation. The lady *Edain* was the reputed daughter of an Ulster chieftain, whose name was *Etar*; and after her birth, the story says:—

"*Edain* was educated at *Inbiur Cichmuini* [in the east of Ulster], by her father *Etar*, and fifty maidens along with her, the daughters of neighbouring chiefs, and who were fed and clothed by *Etar* as the companions of his daughter. One day that all the maidens were bathing in the bay, they saw from the water a horseman riding towards them over the plain. He had under him a curveting, prancing, broad-rumped, curly maned, curly haired bay steed. He had on a long flowing green cloak, gathered around him, and a shirt interwoven with thread of red gold (under that). A brooch (*Eó*) of gold in his cloak [across] which reached his shoulders at either side. He had a shield of silver, with a rim of gold, at his back, and with trappings of silver and a boss of gold; and he had in his hand a sharp-pointed spear,

⁽²⁴¹⁾ [original:—*bui tra marcad ic aip imrim a eic ir cilasg uorcuicheo uocum na hairecta nolinger uatib. fect ano uin ocrouo inoeic uari colpta. Do cuipioar an teich fot mór da uibcoib [aitearcoib] nipo aipis uaine ipnoaiuuét comtar-la inucht inopig, .i. fepgura fairge [mac nuata nechc], conacca reó anoeis inagro inofóro uonleic ontalmain, ipnabatap cetpi pític unga uioepgór. Cio píl inucht-ra a aethairni? ol inpi. ata*

uolc ano, ol aicrim; ipanuarbert aicrim:

*Dealc píl inapo bneptim,
Do cuuib eic uorpmacht;
Tapir iucaó mór mbneé cept,
Imbpuet maini mac Dupeáct.*

Ipe inoeisrin ropál uamra, opath-air, .i. bpaéair macarra roopacaib ocar uo pat italam, iar marom air éata ropulltu, .i. cat mbneptim, ip anopin uopatao uó inoeis.
—Harleian MSS., 5280, Brit. Mus.; and H. 2. 18. f. 74. a. a. top.]

covered with rings of gold from its socket to its heel. He wore fair yellow hair, coming over his forehead, and his forehead was bound with a fillet of gold to keep his hair from disorder".⁽²⁴²⁾

XXVI.

This richly-dressed man was *Midir*, the great *Tuatha Dé Danann* chief of *Bri Leith* in the county of Longford, whose history we shall not follow farther at present, since our concern now is with his dress only. And even as to this, the only circumstance connected with it which we shall now direct attention to is the great size of his brooch of gold, and the fact of his wearing it across his breast, reaching from shoulder to shoulder. No brooch of this description has been yet discovered in Ireland. Here, then, is another curious fact illustrative of the way in which these ancient massive brooches were worn. We find, indeed, in a passage from the Brehon Laws, that men were legally bound to wear, or perhaps rather to curtail, their brooches, whether they wore them at their breasts or at their shoulders, in such a way as that they should not be dangerous to the persons around them; a very good proof that they were the large, long-spiked pins, of which specimens are found in the museum of the Royal Irish Academy. The following is the passage alluded to:—"Men are guiltless of pins"—[that is, it is safe for the men to wear their brooches]—"upon their shoulders or upon their breasts; provided they don't project too far beyond it; and if they should, the case is to be adjudged by the criminal law".⁽²⁴³⁾ Yet these large brooches, and other over large ornaments, continued to be worn. For, we are told in the story of the Navigation of *Maelduin's* ship, already quoted, that the wanderers came to an island, landed, and entered a great house, where—

Ancient law respecting the mode of wearing large brooches;

"They saw ranges (or ranks) upon the wall of the house all round from one door-post to the other: firstly, a range of brooches [*Bretnassa*] of gold and silver, stuck by their shanks into the wall; another range of great necklaces [*Muntorcs*], like the hoops of large tubs, made of gold and of silver;

large brooches mentioned in the tale of the "Wanderings of Maelduin's Canoe".

⁽²⁴²⁾ [original:—*álta iapom etain oc inbiur ciémuini la etar, ocar .l. ingen impe, uí ingenaib tureé, acur ba hepreom nora biátao ocar no neteo ar comatect etaini ain-gini do gner. la nanno doib an inge-nuib uilíb iynnoimbiur oca foépo-cuo, conacatar in marcad íran mag-cucu don duirciu. éé dono tuagmar forun popletan capmonaé capcar-icéé foaruiou. a púdabrat uaine hípiliuo imni, ocar lene foverg inliuo imbi. acar eo oir ina bput,*

*poaraigeo agualaino for cad let. Sciaé aingtoir, conimbiul oir imbi for a muin, rciaépaé argit ano, ocar tul noir fair; ocar flez coicquino copeetan oir impi oirpono co cpo inalaim. folc fimo-buioi fair co hetun, púite oir for a etun conna teilgeo a folc foagrio.—**Leabhar na h-Uidhre*, folio 81, col. 1.]

⁽²⁴³⁾ [The MS. containing this passage not being available to me, I cannot give the original.]

xxvi. and a third range of great swords, with hilts of gold and silver".⁽²⁴⁴⁾

Now, it matters little to our present purpose, that this is an imaginative and exaggerated description. Our business is with the writer's evident acquaintance with the general existence and use of these precious ornaments in his own country; a fact sufficiently clear from the accuracy of his description.

Thistle-headed brooches.

Among the brooches in the collection of the Royal Irish Academy are some with round knobs, a little below the head, and deeply carved diagonally, so as to give the knob, with its flat-topped head, the exact appearance of a thistle head. I am not aware that our Scottish kindred have as yet put forth any claims to the exclusive right to this ancient type of their modern national emblem. Neither am I aware that they have as yet discovered any specimens of this brooch in their own country, or that there is any particular reference to it, or to any other type, in their ancient writings. The only reference I have met, with regard to Scottish brooches, is found in a very ancient story in my possession, which relates the adventures of *Cano*, the son of *Gartnan*, and grand-nephew to *Aedh Mac Gartnan*, king of Scotland, a contemporary of St. *Colum Cille*.

Reference to Scottish brooches in the story of *Cano* son of *Gartnan*.

This young prince, *Cano*, was compelled to fly from Scotland into Ireland, to avoid the jealousy of his grand-uncle, who had already slain his father, and killed or dispersed all his people. This was about the year 620. After the death of his father, the young prince took counsel with his people, as the story tells us, in these words:—"Well, now", said *Cano*, "it is better that we avoid this man, who has killed my father. We are not nearer to him than the man he has killed". "Where shall we go to?" said his people. "We will go into the land of Erin", said he, "to a friend of ours". He caused canoes to be made. They went to the sea shore. This was the order in which they went down to the sea: fifty warriors; a crimson five-folding cloak upon each man, two flesh-seeking spears in his hand, a shield, with a rim of gold at his back, a gold-hilted sword at his girdle, his gold-yellow hair falling down at his back. This too was the order in which their fifty wives accompanied them: each wore a green cloak, with borders of silver, a smock interwoven with thread of red gold, brooches (*Deilgi*) of gold, with full carvings, bespangled with gems of many colours, necklaces (*Muineí*) of

⁽²⁴⁴⁾ [original:—Conaccatáiríarín tópa rreá irínípaigis intuíge immácuairt óntuipaino sia paili: rreé ant éetamur si bneapais óir acap aris acap acora irínípaigis; acap rreé so muntopais óir

azap aris, map éirclú tubda ce-
dae; in tper rreé oclaisibis móp-
ais conimtopais óir azap aris.
—*Leabhar na h-Uidhre*, fol. 26, col. 1.
See also Harleian MSS., Tract 1. 5280,
Brit. Mus.]

highly burnished gold, a diadem (*Mind*) of gold upon the head of each. The fifty servants that attended them wore tunics of yellow silk. A chess board (*Fithchell*) upon the back of each servant, with men of gold and silver. A bronze *Timpan* (or harp) in the left hand of each servant; and two grayhounds, in a silver chain, in his right hand.⁽²⁴⁵⁾

Such then, is the very remarkable description of the noble Scottish exile and his retinue, on their visit to the monarch of Erin, *Diarmait*, the son of *Aedh Slaine*, who received them hospitably, and rejected all the offers and solicitations of the King of Scotland, to betray them into his hands. I may remark further, in reference to these carved, or thistle-headed brooches, that not one of them has been yet discovered, with any kind of emblazonment or gems or composition; while several of the other types are found richly set with stones.

Again; in the ancient tale of the *Bruighean Daderga*, or *Dadery's* court, we have the monarch *Conaire Mór's* own reasons for seeking the hospitality of *Dadery's* mansion, when forced to fly from Tara, to avoid the plunderers and rebels who made a sudden irruption into the district. This is the monarch's claim on *Dadery*, and in his own words:—" *Dadery* of Leinster", said *Conaire*, "came to solicit gifts from me; and he did not come to find a refusal. I bestowed upon him an hundred high class cows; an hundred fat hogs; an hundred crimson-mixed glossy cloaks; an hundred blue-coloured death-giving swords; ten carved brooches (*Deilci*) of gold; ten keeves, fine noble vessels; ten slaves; ten ewes; three times nine white hounds in their silver chains; with an hundred gifted steeds, as fleet as roebucks".⁽²⁴⁶⁾

We have another reference to the carved brooch, such as the

⁽²⁴⁵⁾ [original:—*maic tpa or Cano, 17 fearr dun imgabail ino fipre, no marb ar naéair. In paicru ar cair-
dear do inar in fear no marb. Cia
leat pegma? ar a muinter. Reg-
maic itir neirno co m-bratar dun.
Do gntear cupac lair. Lotar vo-
cum tpaéa. 17 amlar do wecha-
dar vochum mapra, .i. coeca laec;
brat corpa coic diabalta in cad
nai, da fleg coicruir ina laim,
rciat co m-bualig oir fair, clorob
oiruiri forá éir, a mong orbuioe
dara air. Ar amlar do deaédar
in coeca ban: brat huaine co cor-
éaraib argar, lene co n-deig ino-
leao oir, veig oir lanecair co
m-bracétpad n-gem mibadac,
muirci oíor forloircti, mino oir
fora éino cadai. In coeca n-gilla
inara do fita buioi impu co n-ai-*

*guo. fithcell for mun caé gilla,
co fearaib oir acar airguo. Timpan
cpeoa in laim éli in gilla; da mil-
éoin ar flabpa airguo ina laim deir.
—H. 2. 16. col. 789, mid.]*

⁽²⁴⁶⁾ [original:—*Da derga oílaguib,
ol Conaire, pánic éucumra em ol
Conaire do éungio arceoa, acar ní
éuroéio coneia. Ránuirpa imcet
mbó boéána; pann im cet muc
muccglarra; pann imcet mbrat cu-
nagarclit etuó; pann imcet ngair-
ceó ngorm daéa ngubae; pann im-
veic nbeilci deirca oíorua; pan im
veic noabéa de oléa veic vonnae;
pannim .x. mogu; pannim x meile;
pannim im tpu .ix. con nengel inna
flabpaóair airguoib; pann im c.
neé mbuaoa, hipeogangaib oir nég.
—*Leabhar na h-Uidhre*, f. 59, col. 1
and 2.]*

Carved
brooches
mentioned
in the tale
of the
*Bruighean
Da Derga*.

XXVI.

Reference of
carved
in Book of
Munster.

Scottish ladies are represented above as having worn. This reference is found in the ancient Book of Munster, where we are told that after the unfair death of *Eoghan Mór*, king of Munster, at the hands of the friends of *Conn* of "the Hundred Battles", in the battle of *Magh Leana*, in the King's county, fought A.D. 180, we are told that after this occurrence, *Mac Niadh*, the son of *Eoghan*, the deceased king, threatened *Conn* with a new war unless he was paid the usual *eric*, or composition, for the death of his father. To this condition, we are told, king *Conn* was advised to assent; and therefore there were paid to *Mac Niadh* two hundred riding steeds, and two hundred chariots, and *Conn*'s own ring of gold, and his precious carved pin or brooch, and his sword and shield; with two hundred ships, two hundred spears, two hundred swords, two hundred hounds, two hundred slaves, and *Sadhbh Conn*'s daughter to wife.

Another
reference to
a carved
brooch in a
poem
ascribed to
Oisín.

I shall only give one more reference to this carved brooch, which, however, does not in this instance appear under the name *Dealg*, but under that of *Eó*. This reference occurs in an ancient poem; ascribed to *Oisín*, the celebrated son of *Find Mac Cumhaill*.

It appears that a dispute arose in the presence of *Find Mac Cumhaill* among some of his warriors as to their respective proficiency in chess-playing. The sons of *Cruimchenn* boasted that they would beat the celebrated *Diarmait O'Duibhne* and his comrade at this old game. *Find*, however, made peace between the disputants, and *Oisín* says:—⁽²⁴⁷⁾

"Hé, *Diarmait* of the brown hair, then challenged them,
The sons of *Cruimchenn* of the martial deeds,
Two *Fails* of gold from each of them
To stake upon the one game.

"It was not long after getting rid of our anger,
Till we saw coming towards us over the plain
A large, beautiful, admirable young champion,
Stern, manly, and truly brave.

"A silver sandal on his left foot,
With shining precious stones beset;
A golden sandal on his right foot:
Though strange, it was no ungraceful arrangement.

⁽²⁴⁷⁾ [original:—
Ror gheannaó iao Diarmao Donn,
mac Cruiméinn conn iolap
nglonn,
im dá fáil óir ceétaróe
so éabairt anaon cluicé.
* * * * *

Σαιρο θυμν ιαργυρ σαρ βρειγς,
σο βραιμντο εϋγαιν ραν λειγς
δελαιε μόν, άλαινν, αμπα,
ρορραιγς, ρεαμυόα, ριορβάλμα.
απρ αραιετ ιμα κοιρ ελι,
σο λιγαιβ λογμαρα λι;
απρ ομυποα ιμα κοιρ ποειρ:

"A cloak over his breast the champion bore,
 And a kilt of fine soft satin;
 A brooch (*Eó*) well carved of brown gold,
 In the splendid cloak of graceful points.
 "A helmet of yellow gold upon his head,
 With carved lions, at full spring;
 A green shield at his back was seen,
 With art of maiden hands displayed".

I have quoted more from this poem than was strictly necessary for my immediate object; but the whole passage is so curious, and at the same time illustrative of the subject of dress and ornament, that I could not well omit any of it. I shall return further on to the first stanza when discussing the subject of *Fails*.

But the splendid pins of ancient times were not always of the precious metals. Besides the brooches of gold and silver to which we have so many ancient references, we have in the *Táin Bo Chuailgne*, instances of brooches of *Umha*, or ordinary bronze, and of *Findruine*, about which we are at a loss to know whether it was a distinct metallic alloy, a kind of white bronze, or gold, or silver, or some special style of carving and ornamentation of white metal.

Brooches of
 bronze and
Findruine.

Before passing away from the subject of these old brooches, however, I think I may be justified in giving some reason to think that the use of chased gold pins came down to a comparatively late period. From a poem, written about the year 1190, by *Gillabrighdé Mac Conmidhé*, a distinguished poet of the province of Ulster, for Dermot O'Brien, chief of the Dalcassian race of Munster, and of which I possess, I believe, an unique copy, we discover that the manufacture of costly brooches and such articles had not then gone out of use. The poet complains of some hardships the lay literary orders of Ireland were labouring under at the time, and calls on the great Dalcassian chief to take the lead in redressing and correcting them. He dwells in glowing terms on the beauties and importance of general literature, but more particularly on poetry, which was his own profession. He compares the effect of his art on the words of a language, to the impress of the artist's hand on the raw material of gold; and in illustration of the latter idea, he writes the following stanza:

Chased gold
 pins used
 down to the
 beginning of
 thirteenth
 century.

noḋar be an tinnell ainneir.
 bpat or abruinne gon láeḋ,
 ir léineo domín fpoill máoḋ;
 eó iar na eaccor o'or donn,
 to bí irin mbpat mbláit mbeann-
 corp.
 Caḋbar orburce ima ceann

go nealtair leoman lannoeall;
 rciáit uaine ora óruim gan áet,
 go nḡer ingine macóáet.
 —MSS. Royal Irish Academy, No.
 23
 L 22 (H. & S. collection), p. 441, bot.,
 and 142, stanza 4.]

XXVI.

"The gold brooch (*Dealg*), though it gets the praise,
When the artist makes it lustrous by his art,
It is to the artist the praise is really due,
Who thus has beautified the brooch"⁽²⁴⁸⁾

Although I have not exhausted my list of pins under various names, I must through want of space pass for the present to the consideration of some other personal ornaments of the people of ancient Erin. And as the ornaments nearest to the pins in order and frequency of allusion are perhaps rings, I shall proceed to describe them next.

Of the different kinds of rings.

Of rings there was a great variety, under the various names *Fail*, *Fainne* or *Faidne*, *Fiam*, *Ornasc*, *Dornasc*, *Orduise*, *Budne* or *Buinne*, *Fornasc*, *Nasc*, *Idh*, etc. The *Fail*, I believe, was an open ring, or bracelet, for the wrist, arm, or ankle. *Fainne* continues to be the ordinary name to this day for a closed finger ring. The *Fiam* was a chain which went round the neck. The *Ornasc* was also a finger-ring. The *Dornasc* was a bracelet for the wrist. The *Orduise* were rings for the thumbs. The *Budne* was a twisted or corded ring, bracelet, or circle, formed out of one twisted bar or several strands of gold or silver. The *Nasc* was a fillet-ring, or garter, and when compounded with the word *Niadh*, a champion, it signified something like a knight of the garter, exactly as these words are understood at this day; because the *Nasc-Niadh* was in fact worn on the leg; but the wearer was obliged to establish his title to it on the field of battle, sword in hand. In those remote, and, if you will, rude times, the fawning on prime ministers seems to have been but a poor way of obtaining decorations and dignities.

Of the *Fornasc* I cannot well form an idea. The name occurs in the enumeration of the trinkets of king *Ailill* and queen *Medbh* in the opening of the *Túin Bo Chuailgne*, along with the *Fainne*, the *Fail*, and the *Orduise*; and as the word is compounded of the intensitive or super-adjective prefix *for*, and the noun *Nasc*, it very probably was the general name for those splendid gold bracelets, or armlets, which terminate at the extremities in cups of various degrees of depth and regularity of shape.

The *Fainne* used to confine the hair.

Of the *Fainne*, or ordinary finger-ring, we find a reference which shows that the article which bore that name was used for other personal purposes. Thus, in the Courtship of *Maine*, the Connacht prince, and *Ferb*, the daughter of *Gerg*, preserved in the "Book of Leinster", we are told of *Maine* and his attendants, that:—

(248) [original.—
an dealg oir croh e móltaim,
níamhar ceapto tpechru móchraibh,

ar don éapto ar mó ar móltaoh,
an dealg do óachughath.—
O'C. MSS., L. of Saints, vol. ii., p. 283.]

"They all had green shields; and if they owed a dish of gold, or silver, or bronze, one rivet from the spear of each man would pay it; and all with their hair confined by *Fainnes*, or rings of gold".⁽²⁴⁹⁾

XXVI.

I have already shown in a quotation from the *Navigation of Maelduin's Ship*, and elsewhere, that the hair was sometimes confined by a spiral ring of gold or other metal. This custom came down to a very late period, as we find from a poem of *Eochaidh O'Beoghusa*, poet to Mac Guire of Fermanagh about the year 1630. The subject of this poem, which consists of forty-one stanzas, is a lament on the flagging energies of the Irish in opposing the English oppressor and wrong-doer. In comparing the then living generation with those which had gone before, he bursts into the following passionate strain in the tenth stanza:—

Hair rings used in the seventeenth century.

"No youth is now seen in the gage of combat,
Nor a warrior's armour close by his bed,
Nor a sword sucking the palm of the hand,
Nor does the frost bind the ring of the hair".⁽²⁵⁰⁾

Of the *Fail*, which appears to me to have been an open bracelet, I have already, from the *Courtship of Bec Fola*, given a most important instance of their being worn on the arms all up from the wrist to the shoulder; and the same is told of *Nuada's* wife, a Leinster lady, that she had her arms covered with *Fails* of gold, for the purpose of bestowing them on the poets and other professors of arts who visited her court. That this species of munificence was not of a limited character, many instances could be adduced; but, as the case requires but little if any illustration, a little incident from the ancient tract of the "Dialogue of the Ancient Men", in the "Book of Lismore, will be sufficient as an example.

Fails worn up the whole arm, for the purpose of bestowing them upon poets, etc.;

"*Cailte*, the faithful lieutenant of *Find Mac Cumhaill*, being travelling through the country of Connacht on a certain day, met a certain chieftain's wife, attended by ten fair ladies. After some conversation as to whence *Cailte* had come and whither he was going, the lady, perceiving that he had a musician with him, asked:—'Who is this musician in thy company, O *Cailte*?' said the lady. '*Cas Corach*, the son of *Caincinde*, the best musician of all the *Tuatha Dé Danann*', said *Cailte*, 'and even the best musician in Erin or *Alba*' [that is, Scotland]. 'His countenance is good', said the lady, 'if his performance is equally good'

example of this from Book of Lismore.

⁽²⁴⁹⁾ [I have not been able to find this passage.]

⁽²⁵⁰⁾ [original:—

ní faigtear gille ag geall treasa,
na treallain laoié lánin pe cuilt,
na collec ag vóel veapmann láimic,

ní ceanglann peáoró fáinne fuilc.
—MSS. R.I.A. No. 23 F.16 (O'Gara MS.)
p. 66, stanza 10.]

XXVI.

'On our word', said *Cailte*, 'though good his countenance, his music is better'. 'Take thy *Timpan*, O young man', said she. He did take it, and played, and freely performed for her. The lady then gave him the two *Fails* that were upon her arms".⁽²⁵¹⁾

It would appear from the first stanza of the poem attributed to *Oisín*, which I quoted above,⁽²⁵²⁾ that these *Fails* or armlets were sometimes pledged as stakes at the chess board.

Of the
bracelet
called a
Budne.

From the bracelet called the *Fail*, let us now pass to the ring, or bracelet, which was called *Budne*, or *Buinne*. The word literally means a wave of the sea, or, in domestic art, the wave or strong welt of rods which basket-makers weave like a rope in their work, to give it strength and firmness. In the metallic arts, this kind of work was produced by two different modes. The first was by twisting a round, square, or flat bar of metal, so as to give it a spiral or screw form. This is the ordinary mode still. The second mode was, by taking a solid square bar or prism of metal, and cutting out of it with a chisel along the lines of the longitudinal edges, at the four sides, all the solid metal, to within a thread or line of the centre, and leaving standing, along the edges, a thin leaf of the metal; so that when the whole is cleared out, what was a solid bar before, now consists of a mere skeleton, formed of four thin leaves standing out at right angles from a central axis, and proceeding, as it were, along its line, from the two solid ends, which were not at all hollowed out. Two specimens of *Budnes*, or ropes of gold, manufactured after the latter mode, have been found together at Tara, one smaller and more delicate than the other; the smaller one was perhaps intended for a woman. I shall have more to say on these two ornaments in the next lecture.

⁽²⁵¹⁾ original:—Cpet in tairpíroec
ut atfarpna a Chailte? ar an ingen.
Cap Copac mac Caimcinoi aipíroec
T. O. O. uilí ar Cailte, agar in tairpí-
roec íf fepir a neipunn agar a ná-
bain. Ar maic a óealb, ar an ingen,
mapa maic a aipíroeo. Oar ar
m-bpíterí aín, ar Cailte, gró maic a

óealb, íf fepir a aipíroec. Zeib
oo éimpan a ocraig, arri. Agar po-
gab agar poboi íca fepnao, agar íca
paepífeim. Tuc íarum an ingen
inua fálaó boi imma laíhuib óo.—
Book of Lismore (O'Curry's copy,
R.I.A.), f. 239. a. col. 1.]

⁽²⁵²⁾ *Ante*, vol. ii. p. 166.

LECTURE XXVII.

[Delivered 19th July, 1860.]

(VIII.) DRESS AND ORNAMENTS (continued). Anonymous notice of Irish Torques; description of two found at Tara; accounts of Torques found in England; no account of Torques in the works of older Irish antiquaries; those found at Tara bought in 1813 by Alderman West of Dublin; the author does not agree with the anonymous writer as to the mode of production of the Tara Torques. Uses of the Tara Torques; reference to such a ring of gold for the waist in an ancient preface to the *Táin Bo Chualgne*; another reference to such a ring in an account of a dispute about the manner of death of *Fothadh Airgtech* between king *Mongan* and the poet *Dallan Forgaill* from the *Leabhar na h-Uidhre*; *Cailte's* account of his mode of burial; a hoop or waist-torque among the ornaments placed on *Fothadh's* stone coffin. Story of *Cormac Mac Airt* and *Lugaidh Laga* showing one of the uses of rings worn on the hands. Ornaments for the neck; the *Muinche*; first used in the time of *Muineamhon* (circa B.C. 1300); mentioned in a poem of *Ferceirne* on *Curoi Mac Daire*; also in account of the Battle of *Magh Leana*. The *Niamh Land* or flat crescent of gold worn on the head, as well as on the neck. The Neck-Torque of *Cormac Mac Airt*. Descriptions of the dress and ornaments of *Bec Fola*. The *Muinche* mentioned in the tale of the "Wanderings of *Maelduin's* Canoe", and in the story of *Cano*. *Muinche* and *Land* used also for the neck ornaments of animals and spears. Use of the term *Muintorcs*. Of the *Mael-Land* mentioned in the *Táin Bo Fraich*. The ferrule of a spear called a *Muinche* in the account of the Battle of *Magh Leamtu*; discovery of such a ring in Kerry; the term also used for the collars of grayhounds, chiefly in Fenian tales. Mention of the *Torc* in its simple form in the Book of Leinster. Of the *Land* or lunette; it formed part of the legal contents of a lady's workbag, and of the inheritance of daughters. The *Land* was worn on the head as well as on the neck, as shown by the descriptions of *Conaire Mór's* head charioteer and apprentice charioteers; and also of his poets.

I SHOULD not have ventured to offer so unartistic, and indeed so very dry, a description of the very beautiful ornaments to which I alluded at the end of the last lecture, while I might have availed myself of a very learned and artistic description already published, but that I differ in opinion with the writer of that description, whoever he may be, as to the manner of manufacture and mode of wearing them. The description or account of these ornaments of which I have just spoken appeared anonymously in "Saunders's News-letter" of the 31st of December, 1830; and as it contains all that is known of the history of these articles, and the thoughts and observations of a scholar, I shall quote from it as much as appears pertinent to my present purpose. The article in question is headed "Antiquities: The Irish Torques". After which it proceeds:

Anonymous
notice of
Irish
Torques;

XXVII.

description
of two found
at Tara;

“Two specimens of this ancient, and now extremely rare ornament, were discovered about eighteen years ago, in some reclaimed ground, at Tarah, in the county Meath. They are wreathed bars of pure gold, nearly five feet in length, bent into a circular form, flexible, but returning with elasticity into their natural curved shape; each bar consists of four flat bands, most accurately united along one of their edges, and then closely and spirally twisted throughout the whole length. The extremities end in smooth solid truncated cones, suddenly reflected backwards so as to form two hooks, which can be brought naturally to clasp in one another. Perpendicularly from the base of one of these cones proceeds a gold wire, a quarter of an inch thick and eight inches long, terminating also in a solid conical hook. This last appendage is deficient in every other torque that we have seen or read of, and adds considerable difficulty to what already existed in explaining the use of these expensive and singularly wrought ornaments. The weight of the larger is about twenty-five ounces; of the lesser, fifteen ounces.

accounts of
Torques
found in
England;

“Three particulars contribute to render these ornaments objects of great interest to the antiquarian—their invariably wreathed or twisted form; the perfect purity of the gold they are composed of; and, lastly, there being no other ornament in the use of which so many nations have conspired. The Egyptians, Persians, Greeks, Romans, and almost every people of ancient Europe, have adorned themselves with them in the early periods of their history. . . . Of English writers Lhuyd is the first who published an account of the torques. The one he describes was found A.D. 1692, at Harlech, Merioneth; its weight, eighty ounces; length, nearly four feet. Another is described by Woodward, in his ‘Collection of Curiosities’, published in 1728. In 1787, a torque weighing thirteen ounces was discovered by a labourer at Ware. Fearing that it might be claimed by the lord of the manor, he sold it to a Jew, who melted it; a drawing, however, had been previously taken, and appeared in the ‘Gentleman’s Magazine’ for September, 1800.

no account
of Torques in
the works of
older Irish
antiquaries;

“It strikes us as not a little singular that this splendid proof of the ancient wealth and adornment of our island should hitherto have escaped the observation of every Irish antiquarian. No trace whatever can be discovered in the writings of Keating, Ware, Pocock, or Ledwich, which manifests the least acquaintance with it. It has even eluded the research of the patriotic Vallancey.

“The specimens which have given rise to this article”, con-

tinues the writer, "were purchased in the year 1813 by the late Alderman West, and have since remained at his establishment in Skinner Row, open to the inspection of the curious. They are evidently the production of the most remote antiquity, and, with the exception of two others, much smaller in dimensions and inferior in design, are the only relics from the existence of which we can lay claim to an ornament so much prized by the civilized portion of the ancient world. On no other occasion have two torques been discovered together. The regal solidity of the one is contrasted with the feminine lightness of the other; and, if we are allowed to annex any importance to the site where they were found, we consider it rather surprising that monuments such as these should have so long remained unnoticed by the learned.

"We are induced to offer the foregoing remarks in hopes that the attention of the curious will be directed to the acquisition of these invaluable ornaments, which will be offered for sale, this day, by the executors of the late Mr. West".

With the deepest respect and gratitude to the, to me unknown, writer of this learned and candid article, I feel that I must differ from his assumption and conclusions as to the mode of manufacturing these two particular ornaments, and their object and use. I do not believe—indeed they bear ample evidence to the contrary—that they were produced by twisting a wreathed bar of gold. Neither do I believe that these capacious circlets were ever intended to be worn as torques at the neck, although there is good reason to believe that ornaments of a similar form, but of much narrower compass, were so worn. In support of my first opinion I have only to direct an examination of the article itself, to convince any one, in my mind, that it was chiselled out of a solid bar of gold. In support of my second opinion, as to the object and use of ornaments of this size and type, I trust I shall be able in a few words to show, that they were not ornaments for the neck, as well as what they really were. I believe that they were girdles, or circlets, to go round the body; and it is singular that Gibbon, in his edition of Camden's 'Britannia', comes to the same conclusion, but with some modification; he thought they were belts from which the ancients suspended their quivers of arrows. There appears to me no better way of disposing of this curious and long standing question, than by bringing forward one or two examples from our ancient writings, in which various kinds of personal ornaments are enumerated, and by contrast and external knowledge, to define the use and place of each, and see if among them there

XXVII.
those found
at Tara
bought in
1813 by
Alderman
West.

Author does
not agree
with anony-
mous writer
as to the
mode of pro-
duction and
use of the
Tara
Torques;

Uses of the
Tara
Torques;

XXVII.

shall not be found an appropriate description, name, and place, for these very articles.

reference to
such a ring
of gold for
the waist in
an ancient
preface to
*Táin Bo
Chuatigne*.

It may be remembered that at the opening of the last lecture, ⁽²⁵³⁾ I translated from an ancient Gaedhelic MS., a gorgeous description of the cavalcade which attended upon *Bobhdh Dearg*, the great *Tuatha Dé Danann* chief of *Magh Femhen*, in Tipperary, when he went on a visit to his friend *Ochall Oichne*, at the hill of *Cruachan* in Connacht. Upon that occasion we are told that each man of the seven score charioteers and seven score horsemen of the retinue, wore, among other ornaments, a helmet, or cap (*Cend-Barr*), beset with crystal and *Findruine* upon his head; and a radiant blade (*Niamh-Land*) of gold around his neck, with a gem worth a new milch cow set in its centre (*Fir-sine*); and a wavy ring (*Bouinde do At* or *Bunne do At*) around each man, worth thirty ounces or *ungas* of gold.

Here we have the three most costly articles of personal ornamentation, set out with so much precision as to leave no difficulty whatever about their identification. There is, first, the *Cend-Barr*, or cap, or whatever its form may have been, upon the head, ornamented with crystal stones and *Findruine*. There is, in the second place, the *Niamh-Land*, or radiant crescent, of gold, with a gem worth a new milch cow, around the neck. This was a torque or gorget of the level fashion, and from its name, which is not an uncommon one, it could not possibly have been a spiral or twisted article. Next comes the *Bunne* or *Bouinde do At*, that is, the wavy or twisted ring, which we are told each man wore around him; and from its size, estimated by its value or weight of thirty ounces, it requires no argument to prove that it could only have been worn where we are told, around the body.

Another reference to
such a ring
from the
*Leabhar na
h-Uidhre*;

I shall only give one other reference to the wavy ring, or *Bunne do At*, where it is placed in such a contrast as, like the last case, to leave no room to doubt its use and destination. In an ancient story preserved in *Leabhar na h-Uidhre* in the library of the Royal Irish Academy, we are told, that at a certain time a dispute in historical questions arose between *Mongan*, king of Ulster, who died in the year 620, and *Dallan Forgaill*, so well known as the writer of the celebrated elegy on the death of Saint Colum Cille. The king *Mongan* one day asked the poet, where and what was the manner of the death of *Fothadh Airgtech* [one of the three *Fothadh* brothers, who reigned conjointly over Erin for one year, between the years of our Lord 284 and 285]; the poet answered that *Fothadh Airgtech* had been slain in the *Dubthir* of Leinster [now Duffern

dispute
about the
manner of
death of
*Fothadh
Airgtech*
between
*Dallan For-
gaill* and
king *Mon-
gan*;

⁽²⁵³⁾ See Lect. xxvi., ante, vol. ii., p. 156.

in the county of Wexford]. The king *Mongan* said that this was not true, whereupon the poet said that he would satirize him for presuming to doubt his veracity, and not only that, but that he would satirize his father, and mother, and grandfather, who were a long time dead; that he would satirize the waters of the country, so that no fish could live or be caught in them; the trees, so that no fruit should be borne by them; and the plains, so that they should for ever remain barren of any produce. The king then agreed to pay to the poet whatever he should demand as far as three times seven cumhals, or sixty-three cows, if in three days' time he should not be able to prove that the poet's account of the death of *Fothadh Airgteach* was not true. This offer was accepted by the poet, out of respect to *Breothigirn*, the king's beautiful and bountiful wife.

At the end of three days of great anxiety to the king and queen, a strange warrior appeared at their court with the headless handle of a spear in his hand. He made his way into the palace, took his seat near the king, and asked what they were concerned about. "A wager I have made", said *Mongan*, "with yonder poet about the place of death of *Fothadh Airgteach*; he said it happened in *Dubthir* of Leinster: I said it was false".⁽²⁵⁴⁾ The warrior said it was false on the part of the poet. You will be sorry, said *Dallan Forgaill* [the poet], to have contradicted me. I shall not, said the warrior, I shall prove it. "We were along with *Find Mac Cumhail*", said the warrior, "on our return from *Alba* [now Scotland], when we met with *Fothadh Airgteach* here at *Ollarbha* [near Larne in the county Antrim]. We fought a battle there. I threw a spear at him", said he, "which passed through him and entered the ground on the other side of him; and it left its iron blade in the ground there. This", said he, "is the handle which was in that spear. The bald rock from which I threw that cast will be found there; and the blade of the spear will be found in the ground; and the tomb of *Fothadh Airgteach* [will

XXVII.

Caille's account of Fothadh's death and burial;

⁽²⁵⁴⁾ [original:—*Imcomarcas Mongan a filio laa nanao, cia haeseo foet-
aro ainsicis; arbert forsgoll goite
im Dubthair laigen. Arbert Mongan
ba go; arbert in fili noo nairreo
aro aitsiuo, acur no aeppao a atair,
acur a matair, acur a penatair, acur
oo cechnuo foranurciu conna gebta
iarc ina inberaib, oo cechnuo for
a feoab cona tibrutair topaao,
pora maige comtir ambpici daibdi
cacaelainoe. Do fappao Mongan
areir oo oiretaib cotici reet cu-
mala, no daireet cumal, no tri*

*reet cumal:— . . .
Trat mbatar ano aopogapap rep
oun pat an oep, abpuc hifunc-
pul imi, acur oiceltur inna laim
naobuerbec. Toling furra cran-
rim capna teopa rata camboi for
lap lip; oiruoiu comboi for lap
ino pig taige; oiruoiu comboi etep
Mongan acur fraigro for rano-
aopac. In fili in iartair in taige
fri pig aniar. Sehair incert irin
cis. feao innoelais duadmic. Cro
vatar puno olpuoiu, po gell rom ol
Mongan, acur in fili ucet im airoo*

xxvii.

be found] near it, a little on the east. There is a stone coffin around him there in the ground. His two *Fails* [or bracelets] of silver, and his *Bunne do At*, and his neck-torque [*Muintorc*] of silver, are laid upon his coffin; and there is a rock standing at his tomb; and there is an *Ogham* inscription in the end which is in the ground of the rock; and what is written in it is: ‘*Eochaidh* [or *Fothadh*] *Airgteach* is here, who was killed by *Cailte* in battle, on the side of *Find*’. Our warriors buried him as I have described”, continues the young man, “and his funeral obsequies were performed [by us]”.

It remains only to be told, that the warrior who had so timely come to the relief and rescue of king *Mongan* was no other than the spirit of the celebrated *Cailte*, the cousin and special favourite of *Find Mac Cumhaill*. This *Mongan* was the most learned and wise layman of his time: so remarkable were his knowledge and wisdom that people believed him to be *Find Mac Cumhaill* himself; and this belief or fact is asserted in the present legend. It is not, however, with *Mongan* personally that I am at present concerned, but with the important facts, for such I take them to be, connected with the tomb of the monarch *Fothadh Airgteach*. Of some of these facts I hope to make important use in my future lectures, if I be spared, and to the others I shall now refer with as much brevity as possible.

Indeed I have but to call attention back to the articles which are stated in this curious legend to have been deposited upon the stone coffin of king *Fothadh Airgteach*. These were his two *Fails*, or armlets of silver; his two *Bunnes do At*, or twisted hoops, but whether of silver or gold is not stated, and his *Muintorc*, or neck-torque of silver. Here, as in the former case—and in the absence of the diadem which is not mentioned—we find the three most important articles of ornament grouped in such a way as to leave no doubt in my mind of the use of each.

fočaro airgeis; arpubairt rom irin
Dubéor lagen: arpubairt ir gú.
arbert in tócláe ba gú donno filio.
bio aie lig ol fongoll cille oa
summaitegeo. in baaron ol in
tócláe, pponpriet. bāmáruu lat-
ra lapin ol in tócláe; adautt ol
Mongan nimaierin bāmáruu lapino
tra olpe ouloomur oialbae. im-
marnacmár fpu fočuo naigteed hi
runo accut forollorbi. píem-
mup pcanoul nuno. fopartpo ep-
cor fair co ped trit colluro hi tal-
mam fpuir anall; acur conpacab a
iarpo hi talam. irin anoi celtar
pobóu irin gáruu. fugebtar in mael

cloe oia polura apouru; acur fo-
gebtar anair iapinn irin tallam;
acur fugebtar auluo fočaro airge-
is fpuir anair bic. ata compar
cloe imbú ano hi tallam. atait
a oipáil airgeit, acur a oi bunne oo
at, acur a muintoric airgeit for a
compar; acur atá coipéte ocaularo;
ocur ata ogom irin cino fil hi tal-
lam oin coipéti; irin fil ano: eo-
čuro airgtead inro pambú Cálte
immaepuic fpu fmo.

Et he [i. eo gmiter] lar móclaié
apit pamlaro ule acur fopetá.—
Leabhar na h-Uidhre, f 83. b. a. col.
2.]

a hoop, or
waist
Torque,
among the
ornaments
placed on
Fothadh's
stone coffin.

It is remarkable, however, that there are two *Budnes*, or hoops, mentioned here, but whether accurately or not, we have not now the means to ascertain. It is remarkable too, that while we are told the armlets and necklace were of silver, the metal of which the *Budne* or twisted ring was made is not specified: and might not this reserve imply that the article was invariably made of gold?

As I have already stated, *Budne* was a name descriptive of artistic fashion, and not of size or particular destination, and it is therefore that we have found it already confining a lady's hair, and in the following instance adorning a warrior's hands.

Lughaidh Laga, as stated already, was a distinguished prince and warrior of Munster, brother to *Oilioll Oluim*, the celebrated king of Munster in the middle of the third century, and ancestor of all the great families of that province. When *Cormac Mac Airt* came to the sovereignty of Erin in the year 227, he was immediately opposed by the three *Ferguses*, brothers, princes of Ulster, who drove him out of Tara, and forced him to fly to Munster for relief. His father's sister, *Sadhbh*, was the wife of *Oilioll Oluim*, the king of that province, and to her grandson, *Tadhg*, the son of *Cian*, son of *Oilioll Oluim*, he applied for relief and assistance to regain his inheritance. *Tadhg* consented, but advised the deposed monarch to procure the assistance of *Lughaidh Lagha*, his, *Tadhg's*, grand-uncle, who was a superannuated warrior, and who had on a former occasion cut off *Cormac's* father's head in the battle of *Magh Mucruimhe* in the county of Galway.

Cormac succeeded in this, and the Munstermen, under the command of *Tadhg* and *Lughaidh*, marched into Meath, and past Tara, to the place called *Crinna*, near the present ruined abbey of Mellifont. Here the hostile forces met; the Ulstermen were defeated, the three *Ferguses* killed by *Lugaidh*, who presented their three heads to *Cormac*; whereupon *Cormac* said: "His hand does not conceal from *Laga* that he has slain kings". And this is explained by the statement that he had "seven *Buinne* or twisted rings on his hand or on his fingers". This is found in the Book of *Lecan*, folio 124, a.; but in another reference to the same fact, at folio 137, b.a., of the same book, it is made seven *Failgi* or rings of gold upon his hands.⁽²⁵⁵⁾ Whether the number of these *Budni*, or *Failgi*, worn by the warriors in general in the olden times, bore any relation to the number of

XXVII.

Story of
Cormac Mac
Airt and
Lughaidh
Laga, show-
ing use of
rings on the
hands.

⁽²⁵⁵⁾ [The original of the passage at f. 124. a. (marg. col. mid.) is:—*17 te arbert Cormac ffor m ceil a uoir for laga nobi niga, .i. areacht mbuioir oir ima uoir no ma meor.*

The following is the original of the passage at f. 137. b. a. (top): *m ceil a uoir for laga nobi niga uoir niga, .i. areacht failgi oir ima laim.* See also Lect. xxvi., ante, vol. ii., p. 156.]

XXVII.

kings or chiefs slain by them in battle, I cannot say, but in the remark of king *Cormac* upon *Lughaidh's* hand, there is good reason to believe that he implied this curious fact.

Before passing away from this class of ornaments, I mean the ring, I shall have to speak more particularly, but still briefly, of the neck-torques, or gorgets, which have been so often incidentally introduced into those lectures.

Of ornaments
for the neck.

The necklace, or gorget, like the smaller rings, had several names, such as *Muinche*, *Muintorc*, *Land*, *Fiam*. Of these the *Muinche*, as the word literally signifies, was a generic name for any kind of ring or bracelet for the neck. The *Muintorc*, which is a name compounded of *Muin*, the neck, and *Torc*, a torque, means of course, a neck-torque. The *Land* was simply a blade or leaf of gold or silver, and *Fiam* was a real chain of either of these metals. The *Muinche* and the *Muintorc*, from what is known of them, were evidently blades or leaves of gold or silver, of a certain artistic fashion. While the *Land*, as its name implies, was a simple flat, or level blade of metal; and the *Fiam* was a chain of some fashion, or mode of linking, of which no specimen has as yet come within the range of my knowledge.⁽²⁵⁶⁾

The
Muinche;

There is mention of a *Muinche*, however, with a qualification, which leads me to think that it was not a blade or leaf of metal, but a wreath, a *Budne*, or twisted ring of metal, on a smaller scale than the *Budne*, which went around the body; this was the *Muinche do At*. It must be admitted too, that the name *Muinche* is often applied to any kind of ring or band for the human neck, or for the neck of a spear, a dog, or for any other purpose of that kind. The following recapitulation of the references to this article of personal ornament which have from time to time been introduced into these lectures may be useful. The first reference to the *Muinche* that I am acquainted with occurs in the "Annals of the Four Masters", so far back as the year of the world's age 3872, or about one thousand three hundred years before the Incarnation. Thus speak the Annals:—

First used in
the time of
*Muineam-
hon* (circa
B.C. 1300);

"At the end of the fifth year of [the Milesian monarch] *Muineamhon*, he died of the plague in *Magh Aidhne*. It was this *Muineamhon* that first placed *Muinches* of gold upon the necks of kings and chiefs in Erin."

And we are told by the old etymologists that this man's real name was *Maine Mór*, or *Maine* the great, but that after his institution of the order of the collar of gold he received and retained the name of *Muineamhon*, that is, of the rich neck, from *muin*, the neck, and *main*, richer.

The next instance of the *Muinche* that I remember occurs in

⁽²⁵⁶⁾ [See fig. 57 (Fig. 3, pl. xvii., *Miscellanea Graphica*)].

the dirge already quoted, which was composed by the poet *Ferceirtne* for his master and patron *Curoi Mac Daire*, king of West Munster, in which he enumerates all the gifts and presents that he had received from the deceased chief, among which he reckons ten *Muinchi do At*, which, if I properly understand the words, were full rings, or bracelets, wreathed and hooked behind.

XXVII.
mentioned in
a poem of
Ferceirtne
on *Curoi*
Mac Daire,

Again: the battle of *Magh Leana* was fought in the year 137, between *Eoghan Mór*, the king of Munster, and *Conn* "of the Hundred Battles", monarch of Erin. A copiously detailed account of this battle and the causes that led to it was published by the Celtic Society in the year 1855, and at page 113 of the volume we find the monarch, when arraying himself for the battle, putting his easy, thick, noble, light *Muinche* upon his neck, and his *Mind Aird Righ*, or chief king's diadem, upon his head.

also in account of
Battle of
Magh Leana.

I may next refer to the passage already quoted from the visit of *Bobhdh Derg*, the great *Tuatha Dé Danann* chief of Tipperary, to his friend *Ochall* of *Cruachan*, at *Loch Riach* (now Loch Reagh) in Connacht, where we are told that each of the seven score charioteers and seven score horsemen who composed his cavalcade wore a *Niamh Land*, or radiant leaf of gold, around his neck. This *Niamh Land*, or splendid flat crescent of gold, was worn not only around the neck, but was also worn upon or over the forehead. This may be seen from the following passage, which occurs in a volume of tales and adventures of *Find Mac Cumhaill*. The scene of this story is laid on the mountain called *Sliabh Crot*, a historical mountain in the south-west part of the county of Tipperary, and it is told by *Cailte*, one of *Find's* most cherished and trusted officers, in the following words:—

The *Niamh*
Land, or flat
crescent of
gold, worn
on the head
as well as on
the neck.

"One day", said *Cailte*, "*Mac Cumhaill* was upon this mountain, and the Fenian warriors along with him; and we were not long here when we saw a lone woman coming towards us to the mountain. She wore a crimson deep-bordered cloak; a brooch (*Delg*) of enchased yellow gold in that cloak over her breast; and a *Niamh Land* (or radiant crescent) of gold upon her forehead".⁽²⁵⁷⁾

This lady was a resident of *Benn Edir*, now the hill of Howth in the county of Dublin, but as I shall have occasion to speak of her more at large on a future occasion, I shall not fol-

⁽²⁵⁷⁾ [Original:—Oen bo laeib na
paib mac Cumail ar an tleag ro
ol Cailte, acar an fiann ma farras;
acar noear cian duinn ann go faca-
mair an ain ingen cucainn go com-
oipee gur an enoera. Bpat corpea
corpea na impi; delg opraeburoe
irib bpat of a bpuinne; niamlann
oir ima hevan.—No. 2-36 of Hodges
and Smith's collection of MSS. in the
library of the Royal Irish Academy.]

XXVII.

The neck
Torque of
Cormac Mac
Airt.

low her history any further here. This is but one of several references of the same kind that I could bring forward.

We may, I think, next refer to the description of king *Cormac Mac Airt*'s personal appearance at the great feast of Tara, which has been printed in the first series of my lectures,⁽²⁵⁸⁾ and from which I shall quote the following short passage as strictly pertinent to my present purpose:

"Splendid indeed was *Cormac*'s appearance at that assembly, sleek, curling, golden hair upon him. A red shield with engravings and animals of gold, and with trappings of silver upon him. A crimson, sleek, short-napped cloak upon him. A brooch of gold set with precious stones over his breast. A *Muintorc*, or 'neck-torque' of gold around his neck".

This, it must be admitted, is a decided reference to the *Muintorc* or Neck-Torque of gold, but still it does not convey any idea whatever of the particular shape or form of the article itself.

From the time of king *Cormac*, who lived in the middle of the third century, we may pass to that of the famous lady *Bec Fola*, the woman so romantically met, wooed, and won, by the monarch of Erin, *Diarmaid*, the son of *Aedh Slaine*, about the year 640, and already described in a previous lecture.⁽²⁵⁹⁾ I shall again quote here, in order to make my summary complete, the passage of the legend describing the lady *Bec Fola*'s costume:

Description
of the dress
and orna-
ments of
Bec Fola.

"She had on her [feet] two pointless shoes of *Findruine*, ornamented with two gems of precious stones; her kilt was interwoven with thread of gold; she wore a crimson robe, and a *Dealg* or brooch of gold fully chased and beset with many-coloured gems in that robe. She had a *Muinche* or necklace of burnished gold around her neck".

The *Muinche*
mentioned in
tale of the
"Wander-
ings of *Maelduin*'s
Canoe";

I may also refer again too, to the story of *Maelduin*'s Navigation, or wanderings on the Atlantic Ocean, where they came to an island in which they saw a house, into which they entered, and saw upon the walls all around from door to door a range of brooches (*Bretnassa*) of silver and gold, sticking by their points; and another range of great *Muinchi* like the hoops of a great tub, all of gold and of silver. What has been said of the Scottish women who attended prince *Cano* into Erin, about the year 600, may also be remembered. They wore brooches (*Delgi*) of gold with full carvings, and ornamented with gems of various colours, *Muinchi* of burnished gold (around their necks), and *Minds* or diadems of gold upon their heads.

and in story
of *Cano*.

I could, were it necessary, multiply references to show the

⁽²⁵⁸⁾ [See *Lectures on the Manuscript Materials of Ancient Irish History*, p. 45, and App. xxvi., p. 510.]

⁽²⁵⁹⁾ [Lecture xxvi., ante, vol. ii. p. 160.]

universal use of the *Muinche*, the *Land*, and the *Muintorc*, as ornaments for the neck in ancient and comparatively modern times in this country. The names *Muinche* and *Land*, however, appear to have been common not only to the necklaces of men and women, but also to those of hounds, horses, and inanimate things, such as spears, etc. The *Muintorc*, if wreathed as its name implies, might be used in the same way, excepting as a ring or band, to grace the neck of a spear.

XXVII.

Muinche and *Land* used also for the neck ornaments of animals and spears. Use of the term *Muintorc*.

In the visit of *Fraech Mac Fidhaidh* to *Ailill* and *Medbh*, at the palace of *Cruachan* in Connacht, to demand the hand in marriage of their daughter *Findabair*, and of which I shall have more to say by and bye, we are told that each of the fifty steeds which formed the cavalcade had upon its neck a *Mael-Land* of silver with little bells of gold. The word *Mael-Land* of silver used here would signify literally a pointless blade, or broad band, or crescent of silver, but as no recognizable specimen of this part of horse furniture has come under my notice, or probably exists at all, I cannot say more about it, than to give the simple analysis of the name.

Of the *Mael-Land* mentioned in the *Táin Bó Fraich*.

Again, in the passage already quoted in part from the Battle of *Magh Leana*, where the monarch *Conn* "of the Hundred Battles" is described as arraying and arming himself for the combat, we are told that "he placed his blue, sharp-edged, rich-hilted sword at his convenience; and his strong, triumphant, wonderful, firm, embossed shield, with beautiful devices, upon the convex slope of his back. He grasped his two thick-headed, wide socketed, battle-spears, with their *Muinchi* (or rings) of gold upon their necks, in his right hand". Here the word *Muinche* is applied to the ornamental ferrule, or ring of gold, placed upon the neck of a spear-handle, just where it enters the socket of the spear itself; and it is important enough that we have at least one specimen of what there is good reason to believe to be this particular *Muinche* or spear necklace.

The ferrule of a spear called a *Muinche* in the account of the Battle of *Magh Leana*;

This ring, or hoop of pure gold was found many years ago on the estate of the late Daniel O'Connell, of ever glorious memory, in the county of Kerry. It was discovered in a small deposit of ancient bronze, namely—a bronze sword, some bronze hatchets, and a bronze *skian*, or oval-pointed dagger, to the decayed wooden shaft of which it appears to have belonged. These remains of certainly the most remote period of our history, were found under a large stone which stood in a river; and having passed into the hands of the great O'Connell, were subsequently presented by his son Maurice to the Royal Irish Academy, where they have for many years formed one of the most interesting and valuable groups of the collection of antiquities of

discovery of such a ring in Kerry;

xxvii.
the term also
used for the
collars of
grayhounds,
chiefly in
Fenian Tales.

that National Institution. The name *Muinche*, as I have already stated, is often found applied to the collars of noble grayhounds in the old books, and chiefly in the poems and tales which record the exploits and adventures of *Find Mac Cumhaill* and his *Fianna*. However, as it is not my intention to burthen these remarks with unnecessary illustrations or an idle display of research, I shall content myself for the present with what I have already said in proof of the existence, and the particular and general use of the *Muinche*, the *Muintorc*, and the *Land*, among the noble classes of Milesians in ancient Erin.

Mention of
the *Torc*
in its simple
form in the
Book of
Leinster.

I may, however, add that I have found the "torque" mentioned by itself, and not, as usual, compounded with *muin*, the neck, so as to make it a "neck-torque". In this form I have met the name but once; but in that instance it is very curious because its authority states that the articles there mentioned were of foreign manufacture. The passage is in a very curious poem in the "Book of Leinster", written in praise of the ancient palace of *Ailinn* in the county of Kildare. The poem consists of twenty-six stanzas, of which the following is the eleventh:—

"Its sweet music at all hours,
Its fair ships in the foaming waves,
Its showers of silver spangles magnificent,
Its 'torques' of gold from foreign lands".⁽²⁶⁰⁾

It would be idle to speculate on this curious passage, and I give it here merely for what it is worth.

Of the *Land*
or lunette;

From the necklace in its various forms I shall now pass to the next ascending ornament of the person, referred to in our old writings, and this is the *Land*, or crescent, or lunette, as it is generally named at present. To this article as an ornament for the front of the head as well as for the neck, we have such references as shall leave no uncertainty of its very extensive use among those who were by rank entitled to wear it in ancient times. I have already quoted from the Brehon Laws a short article in reference to the work-bag or work-box of a chief's wife, and its legal contents, which consisted of four precious articles, namely, a veil of one colour, and a *Mind*, or diadem of gold for the head, and a blade or lunette of gold, evidently for the neck, and silver thread, or fine wire. If this lady's work-box or bag were stolen, and all these not in it, she was entitled but to the restitution of what had been stolen; whereas, if the legal complement of articles had been in it, she would be entitled to a fine of a breach of aristocratic inviolabi-

it formed
part of the
legal con-
tents of a
lady's work-
bag;

⁽²⁶⁰⁾ [original:—
Aceóil binní ieach tithat,
aicin báire forconogur flannas,

αφροίρι αριγος οριστοι μάρι,
ατιυρε όρι α τιυις γάλλ.—H. 2. 18.
f. 27, a. b.]

lity, in addition. We find it laid down in our ancient laws XXVII.
that:—

“As long as there are sons forthcoming, daughters do not receive any part of a deceased father's property, though he be their father as well as the father of the sons, nor anything but crescents of gold, and *Rand* or thread of silver, and *Bregda*, that is *Bricin*, or thread of various colours [for embroidery]”⁽²⁶¹⁾

It formed part of the inheritance of daughters.

However clear it may appear from these and former passages that the *Land*, blade, or crescent of gold, was worn on the neck, the following few passages, out of many, will show with equal clearness that it was also worn on the front of the head, and probably sometimes across the head from ear to ear. The passages in question are from the tale of *Bruighean Da Derga*, and which I alluded to in a previous lecture,⁽²⁶²⁾ and will, I think, be sufficient to prove this. These passages occur in the descriptions given by the pirate chief *Ingcel* to *Fer Rogain* of the interior of *Da Derga's* court, and the disposition of the monarch *Conairé Mór* and his people within it.

The *Land* was worn on the head as well as on the neck, as shown by

“I saw there”, said *Ingcel*, “three other men in front of these. [They wore] three *Lands* [blades or crescents] of gold upon the back of their heads. Three short aprons (*Berrbroca*) upon them of gray linen embroidered with gold. [They had] three short crimson capes (*Cochlini*) upon them, [and carried] goads of red bronze in their hands”

the description of *Conairé Mór's* head charioteers,

These were the monarch's three head charioteers, *Cul*, *Fre-cul*, and *Forcul*.⁽²⁶³⁾

“I saw there”, said *Ingcel* again, “nine [men] sitting upon [bare] wooden couches; they wore nine short capes upon them with crimson loops, and a *Land* (blade or crescent) of gold upon the head of each, [and carried] nine goads in their hands”

and of his apprentice charioteers;

“They”, said *Fer Rogain*, “are nine apprentices who are learning chariot driving from the king's three chief chariot drivers”⁽²⁶⁴⁾

“I saw three others there”, said *Ingcel*, “with three *Lands* and also of his poets. ✓

⁽²⁶¹⁾ [Original:—Sein beir mic ann noco bepar, ingina nī do oibao in athair do gner, cīo mann athair doib acar do na macaib, cīn cob mann, acē mas lanna, acar panna, acar bregda. lann, .i. oīr, acar pann, .i. in rnaicī aīrēit, acar bregda, .i. in bīcīm.—²³/_{a 6} Acad. collect. R.'A., f. 8. b.

bīoca impu oelīn glar mīoentā oīor; tīr coelīnī corcraī impu; tīr bīoīc cīeoumī malām. Samālleat rīn a fīrrogam. Roffetār olpe, Cul, acar Frecul, acar Forcul, tīr pīrīmārao īnoīrē.—*Leabhar na h-Uidhr*, f. 64. a.]

⁽²⁶²⁾ Lecture xxv., ante, vol. ii, p. 137, et seq.

⁽²⁶³⁾ [Original:—acconaoīc tīrār nāīlī ar ambēlaib tēora lanna oīr for aīrēitīr a cīo; tēora bepp-

⁽²⁶⁴⁾ [original:—acconaoīc non-bur forcpanumao rīālī oīb; nōī coelene impu colubun corcraī, acar lano oīr fīr cīo cācāe, nōī mbīuīc malamaib . . . nōī nārao for-glomma la tīr pīrīmārao īnoīrē.—*Ibid.*, f. 64. a.]

XXVII.

(blades or crescents) of gold across their heads; [they wore] three speckled cloaks upon them; and three shirts with red interweavings [of gold]. They had three brooches of gold in their cloaks; three wooden spears [hung] over them at the wall".

"I know them", said *Fer Rogain*; "they are the king's three poets, namely, *Sui*, and *Ro Sui*, and *For Sui* [that is, sage, great sage, and greater sage], three of the same age, three brothers, and three sons of *Maphir Rochetuil*".⁽²⁶⁵⁾

⁽²⁶⁵⁾ [original:—*at conobairc tuisair naile aho; teóra lanta óir ear a cenó; tui bhoit bhuic imhu; teóra camri conoerz mclao teóra bnet-naíra óir ina mbraíab; teóra bun-*

raéa uarab hípnaiz, Ro petarra rin, or ferrnogin; tui filio inoíuz rin, .i. Sui, acar Ro-Sui, acar For-Sui, tui comair, tui bndéir, tui mic mabíur Rochetuil — *Ibid.*, f. 64. b. bot.]

LECTURE XXVIII.

[Delivered July 23rd, 1860.]

(VIII.) DRESS AND ORNAMENTS (continued). Of Ear-rings: the *Au-Nasc* mentioned in *Cormac's Glossary*, and in the accounts of *Tulchinne* the druid and juggler, and the harpers in the tale of the *Bruighean Daderga*. Of the *Gibne*: it was a badge of office, especially of charioteers; it is mentioned in the description of *Rian Gabhra*, *Cuchulaind's* charioteer; and also in a legend about him in *Leabhar na h-Uidhre*; the word *Gibne* is explained in an ancient glossary in a vellum MS.; the story of *Edain* and *Midir* shows that the *Gibne* was not worn exclusively by charioteers. The spiral ring for the hair mentioned in the "Wanderings of *Maelduin's* Canoe". Men as well as women divided the hair. Hollow golden balls fastened to the tresses of the hair; mention of such ornaments in the tale of the *Bruighean Daderga*; curious poem from the tale of *Eochaidh Fedhleach* and *Edain* (foot note); golden balls for the hair also mentioned in the "Sick Bed of *Cuchulaind*"; two such balls mentioned in the tales of *Bec Fola* and *Bruighean Daderga*, and only one in that of the "Sick Bed". The *Mind óir* or crown not a *Land* or crescent; it is mentioned in the *Brehon Laws*, and in a tale in the *Leabhar na h-Uidhre*; the second name used in the tale in question proves that the *Mind* covered the head. The *Mind* of *Medb* at the *Táin Bo Chualgne*. The *Mind* was also worn in Scotland, as is shown by the story of prince *Cano*. Men also wore a golden *Mind*, as appears from the *Táin Bo Chualgne*; this ornament called in other parts of the tale an *Imscind*. The curious *Mind* worn by *Cormac Mac Airt* at the meeting of the States at *Uisnech*.

FROM these crescents or lunettes of gold, worn on the front, and sometimes farther back on the head, by men and women, we now pass to the next articles of ornament with which our remote ancestors adorned the head, namely ear-rings. To this class of ornament, however, I have met but few references, and in each case the wearers were men only. This ornament appears under two names, differing apparently in signification. The first name is *Au-Nasc*, or *U-Nasc*, which signifies literally an ear-ring. The second name is *Au-Chuimriuch*, which literally signifies ear-band, or ear-ligature.⁽²⁶⁶⁾ For the precise value of the term *Au-Chuimriuch*, or ear-band, I have not been able to discover any authority further than the plain analysis of the name itself affords; but not so with the *Au-Nasc*, as we have the following clear definition of it in the ancient glossary, so well known as *Cormac's glossary*:

"*Au-Nasc*, that is a ring for the ear, that is a ring of gold which is worn upon the fingers or in the ears of the sons of the free or noble families".

the *Au-Nasc*
mentioned in
Cormac's
Glossary;

This explanation is clear enough; perfectly so, indeed, accord-

⁽²⁶⁶⁾ [See Fig. 58.]

XXVIII. ing to the composition of the word, and as far as rings for the ears are concerned; but I cannot help believing that the second meaning, that is, that they were rings for the fingers also, is wrong, and an interpolation of some thoughtless transcriber of more modern times.

and in the account of *Tulchinne*, the Druid and juggler,

It may be remembered that in a former lecture of the present course,⁽²⁶⁷⁾ when describing the various groups in the court of *Da Derg*, where the monarch *Conairé Mór* was killed, *Ingcél*, the captain of the piratical assailants, describes the monarch's chief juggler as follows:—

"I saw there a large champion in front of the same couch, in the middle of the house. The blemish of baldness was upon him. Whiter than the cotton of the mountains is every hair that grows upon his head. He had *U-Nasca* or ear-clasps of gold in his ears, and a speckled, glossy cloak upon him".

and also in that of the harpers in the tale of the *Brúighean Daderga*.

The second reference to this ornament is found in the same important tale of the Court of *Da Derg*, where the harpers are described in the following words:—⁽²⁶⁸⁾

"I saw nine others in front, with nine bushy, curling heads of hair, nine light blue floating cloaks upon them, and nine brooches of gold in them. Nine crystal rings upon their hands; an *Ordnasc* or thumb-ring of gold upon the thumb of each of them; *Au-Chuimriuch* or ear-clasps of gold upon the ears of each; a *Muinche* or torque of silver around the neck of each".

The *Gibne*

There is another little ornament called a *Gibne*, connected with the head, which, I think, ought not to be overlooked here: it is the band or thread which was tied around the head to keep the hair down on the forehead and in its place otherwise. This ornament, however, appears to have been more particularly a badge of office, peculiar, but not exclusively so, to chariot-drivers, and the only instances of it that I remember, except one, are connected with *Laegh*, the son of *Rian Gabhra*, charioteer to the celebrated champion *Cuchulaind*. In the great combat fought by that champion against *Ferdiadh*, and which was so fully described in a former lecture,⁽²⁶⁹⁾ we find the following passage in the description of the charioteer's dress:—

a badge of office, especially of charioteers;

mentioned in the description of the dress of *Rian Gabhra*, *Cuchulaind's* charioteer;

"The same charioteer put on his crested, gleaming, quadrangular helmet, with a variety of all colours and all devices, and falling over his two shoulders behind him. This was an addition of gracefulness to him, and not an incumbrance. He then with

(267) [See Lect. xxv., ante, vol. ii., p. 144.]

(268) [*Ubi supra*, p. 146.]

(269) [Lec., xiv. ante, vol. i. p. 302. See also Appendix for the whole episode of the *Táin Bo Chuaillgne*, containing the fight of *Cuchulaind* with *Ferdiadh*.]

his hand placed to his forehead the red-yellow *Gibne*, like a crescent of red gold, of gold which had boiled over the edge of the purifying crucible: and this he put on in order to distinguish his office of charioteer from that of his master [who was the "champion"]".

Of the same champion and charioteer there is a very wild legend preserved in the ancient *Leabhar na h-Uidhre*, in which the *Gibne* appears again as part of the outfit of the latter. The story is shortly this.

When Saint Patrick first appeared at Tara, and attempted the conversion from paganism of the very obstinate monarch, *Laeghaire Mac Neill*, the latter refused to believe in the true God until the saint should raise to him from the dead *Cuchulaind*, the great champion of Ulster, who had been dead more than four hundred years at the time. The saint did not seem to assent to this condition, but, on the next morning, as the monarch was driving in his chariot northwards from Tara towards the river *Boind* (the present Boyne), the spirit of the famous champion appeared to him, splendidly dressed, with his chariot, horses, and charioteer, the same as when alive. After describing *Cuchulaind* himself, his chariot and horses, the king continues:—"There was a charioteer in front of him in the chariot. He was a lank, tall, stooped, freckle-faced man. He had curling, reddish hair upon his head. He had a *Gibne* of *Findruine* upon his forehead which kept his hair from his face; and *Cuache* (or little cups) of gold upon his poll behind, into which his hair coiled; a small winged *Cochall* or cape on him, with its buttoning at his two elbows. A goad of red gold in his hand by which he urged his horses".⁽²⁷⁰⁾

Let us examine what the ornaments of the charioteer were in this case. We have first a *Gibne* or thread of *Findruine* or white bronze upon his forehead, to keep his hair from falling over his face; and little cups at his poll behind, in which his hair was coiled up. Now this is a new piece of ornament, of which I have not found mention anywhere else; nor can I as yet recognize in the large collection in our national museum any article which could answer to this description. As regards the word *Gibne*, just mentioned, I find it explained in an ancient glossary in a vellum MS. in Trinity College, Dublin,

XXVIII.

and also in a legend about him in the *Leabhar na h-Uidhre*.

Meaning of *Gibne* explained in an ancient glossary;

⁽²⁷⁰⁾ [original:—*apa apa bélaib*
uiri canpuirín apailé forreng fán-
rota for breic, falc forcár for ruao
for amulluē. Éipne finorume for
a écan násteiceo apolt fógao
cuáde ceop for áoib cúalaio hi

caipcellao apalc Coicéline ec
teē immi consuprlocuo ap áoib
nullennaib. Uruine orrengór ina
*láim uiaicapcellao a eócu.—**Lea-*
bhar na h-Uidhre, f. 74. a. b.]

XXVIII.

as follows:—⁽²⁷¹⁾ “*Gibne*, that is a thread, as *Laegh* said when giving the description:—‘I saw’ said he, ‘a man on the plain and a *Gibne* of *Findruine* upon his forehead’”. The man who spoke the words was the *Laegh* just mentioned above, *Cuchulaind*’s charioteer, but I have not been able to find the tract from which it is quoted.

the story of *Edain* and *Midir* shows that the *Gibne* was not worn exclusively by charioteers.

For the fact that the fillet, or thread of gold, or other metal which confined the hair on the forehead, and which must have gone round the head, was not exclusively worn by charioteers, I may refer back to the story of the lady *Edain* and *Midir*, the chieftain of *Bri Leith*, in the present county of Longford, given in a former lecture of the present course.⁽²⁷²⁾ In this very ancient story it may be remembered that, whilst the lady and her fifty attendant maidens were bathing in the bay of *Inbiur Cichmuini* on the east coast of Ulster, they saw coming towards them over the plain the chieftain *Midir*, mounted on a splendid bay steed. Among the other rich ornaments already described which the horseman wore, was a thread of gold bound upon his forehead, to keep, as the story says, his hair from falling over his face.

There are a few more ornaments connected with the hair of the head, about which I shall now briefly speak. These are the ring, which confined the hair at the poll in one lock or bundle; and the hollow balls of gold in which the front side-locks, or divisions of the hair terminated. I need not refer back to a former lecture of the present course, where I described the beautiful, spiral, and elastic ring for the hair at the poll, in [the late] Dr. Petrie’s fine cabinet of Irish antiquities;⁽²⁷³⁾ but I may again call attention to the lady mentioned in the *Navigation*, or wanderings of *Maelduin*’s Ship, where we are told that:—

The spiral ring for the hair mentioned in the “*Navigation of Maelduin*’s Canoe”.

“Upon the fourth day”, the story says, “the woman came forth to them, and splendidly did she come there. She wore a white robe, and a *Budne* or twisted ring of gold confining her hair. She had golden hair. She had two *Maelann* or pointless shoes of silver upon her crimson-white feet; a *Bretnais* or silver brooch, with a chain of gold, in her robe; and a striped smock of silk next her white skin”.⁽²⁷⁴⁾

I may here observe that the ring for the hair at the poll may be easily distinguished from all other rings, because it must of necessity have been of a spiral form, and gradually diminishing

⁽²⁷¹⁾ [original:—*ḡibne*, .i. *ḡnátte*, *ut* *epc*, *laeg* *actabairc* *na* *tuaparc-bála*: *acconnaic* *ar* *pé* *per* *irín* *maḡ* *acar* *ḡibne* *finnoḡuine* *for* *a* *ḡoan*.—H. 3. 18. 469. b. 650, a.]

⁽²⁷²⁾ [*Ante*, Lecture xxvi., vol. ii., p. 162.]

⁽²⁷³⁾ [*Ibid.*, p. 159.]

⁽²⁷⁴⁾ [*Ibid.*, p. 159.]

from one end to the other, in order to fit the tapering character of the confined poll of hair, which diminished gradually in thickness from the root to the top. Such is the character of the beautiful hair *Budne* in Dr. Petrie's collection, and also of a smaller golden one in the Museum of the Royal Irish Academy.

That men as well as women confined, either in one or several divisions, the hair of the poll, will be seen from the following instance. In the story of *Bec Fola* and king *Diarmait*, already several times referred to, we are told that the strange young man whom she met on the brink of a lake, when she lost her way after eloping from her husband's palace, had among other ornaments, "meshes, and a net of gold on every lock of his hair behind, reaching down to his shoulders; and two apples, or hollow balls of gold, the size of a man's fist, upon the two locks or forks, into which his hair was divided, but whether at the poll or the temples, we are not told, though it certainly must have been the latter. It would be very difficult to identify any of the hair-rings spoken of here, as they may have been of the ordinary circular form, and not spiral, since they were intended more for ornamenting separate small locks of the hair, than for confining the whole in one tapering bundle. Of the net of gold for the hair mentioned here, it is unnecessary to say anything further, as such nets are still used, not however by gentlemen, but by ladies, to whom in our matter-of-fact and democratic days, ornaments of gold for the hair are exclusively confined.

Men as well as women divided the hair.

The next ornament we have to consider is the hollow ball of gold in which the tops of the two front, or rather side-locks, of the hair were generally received and fastened. The references to this ornament are not many, though from its character, simplicity, and luxury, there can be no doubt but that it was in extensive use with men and women in the olden times. Passing over the description of the two balls of gold just given from the story of king *Diarmait* and the lady *Bec Fola*, I have but two more references to this ornament, but one of these is so precise and characteristic as to explain clearly in what way these balls or hollow shells were attached to the hair. The very ancient and valuable tale of the *Bruighean Daderga*, so copiously drawn upon in the course of these lectures, opens with the following poetical passage:—

Hollow golden balls fastened to the tresses of the hair;

"There was [of old] an admirable, illustrious king over Erin, whose name was *Eochaidh Fedleach*. He on one occasion passed over the fair-green of *Bri Leith* [in the present county of Longford], where he saw a woman on the brink of a fountain, having a comb and a casket (*Cuirel*) of silver, ornamented with gold, washing her head in a silver basin with

mentioned in the tale of the *Bruighean Daderga*;

XXVIII.

mentioned in
the tale of the
Bruighean
Daderga;

four birds of gold perched upon it, and little sparkling gems of crimson carbuncle (*Carrmogul*) upon the outer edges of the basin. A short, crimson cloak, with a beautiful gloss, lying near her; a *Dualldai* (or brooch) of silver, inlaid with sparkles of gold, in that cloak. A smock, long and warm, gathered and soft, of green silk, with a border of red gold, upon her. Wonderful clasps of gold and of silver at her breast, and at her shoulder-blades, and at her shoulders in that smock, on all sides. The sun shone upon it, while the men [that is the king, and his retinue] were all shaded in red, from the reflection of the gold against the sun, from the green silk. Two golden-yellow tresses upon her head, each of them plaited with four locks or strands, and a ball of gold upon the point of each tress [of the two]. The colour of that hair was like the flowers of the bog firs in the summer, or like red gold immediately after receiving its colouring. And there she was disentangling her hair, and her two arms out through the bosom of her smock”⁽²⁷⁵⁾

This is a curious description, and the old writer might fairly incur the charge of pure fiction, if we had not still extant, as far as combs, not of silver but of bone, gracefully carved, and little caskets of gold, clasps and fastenings of all sorts, and the balls of gold in which the two plaited tresses of the hair terminated, to prove the accuracy of his description of the ancient personal ornaments.

The name of the remarkable lady of whom we have just spoken was *Edain*, already mentioned; she was the daughter of *Etar*, a *Tuatha Dé Danann* chief, and grandmother of the monarch *Conairé Mór*, the hero of this tale of the *Bruighean Daderga*. When the monarch *Eochaidh Fedleach* had sufficiently observed and admired the beautiful *Edain* at her free toilette, he made proposals of marriage to her, which were at once accepted, and he returned to his palace at Tara in high spirits with his new queen. The lady, however, had not until

⁽²⁷⁵⁾ [original:—bui m amra aip-
eosa fop eipen eochairh feo-
leach a ainm, do luofeascht; nann
var aenach mbreg leith conaccaí
iminnai fop up in cobair, acap ciup,
éuipiel aigic conecop veop, acce
oc folcuo alluig aigic, acap ce-
ichm heoin oip fop m, acap gleoir-
gemai beccai vichaprimogul chop-
cpai hipoflepcuib na luigi. bpat
cap copcpa foloichain aicce; suall-
vai aipgoioi ecoipirve veop oibinnu
iripbacc. lene lebur culpatach
m dotut le mop veipitui uainve
fopveipimluo oipmip. tuagmila

ingantai vop acap aipget fop a
bpuinai, acap a fopmnaib, acap a
guallib ipinolene vicaeleith.
Taitneo fua ingman cobbarveapz
vona fepaib tuiolec inoioip fupin
ngnem ipm titiu uainoi. Da tpi-
lip norbuoi fop a cino, fige ceit-
pinvuail ceachtaprove acap mell
fop pinto each vuail ba cormail leo.
Dach mo foile rin fpi bapn nailep-
cain hipampao, no fpi veapgor iap
nóenam a vada. Ip ano bui oc
taiebiuch a fuile via pulcao, acap
a vaim tpi vepc apolaig im-
mach.—H. 2. 16. col. 716. top.]

this time remained unobserved and unadmired by other men; and among those who ardently loved her was *Midir*, the *Tuatha Dé Danann* chief of *Bri Leith*, where she was first met by king *Eochaidh*. This was the gorgeously dressed and decorated *Midir*, who had previously surprised herself and her fifty attendant maidens when bathing in the bay of *Inbiur Cichmiuni* in Ulster, as I have already mentioned.

This *Midir*, like the rest of his race, was an accomplished magician; and in a short time after the marriage of *Edain*, he appeared in disguise at the palace of Tara. He was, in fact, the stranger who asked to play a game of chess with the monarch *Eochaidh Fedleach*, and won the queen *Edain* as the stake, the story of which I recounted in a former lecture,⁽²⁷⁶⁾ and need

(276) [*Ante*, Lect. ix., vol. i., p. 192. It may be useful to give here a somewhat different version of this poem, together with the original:—

A befinn in raga linn
icir nungnao hifil ninn,
ir barr robairde folc ano,
ir uat pnectu corpp coimo?

O Befind! wilt thou come with me
To a wonderful land that is mine,
The hair is there like unto the
blossom of the *Sobarche*,
Of the colour of snow is the fair
body?

ir ano nuu bi muí nutai;
Sela det ano dubui bñai;
ir li rula lin ar fluaig,
ir dubrion [no ir brecc] ano ceð
sruao.

There will be nor grief or care;
White are teeth there, black the
brows;
Pleasant to the eye is the number
of our hosts,
And on every cheek the hues of the
fox-glove.

ir corcail maige [no lorr] cað-
mun,
ir li rula [no ir oach] uguí lunn;
Cro cam deicriu muigi fail,
annum iargnaid muige maip.

Crimson of the mead is each neck,
As delightful to the eye as the
blackbird's eggs;
Though pleasant to behold be the
plains of [*Innis*] fail,
Rarely wouldst thou visit them after
frequenting the great plain.

Cromerc lib coirm inre fail,
ir meru coirm tñe máip;
amra tñe tñe arbiur,
ní éit oac ano perun.

Though intoxicating to thee be the ale
of *Innisfail*,
More intoxicating are the ales of the
great country;
The only land is the land I speak of,
There youth never grows into old
age.

Spoða teit millir tap tñ;
Roðu demio acur fin;
Doimí oelgnairi cenon;
Combarc cen peccao cen col.

Warm sweet streams traverse the land;
The choicest of mead and of wine;
Handsome people without blemish;
Intercourse without sin, without
prohibition.

acáium cað for cað leð,
acur ní connacc iné;
temel imorbar doaim
Doonapceil ara paím?

We see every one on every side,
And no one seeth us;
The cloud of Adam's fault
Has caused this concealment of
which I speak.

a ben oíair mo éuait tñno,
ir barr oir biar forc émo;

O Woman! if thou comest to my proud
people,

XXVIII.

not dwell further upon it here, especially as it is not further necessary for the purpose of my present subject. I may, however, remark that the poem addressed to *Edain* under the title of *Befind*, or Fair-haired Woman, and given in the lecture alluded to, is of undoubted primitive pastoral character, both in construction and in the allusions contained in it, and may in great part be safely referred to a very early period, if not to the age of *Eochaidh Fedhleach* himself.

and in the
"Sick Bed of
Cuchulainn";

The next and last reference to balls of gold for the hair, of which I shall at present avail myself, is found in the ancient Gaedhelic tale of the "Sick Bed of *Cuchulainn*",⁽²⁷⁷⁾ of which I gave a very complete analysis in a former lecture.⁽²⁷⁸⁾ It may be remembered that a woman with a green cloak, the wife of *Labraid* "the quick hand at sword", a fairy chieftain, was sent from the lady *Fand*, the wife of the great *Tuatha Dé Danann* navigator, *Manannan Mac Lir*, who had fallen in love with him, to invite him to visit her, and assist *Labraid* in a battle, and that his strength would be restored. *Cuchulaind*, before going himself, sent his charioteer *Laegh* to report on the country of *Magh Mell*, or "the Plains of Happiness". *Laegh* goes, and is well received by *Labraid*; and when he returns, he describes, in a poem of twenty-eight stanzas, his visit to *Labraid's* court. The following are the first two stanzas of this poem:—

"I arrived in my happy sportiveness

At an uncommon residence, though it was common,

At the court where were scores of troops,

Where I found *Labraid* of the long flowing hair.

"And I found him in the court,

Sitting among thousands of weapons,

Yellow hair upon him of a most splendid colour,

And an apple of gold closing it".⁽²⁷⁹⁾

two such
balls men-
tioned in the
Tales of *Bec Fola*
and
Bruighean Daderga, and
only one in
that of the
"Sick Bed".

In the previous instances there are two balls of gold mentioned, in which the two divisions into which the hair was divided in front terminated; here, however, there is but one ball of gold, which closed or terminated the whole of the hair. It is therefore quite clear that this ball could not have been in front or at the side of the head. It follows, then, that it must

muc up, laic lemnact lalino,
roctia lim. ano a beinn!
—*Leabhar na h-Uidhre*, f. 82.]

It is a golden crown shall be upon
thy head;
Fresh pork, banquets of new milk
and ale,
Thou shalt have with me there, O
Befind!

⁽²⁷⁷⁾ [Published in the *Atlantis*, vol. i., p. 362, and vol. ii., p. 96. Dublin, 1858-59.]

⁽²⁷⁸⁾ [*Ante*, Lect. ix., vol. i., p. 195.]

⁽²⁷⁹⁾ [See original in *Atlantis*, vol. ii., p. 103.]

have been at the poll, and that the hair was either confined by a ring, or woven into one great plait behind, so that its arrangement was made firm and secure by its terminating point being received into, or passing through, this hollow ball of gold. XXVIII.

It does not appear, as far as I have been able to discover, that women in the olden times confined the hair in coils on the top or back part of the head with pins, brooches, or combs, although there is reason to believe that they did use pins and brooches for some purpose connected with its arrangement.

I shall now pass from the study of the minor ornaments of the head, which I have dwelt upon at such considerable length, to the chief of all, the *Mind óir*, or *Minn óir*, that is, the crown, or diadem of gold, of which we find frequent mention in our ancient writings. That the *Mind óir* was not an ordinary *Land*, that is, a frontlet or crescent of gold, must be at once acknowledged, when we find both mentioned together as different articles belonging to one and the same person, and when, besides this fact, it will be shown that, whilst the *Land* was worn either at the neck or on the forehead [and the back of the head. *vide* p. 183], the *Mind* invariably covered or surrounded the whole of the head. The first reference to the *Mind* or crown, to which I shall call attention, is an article in the Brehon Laws, and has been already mentioned in connection with the *Land*, or crescent of gold. In the article in question we are told that the workbag or workbox of a king's wife, when legally furnished, should contain "a veil of one colour, and a *Mind* (or crown) of gold; and a *Land* (or crescent) of gold; and thread (or fine wire) of silver". This instance alone would be sufficient to prove that the *Mind* and the *Land* of gold were different articles and worn in a different way.

The following passage translated, from an ancient story in one of our oldest MSS., *Leabhar na h-Uidhre*, leaves, however, no doubt at all upon this matter. and in a tale in *Leabhar na h-Uidhre*;

"There was", says this story, "a great fair held at one time at *Taillte* [now absurdly called Teltown in the county Meath] by the Gaedhils [of Erin]. The person who was king of Tara at this time was *Diarmait*, the son of *Fergus Cerbeoil* [who died in the year 588]. The men of Erin took their places upon the stands and benches of the fair-place, each according to his dignity and possession and legal right, as had been at all previous times the custom. The women had a separate stand for themselves along with the king's two wives. The queens who were with [king] *Diarmait* at this time were, *Mairend Mael* [that is, *Mairend* the Bald]; and *Mugain*, the daughter of *Concraidh*, son of *Duach Dond*, of the men of Munster. *Mugain*

XXVIII.

was deeply envious of *Mairend*", because she was herself barren, whilst *Mairend* was fruitful; "and she called unto her a satirical woman, and told her that she would pay her whatever she desired, if she went up and pulled the *Mind* of gold off the head of queen *Mairend*. The condition of queen *Mairend* was this, that she had no hair upon her head; wherefore she constantly wore a queen's *Mind* to conceal her blemish. The satirical woman went up then to where *Mairend* sat, and pertinaciously pressed her for a gift. The queen said that she had nothing to give her. Thou wilt have this then, said the women, pulling the golden *Cathbarr*, or diadem off her head. May God and St. *Ciaran* avenge this, said *Mairend*, at the same time clapping her two hands upon her bare head. No person in the assembly, however, had time to notice her disgrace before a mass of flowing golden hair started upon her head, falling down below her shoulder-blades; and all this through the miraculous interposition of St. *Ciaran*" [of Clonmacnois].⁽²⁸⁰⁾

With the peculiar morality of the royal court which this very interesting legend reveals, or the miraculous agency which it introduces, we are not concerned here; but the evidence which it affords of the meaning and use of the golden *Mind* is so conclusive as to require no further proof. If, however, further proof were required, the second name, that of *Cathbarr*, under which the diadem is mentioned, would amply supply it. The word *Cathbarr* is now, and has been at all times, well understood to signify a helmet, and in that sense it has come down as the proper name of a man, especially in the O'Donnell family of Donegal, to even so late a period as the year 1700. To call a queen's diadem a helmet would savour a little of robust poetry; but whatever be the idea which it was intended to convey, it is valuable to our inquiries so far as to bear out in full our conception of the character and use of the ancient golden *Mind*.

The second name, *Cathbarr*, used in this tale, proves that the *Mind* covered the head.

(280) [original:—baí trā móir dé-naí móir, péet anó hī Talltín, la Diarmait mac Fergusa Cerpbeóil. Ro horruigiz trā fīr hēpen for foraróib ino oenuig, .i. cáé ar mīa-taib, hupar óánaib, ocup óleptunur anó, amail bágnat corrin. Baí oan foruo ar leit oc na mnáib im dá retiz ino iug. Ba hīat iúgná ba-tar hīpail Diarmata intanrín, .i. Maipeno mael ocup Mugain ingen Chonépario Mac Duáé Duino óo fepaib muman. Báí tñúé móir oc Mugain fīr Maipeno; ocup arbert Mugain fīurín mbancantí óo bepaó a bīet féin ói óíambepaó a mino

oirí óo éino na iúgna; ar ar amlaio baí Maipeno cenpolt, conio mino iúgna no bīo oc foloé aloéta. Tá-nic trā im banéantí coasim imbaí Maipeno, ocup baí oc toélugao neic forru. Arbert im iúgán ná baí acci. Bīaó ocut ro orri octar-paing im cáébaipr orpa óia éino. Óia ocup Ciaran iuríoe im orpio, or Maipeno, oc tabaipr a óálam mo-ceno. Mīéapmic im orpio óoneoé iurín tēlugao óepcuro fūirpū, intan foriá-cáé óoa himóao im folé fano flep-cáé foropóoa roapap fūirpū tī-anepc Ciaran.—*Leabhar na h-Uidhre*, folio 42. b. col. 1.]

I have entered into this discussion because of a statement which has been made, and which has been frequently repeated and looked upon as final—namely, that the kings or queens of ancient Erinn did not wear any kind of head ornament which could be called a crown, because in none of our museums of antiquities can any such article be found. It is true the word *Mind* does not convey to the mind any precise or definite idea of the form or details of this diadem; but neither does the Latin word “corona”, or the English word “crown”, which is formed from it. If there be any advantage at all, it must be on the side of the Gaedhelic words *Mind* and *Cathbarr*, words which have been shown above to signify a helmet, or complete cap, or article of some such fashion, intended to cover and protect the whole head.

Our next reference to the *Mind* of gold is found in the *Táin Bo Chuailgne*, where we are told that when *Medb*, the queen of Connacht, was on her march with her army to ravage the country of Ulster, her progress was conducted in the following order,—She had nine chariots devoted to herself alone: two chariots of these before her, and two chariots after her, and two chariots at either side of her, and a chariot between them in the centre, in which she sat herself. And the reason [we are told] why queen *Medb* observed this order, was to prevent the clods from the hoofs of the horses, or the foam from their mouths, or the mire of a great army, or of great companies, from tarnishing the lustre of her queenly *Mind* of gold.⁽²⁸¹⁾

xxviii.

The *Mind* of
Medb at the
Táin Bo
Chuailgne.

And further of this same *Mind* of gold, we are told that when queen *Medb* and her forces entered the territory of *Cuailgne* (in the present county Louth), they encamped for the night on the brink of a river at a place ever since called *Redde Loiche*. The story proceeds to say that “*Medb* had ordered a comely handmaid of her household who had been in waiting upon her, to go to the river and fetch water for her to drink and wash in. *Loche* was the name of this maiden, and she, *Loche*, then went forth to the river accompanied by fifty women and carrying the queen’s *Mind* of gold above her head. *Cuchulaind*, the opposing champion of Ulster, was concealed near the river, and perceiving the procession of women coming towards him preceded by a beautiful woman with a queenly *Mind* upon her head, whom he believed to be the queen herself, he let fly a stone

(281) [original:—*ir amlaio no im-
chigeo meob ocar noi carpat fóti
a oenur: da carpat pempe oib,
[ocar da carpat na oiaib], ocar da
chappat cehtar a da caeb, ocar
carpat eturru ar meon caoerim.*

*ir aipe fo gnio meob rim ar na pur
tair fócbaise a cruib greg, no uan-
rao aglomraib rian, no denosur
mor fluaig, no mor buiden, ar na
cipao diampuguo don mino óir na
pigna.*—H. 2. 18. f. 145. a.]

XXVIII.

The *Mind* was also worn in Scotland, as is shown by the story of Prince *Cano*.

from his sling at her head, which struck her, broke the *Mind* of gold in three places, and killed the maiden on the spot".⁽²⁸²⁾

The *Mind* or *Minn* of gold was also worn by the women of the Gaedhil of Scotland, as is shown by the story of prince *Cano*, which I told in a former lecture.⁽²⁸³⁾ Each of the wives of the fifty warriors who accompanied the prince in his exile into Ireland, we are told, "wore a green cloak with borders of silver. A smock interwoven with thread of gold. Brooches (*Deilge Lacair*) of gold, with full carvings bespangled with gems of many colours. Necklaces (or 'torques') of highly burnished gold. A *Mind* (or diadem) of gold upon the head of each". As this story belongs to about the year 620, it affords proof of the knowledge and, no doubt, use of such ornaments in Ireland, and I think we may fairly assume in Scotland also, down to so comparatively late a period as the seventh century.

Men also wore a golden *Mind*, as appears from the *Táin Bo Chuailgne*;

That the *Mind* of gold, however, was not an ornament peculiar to females, will be seen from the following passage from the same old tale of the *Táin Bo Chuailgne*.

"It was at this time", says the story, "the youths of Ulster came southwards from *Emania* [to Louth]. Three times fifty boys, sons of the kings [and chiefs] of Ulster, was their number, under the leadership of *Folloman*, the son of *Conchobar*, king of Ulster. They fought three battles against queen *Medb* and her forces, in which they slew three times their own number, but the boys themselves were all killed except [their leader] *Folloman*, the son of *Conchobar*. *Folloman* vowed that he would never return to *Emania* until he should carry away with him [king] *Ailill's* head and the *Mind* of gold which was over [or upon] it. This, however, [we are told] was not easy to accomplish, for the two sons of *Beithe*, son of *Ban*, [that is] the two sons of king *Ailill's* nurse and fosterfather, came against the young prince and slew him".⁽²⁸⁴⁾

Farther on in the same story we find this same *Mind* of gold

⁽²⁸²⁾ [original:—Ratir meob fma caem inait comatecta da muntip tect ar cenó urci, ooil ocar innalta doctum na h-aba oi. loce comainm na h-ingene, ocar do taet iapum loce ocar coica ban impi, ocar mino n-óir na rigna or a cmo. Ocar focerpo cuéulaino cloic appa éaball fuppi corpde bpir in mino n-óir i tpi, ocar copo mapb in n-ingin inna peto.—H. 2. 18, f. 50. a. a. b.]

⁽²⁸³⁾ See Lect. xxvi, ante, vol. ii, p. 164.

⁽²⁸⁴⁾ [original:—I r hi rin amper vol- lotar in maccpaó a tuair o h-Emain

maéa; tpi coicait mac do maccaib ríglas, in follomaim mac Concho- bair; ocar doirberpat teopa caéa do- na pluagaib co torépatar a tpi com- lin, ocar torépatar in maccpaó an aet follomaim mac Concho- bair. bagair follomaim na pagao ar culu co h-Emain cobpunní in-bráta ocar beta co m-bepat cenó aililla leir cor in mino óir boiuara. nír bo peto doptom a nírín, uair do pártetar dá mac beite mac bán dá mac mumme ocar aite do ailill, ocar po gonat co tor- éair leo.—H. 2. 18. f. 154. a. b.]

designated by another name, that of *Imscim*, or *Imseing*, as may be seen from the following passage.

“Then the men of Erin desired *Taman* the buffoon to put on a suit of king *Ailill*’s clothes and his *Imscim* of gold, and go down to the ford of the river which was in their presence. He [the buffoon] did put on king *Ailill*’s clothes and his *Imscim* of gold, and went down to the ford. *Cuchulaind* perceived him, and taking him for king *Ailill* himself, he cast at him a stone from his *Cranntabail* or sling, which struck and killed him on the spot”.⁽²⁸⁵⁾

In a former lecture,⁽²⁸⁶⁾ an account of the occasion and manner in which the celebrated monarch *Cormac Mac Airt* was deprived of his eye in his palace at Tara by *Aengus Gai Buafnech*, that is *Aengus* of “the poisoned spear”, his own cousin, and chief of the *Deisé*, in the present barony of Deece in the county of Meath. When the king received this injury, he was obliged to abdicate the throne in favour of his son, *Cairbre Lifeachair*, because it was declared by the ancient laws and customs of the nation, that no man with any personal blemish or defect should ever be king of Tara. *Cormac* then retired to the palace of *Acaill*, now the hill of Screen near Tara, where he compiled the Book of *Acaill*, a volume of Laws. King *Cormac* did not submit tamely to the injury offered to his person, and the desecration of the sacred precincts of Tara and the violation of its ancient privileges. But he had been a constitutional monarch, and in place of calling out the national and regal power of the state against the offender, he called a national convention at the ancient place of meetings of the states, the hill of *Uisnech* in Westmeath; and before this assembly he summoned the offender to come forward and justify his regicidal act or receive the punishment due to so heinous a crime. The great meeting took place at the hill of *Uisnech*, where, we are told, “*Cormac* came with a king’s *Mind* with him upon his head, with four-and-twenty small leaves of red gold, furnished with springs and rollers of white silver to maintain and suspend them, for the purpose of covering his injured eye and save his face from the disgrace”.

XXVIII.

called in another part of this tale an *Imscim*.

Curious *Mind* worn by *Cormac Mac Airt* at the meeting of the States at *Uisnech*.

⁽²⁸⁵⁾ [Original:—*Ano rin na riar-
retar rin h-Éireno ri Tamun orúth
etguo dílilla ocar a imscim nora-
da do gabail immi, ocar teét par
in n-át dao fíatonaírrí dóib. roga-
bairtar rom noetguo ndililla ocar
a imscim óroa immi, ocar tanc
bar in n-át . . . Do éannaic
Cúchulaind e ocar inoap leir in*

*ecmaí a ferra ocar a eolair ba ré
dílill baí ano raeerrin, ocar bo
ríethi cloic air a epanntabail
uad páir, conaíe Tamun orúe can
anmain bar rin náth íppaibí.—H. 2.
18. f. 56. a. b. mid.]*

⁽²⁸⁶⁾ [See *Lectures on the MS. Materials of Ancient Irish History*, p. 48.]

XXVIII.

I need not dwell further on this curious specimen of the kingly *Mind*, or the curious mechanism of the twenty-four leaves of red gold attached to it for the concealment of the king's blemish. These leaves must have been, I should think, small bits of gold leaf arranged and fastened together like the folds of plate armour, but I must confess my inability to comprehend the functions of the springs and rollers, or travellers, mentioned in connection with them.

LECTURE XXIX.

[Delivered July 26th, 1859.]

(VIII.) DRESS AND ORNAMENTS (continued). Story of a *Mind* called the *Barr Bruinn* in the tale of the *Táin Bo Aingen*. Another legend about the same *Mind* from the Book of Lismore; another celebrated *Mind* mentioned in the latter legend; origin of the ancient name of the Lakes of Killarney from that of *Lén Linfhiacloch* the maker of this second *Mind*. The ancient goldsmiths appear to have worked at or near a gold mine. *Lén* the goldsmith appears to have flourished circa B.C. 300. The names of ancient artists are generally derived from those of their arts, but that of *Lén* is derived from a peculiarity of his teeth; this circumstance shows that he was not the legendary representative of his art, but a real artist. Gold ornaments found in a bog near Cullen in the county of Tipperary; circumstances under which they were found, and enumeration of the articles found—note. *Cerdraighe* or ancient territory of the goldsmiths near the present Cullen. Pedigree of the *Cerdraighe* of *Tulach Gossa*; this family of goldsmiths are brought down by this pedigree to circa A.D. 500; the eldest branch became extinct in *St. Mothennioc*, circa A.D. 550; but other branches existed at a much later period. The mineral districts of Silvermines and Meanus are not far from Cullen. The *At* and *Cleitme*. The *Barr*, *Cembarr*, *Eobarr*, and *Righbarr*. The goldsmith in ancient times was only an artizan; other artizans of the same class. *Creidne* the first *Cerd* or goldsmith; his death mentioned in a poem of *Flann* of Monasterboice; this poem shows that foreign gold was at one time imported into Ireland. The first recorded smelter of gold in Ireland was a native of Wicklow. References to the making of specific articles not likely to be found in our Chronicles; there is, however, abundant evidence of a belief that the metallic ornaments used in Ireland were of native manufacture.

THERE is a very curious story about a *Mind*, or diadem of gold, preserved in the very ancient tale of the *Táin Bo Aingen* in the Book of Leinster. The story commences by telling us that *Ailill* and *Medb*, the king and queen of Connacht, so often mentioned in the course of these lectures, were one dark November eve enjoying themselves in their ancient palace of *Cruachan* (in the county of Roscommon, not far from Carrick-on-Shannon). Their majesties had had two culprits hung upon a tree the previous day; and king *Ailill*, in order to test the courage of his household, offered his own gold-hilted sword as a reward to whoever should go out to the gallows trees and tie a gad or twisted twig upon the leg of one of the still hanging culprits. This offer was accepted by a spirited young man whose name was *Nera*, who went forth in the darkness of the night and performed his work with becoming courage. However, upon *Nera's* return towards the palace, he saw, as he thought, that building on fire, and he met a host of men on

Story of a *Mind* called the *Barr Bruinn* in the tale of the *Táin Bo Aingen*.

XXIX

Story of a
Mind called
the Barr
Bruinn in
the tale of
the Táin Bo
Aingen.

the way who seemed to have plundered and set fire to the royal mansion. The men passed *Nera* without seeming to notice him, and he, anxious to know who they were, followed them as closely as he durst for that purpose. He had not far to go, however, as the party soon entered the well known cave of the hill of *Cruachan*, and *Nera*, still keeping at a respectable distance behind them, entered the cave after them. The last man of the party discovered his entrance, and he was taken before the king of the royal residence of the *Tuatha Dé Danann*, which was supposed to exist, invisibly to external human eyes, within the cave. The king demanded and received an account from *Nera* how and why he had intruded into his secret palace. "Go", said the king, "to yonder house, where thou wilt find a lone woman, who will receive thee with kindness when thou tellest her that it is by me thou hast been sent; and thou shalt come every day to this mansion with a bundle of firewood for our kitchen".

Nera did as he was ordered. While thus occupied, *Nera* noticed every day a blind man leaving the door of the mansion, carrying a lame man upon his back, until they reached the brink of a fountain which was at a short distance from the house, where they sat down; to this place he followed them unperceived. "It is not there", said the blind man. "It is indeed", said the lame man, "and let us go back now", said he. *Nera* inquired of the woman about this matter. "Why", said he, "do the blind and the lame men frequent the fountain?" "They frequent the *Barr* which is in the fountain", said the woman, "that is, a *Mind* (or diadem) of gold which the king wears on his head, and it is there it is kept". "Why is it that these two persons frequent it?" said *Nera*. "Because", said the woman, "they are the persons that are most trusted by the king".⁽²⁸⁷⁾

Nera soon after, through the ingenuity of his wife, returned to his own people at *Cruachan*, and described to king *Ailill*

(287) [Original:—Epc don taig uo
tall cia, ol in pí, ata bean aentuma
ano, acap denao maie puit, abair
fua ir uaim po faitep cucu, acap
taipri acac dia co cuail conoais
oon taigrea. Do gnium iapam an
ni pin amail arbpeth fup, fear-
aro iapam in bean faite fup, acap
arbert pochen ouio olpi; moia
lie inpi po chuno ille ire em, ol
nepa. No theioead nepa iapam
co cuail conoais oon oon cae dia,
soeit ap in oon amac, cach dia ara
cimo, wall, acap bacach for ahiun,

no teiooir combioir for up na
tibao i n-roopur in ouine. "Ni pil
ano, ol in wall. Fil eicm, ol in ba
cach, tiagam ap oin, ol in bacach.
Ro iapfaet nepa iapam in ni pin
oon mnaí. Cro tathaigis" ol pe, an
wall acup an bacac oon tibpaet?
Tathaigis in m-bapp fil ipin tibpaet,
ol in ben, edon minnóip bir for cimo
ino pijs, ir ano so coirecaip. Cro
ap miao in oiaf ucet nothathaigeo
Ol nepa. Nin. Ol pi, uair poboar
iao po bo taipiri laipin pijs".—H. 2.
16. col. 659 and 660.]

what he had seen in the cave. This was the time at which *Fergus Mac Roigh* and the other Ulster champions who exiled themselves after the treacherous death of the sons of *Uisneach*, arrived at *Cruachan*. King *Ailill*, availing himself of the presence of these valiant warriors, resolved with their aid to possess himself of the reported treasures of the cave of *Cruachan*, and accordingly on the November eve following, he, with a strong party, and through the contrivance of *Nera's* wife, entered the subterranean mansion, and plundered it of all its treasures, including the diadem of gold which was called the *Barr Bruinn* or *Bruinn's* diadem.

It appears that this *Mind* or diadem was lost or rather carried back again by some unexplained agency to the same fountain in the cave from which it had been brought. This legendary statement is found in another ancient story preserved in that important part of the ancient "Book of Lismore", so singularly recovered some time since from the city of Cork. The story is shortly this. *Fingin Mac Luchta*, who was king of Munster about the year of our Lord 190, resided at his palace at *Druim Fingin*, or Fineen's Hill, in the county of Waterford. There was a certain prophetess from *Sliabh na m-Ban* in Tipperary, that visited him on every November eve, and related to him all the occurrences that took place in Erin on that sacred night, and the results that should issue from them until that night twelvemonths. On one of those November eves that this lady visited the king, she related to him with peculiar emphasis one circumstance that happened on that night, and this was nothing else than the birth of the subsequently great monarch of Erin, Conn of "the Hundred Battles". The birth of this great king and warrior was, according to our prophetess, ushered in with many strange and wonderful occurrences, all of which, however, were of a favourable character, and presaged the happy results to his country which were to result from the actions and reign of its future monarch. From the many singular and important events thus referred to in connection with that auspicious time, I have selected the following brief items, as quite pertinent to the subject of the present lecture, and bringing the older story of the golden diadem, called the *Barr Bruinn*, a few centuries later down than the *Táin Bo Aingen* just described.

The conversation between the king *Fingin* and the prophetess was carried on by way of question and answer.

"And what are the other wonders of this night?" said king *Fingin*. "These", said the woman.—"The three chief articles of manufacture in Erin are this night found and revealed,

Another legend about the same *Mind* from the Book of Lismore;

XXIX.

namely, the *Barr* (or diadem) of *Bruinn*, the son of *Smetra*: it was the *Cerd* (or artificer) of *Aengus*, son of *Umór*, that made it. It is a *Cathbarr* (or helmet) of the pure crimson of eastern countries, with a ball of gold above it as large as a man's head, and a hundred strings around it of mixed [or variegated] carbuncle, and a hundred combed tufts of red burnished gold; and stitched with a hundred threads (or wires) of *Findrúine* (or white bronze) in a variety of compartments. And it has been a great number of years in concealment in the fountain of the hill of *Cruachan* till this night, to save it from the *Mór Rigain*, [a celebrated *Tuatha Dé Danann* princess,] and so it has remained under cover of the earth until this night. And [another article, said she], the chess of *Crimthann Niad-Nair* [in the eighth year of whose reign the Saviour was born] which he brought away with him from *Aenuch Find* when he went with the lady *Nar* of *Bodhbh Derg's* mansion [in Tipperary] on an adventure to the secret recesses of the sea, and which [chess] has been concealed in the *Rath* of *Uisnech* [in Westmeath] until this night. And [continued the prophetess] the *Mind* (or diadem) of *Laeghaire*, the son of *Luchta Laimfinn*, (or *Luchta* of the white hands), which was made by *Lén Linfhiacloch*, the son of *Banbulga*, and which has been found this night by the three daughters of *Faindle Mac Dubraith*, in *Sidh Findacha* [now *Shiabh g-Cuillenn* in Ulster] after having been concealed there since the time of the birth of *Conchobar Abrathruadh* [monarch of Erin, who was slain in the year of our Saviour's birth], until this night".⁽²⁸⁸⁾

another celebrated *Mind* mentioned in this legend;

It would seem that when these stories were written, it was a common occurrence, as it is now, to dig up from the earth ancient, elegant, and costly articles of the kind above mentioned, of the former existence and disappearance of which there still remained authentic written history, or a vivid and well-credited tradition.

⁽²⁸⁸⁾ [original — Ocur cío .b. nairi [?] for Finngin. Min, or an bean.—Teopa pumaicoc Eipen innoct fo puit ocuf po foillrigtea, .i. bairi Bruinn meic Smetrac: Ceapto dengura meic Umoir do pigne, .i. catbarr do corcair glain thipe nairi inno [?] ocuf ubull oir usra, ba meic per cino, ocuf cet fnathegna imme don capimocal cumureca, ocuf cet cailecher cipcorera do deirgior forloiceti; ocuf ceao ponn finopuinne aca uaimbreectrao. Ita lina bhacna fo vichleir itipparit ríde Cruacáin, ar in Moir Rigum cupanocht;

ita sapum pocelcar talman cupanoct. Proceal Cymtean mas nair tucca haenuch finto dia luir la nair tuatdaicé iprō buirō fo pocetra combor fo diamarab na fairge, aca fo vicleir ipin Raith moirnech cupanoct. Minn Laegaire, meic Lueta Laimfinn, do pigne len Linfiacloch, mac Banbulga, banna po puaratur mocht teopa lingina fainole mac Dubraith, a Sro finotacha ar na beao fo vicleir o gein Concubair Abraepuarō, gur anoct". —*Book of Lismore*, vel. copy by Joseph O'Longan, f. 138, p. 2, col. 1, top.]

To *Lén Linfhiacloch*, the maker of the second *Mind*, or diadem, mentioned above, namely that of *Laeghaire*, the son of *Luchta* of the white hands, I have found another reference, which places his time, his character as an artist, and his identity with one or two Irish localities, in a light that cannot fail to give satisfaction to every genuine lover of Irish antiquarian researches.

XXIX.
the name of
the maker of
the second
Mind, *Lén*
Linfhiac-
loch, the
origin of the
ancient
name of the
Lakes of
Killarney.

In the very ancient Gaedhelic tract called the *Dinnseanchas*, or the etymological history of many of the most remarkable hills, mountains, rivers, lakes, etc., in Erin, we find an article devoted to the origin of the name of *Loch Lein*, now the celebrated lake of Killarney. In this article we are told that *Lén Linfhiacloch* was *Cerd* (or goldsmith), to the chieftain *Bodhbh Dearg*'s noble mansion at *Sliabh na m-Ban* in Tipperary; that he went to this lake to make splendid vessels for *Fand*, the daughter of *Flidas*; and every night after his day's work was over, he would cast his anvil from him eastwards to the place called *Inneoin* (or anvil) near Clonmel, and he would throw three showers about him from his anvil, a shower of water, a shower of fire, and a shower of pure crimson gems; and the story adds that *Nemannach* (the artificer) used to do the same when shaping (gold) cups for king *Conchobar Mac Nessa* (king of Ulster) in the north. And *Lén* met his death at this lake, and hence the name *Loch Lein*, or *Lén's lake*.

The prose account is followed by an ancient poem of thirteen stanzas, in which the history of *Loch Lein* is further discussed; but as my present concern is alone with the artificer, I shall only quote those stanzas which have special reference to him, namely the fourth, fifth, and sixth, which are as follows:

"I have heard of *Lén* with his many hammers,
Having been upon the margin of its yellow strand,
Where he fashioned without mishap, or flaw,
Splendid vessels for *Fand*, the daughter of *Flidas*.

"From *Bodhbh's* court went forth reproachless
Lén Linfhiacloch, the son of *Bolcad*,
The firm son of *Bandad* of high renown,
The good son of *Blamad*, son of *Gomer*.

"Whether a chariot or a *Mind* of gold,
Whether a cup, or a musical instrument,
Was required from him by distinguished men,
It was quickly made before that night".⁽²⁸⁹⁾

(289) [original:—

do chuala len colin uirio,	namleartar fainto flidair,
do bith forbuirio a blach buirio,	oirio buirio rocheair canchair
diapéum cantiamge araltair,	Lén Linfhiacloch, mac Bolcad,

XXIX.

The ancient goldsmith appears to have worked at or near the mine.

Lén, the goldsmith, appears to have flourished circa B.C. 300.

The names of artists often derived from the art,

but that of *Lén* not.

It would appear from this curious and valuable quotation, as well as from others that could be adduced, that the ancient custom in Ireland was, that the artist, or goldsmith, sometimes went to the gold or silver mine himself, and dug, or procured to be dug for him, the precious mineral, to smelt, or, as it is called in our ancient books, to boil the metal on the spot, in small quantities, whenever the locality suited, and then and there fabricate and fashion those splendid articles, the delicate mechanism of some of which is found to puzzle and astonish the most expert workmen of the present day, notwithstanding the great improvement in the processes and tools of the mechanical arts. This appears to me to be the explanation of that stanza of the poem which says that *Lén* went with many hammers or sledges to the borders of *Loch Lein*, where he actually made the splendid cups for the lady *Fand*, daughter of *Flidas*. But who was the lady *Fand* for whom these *Niamlestar*, or splendid vessels, were made? She was the daughter of *Flidas Foltechain*, that is, *Flidas* of "the beautiful hair", and sister by her mother to *Nia Seghamain*, of the Eberian race of Munster, who reigned as monarch of Erin from the year of the world 4881 to 4887, when he was slain by *Enna Aighneach*, who succeeded him. So that, according to the chronology of the Annals of the Four Masters, the gifted artist *Lén*, and his royal patroness the princess *Fand*, flourished about three hundred years before the Incarnation of our Lord; and far within the sway of the Milesian dynasty.

I must confess that of all the references to native gold and famous native gold-workers which I have hitherto met, or may meet hereafter, this appears to me to be the most important. In the case of other artists of this class, the name of the artist is often derived from the art itself, or from the metal on which it is exercised. Thus, in the case of *Credne*, the celebrated *Cerd* or goldsmith of the *Tuatha Dé Danann*, and of whom we will have to speak hereafter, his name was derived from *credh*, the ore of the precious metals in which he worked, and, consequently, the fact of his real existence might be very fairly questioned, as savouring a little of the poetical and mythological. But in the case of *Lén Linfhiacloch* no such objection can be made, since the name is not descriptive of the art or the metal, but of the man proper, and signifying simply, *Lén* of "the many teeth", meaning evidently that he was remarkable for high, or a double row of teeth

blocach mac banabao blaobil,
 veas mac blaamair, mac foimair;
 cio capbas, cio caebair oir,
 cio cuach, cio cairéi ciuile coir,

to lean fapir veasblaove,
 ba gmm abbal na naróe.
Book of Lecan, f. 239. a. a.]

But the following short article from the Brehon Laws settles completely the question of the native manufactures of these precious personal ornaments:—

“The law book tells us”, says the commentator, “that the weight of the *Land óir* (or crescent of gold) was paid in silver to the *Cerd* or artist for making it”.

We are told also in the same laws that the artists who made the articles of adornment and household splendour for a king, or a chief, were entitled to half the fine for injury to their property, or insult or injury to their persons, which would be paid to the king or chief himself for a like injury. This shows in what respect artists in the precious metals were held by the nobles, and the security afforded them by the laws of ancient Erinn.

In Guthrie’s “General Gazetteer”, published in Dublin in 1791, we find, as well as in other authorities, the following paragraph:

“Cullen, a fair town in the county of Tipperary, province of Munster; fairs on 28th October. At the bog near this place was found a golden crown weighing six ounces; many other curiosities have been discovered in it, particularly some gorgets of gold, and gold-handled swords: for which reason it goes under the name of the golden bog”.

XXIX.
The native manufacture of gold ornaments proved by the Brehon Laws.

Gold ornaments found in a bog near Cullen, in the county of Tipperary.

This bog of Cullen is situated in the parish of Cullen, barony of Clanwilliam, and county of Tipperary, and on the immediate border of the county of Limerick. From time immemorial gold has been found in all conditions of preparation, from the primitive ore to the most beautiful of fashioned ornament, nay, even the very crucibles—small bronze saucepans, with the gold arrested in its progress of smelting or boiling—have been found in this bog and its neighbourhood. Within the last fourteen years, I have myself seen two bars of pure gold turned up out of this bog or its neighbourhood; the finders are not anxious to enlighten one much as to which. One of these bars was about five inches in length, an inch and a half in breadth, and more than half an inch in thickness. The other was somewhat smaller, but being plain bars without any artistic feature, they were not unfortunately secured by the Royal Irish Academy, and consequently they passed into the hands of a goldsmith, who of course has long since melted them down.⁽²⁹⁰⁾

⁽²⁹⁰⁾ [In the year 1773 Governor T. Pownall exhibited to the Society of Antiquaries of London, two swords, and some other fragments, said to have been found in a bog at Cullen, in the county of Tipperary, on the lands of Lord Milton. On the 10th of February, 1774, he read a paper on the subject, which was afterwards published, illustrated by a plate, in vol. iii. (p. 555), of the *Archæologia* for 1775. So far as we can judge from the drawings, the swords

XXIX.

Gold ornaments found in a bog near Cullen, in the county of Tipperary.

To return, however, to the golden bog of Cullen. It is not at all unreasonable to assume that this bog was anciently a

exhibited to the Society were not peculiar, being of one of the usual forms of bronze swords. The other object figured in the plate is a low conoidal disc of gold about four inches in diameter at the base. The apex of the conoid is chased so as to form a small stellated ornament; this is surrounded by the usual ridge, like chasings which are found on many Irish gold ornaments. These ridges form a series of complete concentric circles near the apex, but as they approach the base, the form being a conoid, and not a cone, they can only form segments of circles. Around the base, however, there is a border of complete circular ridges—the ridges being much larger than the centre ones. On the inner side of this border is a zigzag ornament which presents the appearance of rays pointing towards the centre or apex. This ornamentation does not go round the entire border, being wanting for about thirty degrees of the circle at the shortest slant-height of the conoid, that is, where it is nearest the stellated apex. Its conoidal shape would seem to show that it could not have been the boss of a shield, which it otherwise resembles. Governor Pownall thinks that it formed part of the gold plating of a wooden idol—this particular ornament being intended for the teat or nipple of the breast. The following is his account of the matter:

“The fragment, which was said to be part of an image found at the same time, is of a black wood, entirely covered and plated with thin gold, and seems to have been part of the breasts, the teat or nipple of which is radiated in hammered or chased work, in lines radiating from a centre, as is usual in the images of the sun; and round the periphery, or setting on of the breast, there are like radiations in a specific number, with other linear ornaments. There is another fragment of the same kind of wood which seems to be a fragment of an Ammonian horn; there are in it the golden studs or rivets by which it may be supposed to have been also plated with gold. The first account I had of this image was, that it was of an human form, with a *lion's face*; then, that it was indeed biform, but of what sort not specified. I have since been informed that the image, whatever it was, was of a size sufficient to make a gate post, to which use it was affixed”.

It must be confessed that the evidence connecting the gold conoids with the image is not very satisfactory; for it appears by the report of the Rev. Mr. Armstrong, given by Governor Pownall, that the finding of the image occurred above sixty years before, and he found no one in the neighbourhood of Cullen who remembered anything about it. That some kind of carved wooden image was really found there, there appears to be no reasonable doubt; but whether it had golden nipples and was biformed, we have unfortunately no satisfactory evidence.

The report of the Rev. Mr. Armstrong above alluded to, is a chronicle of the discoveries of gold ornaments, bronze weapons, etc., found in the same small bog near Cullen, between the years 1731 and 1753, made by a Mr. Nash, and between the years 1760 and 1773 by a Mr. Cleary. The golden articles found consisted of two chased cups, bosses, pieces of tube, plates, and ribbons, some of the former chased, gold wire, rings or ferrules, pommels of swords, the point of a scabbard, pieces with the links of a chain attached, a number of ingots, a quantity of small bits or clippings, amounting in all to above six pounds. The bronze articles consisted of a bronze cauldron and a quadrangular vessel, seven socketed spears five inches long with parts of the wooden shafts; thirteen socketed spears ten inches long with handles of quartered ash six feet long; two swords with pieces of gold attached to the rivets of the handle; a sword weighing 2lbs. 5oz., having a piece of white metal, called in the report pewter, inlaid in the bronze near the pommel; in this white metal was inlaid in copper, what are described as resembling four figures of 1; a piece of bronze tube; thirteen whole swords much hacked and notched; and forty-three parts of swords of the handle ends, and twenty-nine of the point ends; three ingots weighing

wooded valley, resorted to by a party, or parties, of gold smelters and smiths, on account, perhaps, of its contiguity to a gold mine, as well as the convenience of charcoal. But independently of these positive and assumed circumstances, there is extant a historical reference to this precise locality, which, I believe, identifies it with a family and a race of workers in the finer metals. There was anciently in this district a small chieftaincy called *Cerdraighe*, that is the territory of the goldsmiths; and this territory, as well as the tribe who owned and occupied it, had received the name from a man who bore it as his distinctive title in right of his profession of a *Cerd* or goldsmith. The tribe of the *Cerdraighe* were descended from *Oilioll Oluim*, the celebrated king of Munster, who died A.D. 234, and their pedigree is thus given in the "Book of Leinster":

XXIX.

Cerdraighe,
or the terri-
tory of the
goldsmiths,
near Cullen.

"The pedigree of the *Cerdraighe* of *Tulach Gossa*, that is, they were named *Cerdraighe* because every man of them was a *Cerd* (or goldsmith) for seven generations.

Pedigree of
the *Cerd-
raighe* of
*Tulach
Gossa*;

"*Oilioll Oluim* had a son whose name was *Tighernach*, who had a son *Cerdraighe* (or the king's goldsmith), who had a son *Cerd Beg* (or the little, or young goldsmith), who had a son *Cerdan*, the still more diminutive goldsmith, who had a son *Senach*, who had a son *Temnen*, who had a son *Lugaidh*, who had a son *Carban*, who had a son *St. Mothemnioc*, who, being a holy priest and not married, the family in this line became extinct in him; and the race of goldsmiths must have ceased in his father *Carban*, who was the sixth generation from *Cerdraighe*, the first of the artists, and grandson of king *Oilioll Oluim*".⁽²⁹¹⁾

7lbs.; a piece of about 1lb. weight of what seemed to have been the residue left in the ladle after casting some article.

The number of articles noticed in this report must bear a very insignificant proportion to those actually found and silently disposed of by the peasantry during the last century. Indeed O'Halloran states (*History of Ireland*, vol. ii., p. 92; Dublin, 1819) that a gold crown was found in this bog in 1744, which he saw himself, and which, he says, was "like the close crowns of the eastern princes". From the number, as well as the variety of the articles, it seems certain, therefore, that gold and bronze working must have been anciently carried on in the district. It would appear that nothing had been found in cutting away the upper six feet of the peat, except the trunks of different kinds of trees, all of which, with the exception of those of the oak and fir, were rotten, and some horns, which from their size (they were said to be large enough to have a circle of about three feet in diameter described on each palm), may have been those of the red deer. It was in the second cutting below six feet that the first objects were discovered in 1731. The depth at which the articles were found, their number and character, and the interesting relation established in the text by Professor O'Curry between this locality and the tribe of the *Cerdraighe*, invest the bog of Cullen with special interest.]

⁽²⁹¹⁾ [original:—*Genealóid Ceo- moir ferruir. Mothemnioc (i Tem-
nraige Tuilée Gossa, i. Ceo- nraige) mac Carban, mac Lugeda mac
annró, ar ba ceo- caé fer sib co themen, mac themnen mac Senaig,*

XXIX.

this family
of goldsmiths is
thus brought
down to circa
A.D. 500;

According to genealogical computations, the years of these seven generations would be 210, to which if we add the years of *Oilioll Oluim* himself and his immediate son *Tighernach*, the father of *Cerdraighe*, the last of the seven generations of artists would come down to the year 474, or say in round numbers to the year 500. And so we find that the trade and art of gold manufacture if not of gold smelting and mining, was carried on in this district, probably in this very spot, during the long period of 221 years. It is a singular fact that there still exists, some five miles to the west of Cullen, but in the county of Limerick, a well-known townland bearing the name of *Baile na g-Ceard*, or the town of the goldsmiths. I am, however, with great regret obliged to acknowledge that I have not as yet been able to discover the exact situation of *Tulach Gossa*, the ancient patrimonial residence of the family.

the eldest
branch be-
came extinct
in St.
Mothemnioc,
circa A.D.
530;

But although this, the eldest, line of the family became extinct in the person of St. *Mothemnioc*, say about the year 530, it is quite certain that the whole race had not become so, as may be collected from an ancient Gaedhelic tract in my possession. This curious tract contains a more detailed account than the "Book of Rights", quoted in a former lecture, of the services rendered to the king of Cashel by several of the chieftaincies of the province of Munster, as well as of the particular territories which by ancient custom and privilege, supplied his court with certain officers. Thus, his doctors were furnished him by the *Dail Mughaidhe* in Tipperary; his harpers by the *Corcoiche* in the county of Limerick; his *Cerds*, or gold and silversmiths, and his *Umhaidhe*, or bronze-workers, from the *Cerdraighe*; the steward of his milch-cows and dairies from the *Boinraighe*; his poets and scholars from the *Muscraighe* of Ormond; and so on.

and other
branches
existed at a
much later
period.

The mineral
districts of
Silvermines
and Meanus
not far from
Cullen.

It is worth mentioning here, that the mineral district of Silvermines, in the county of Tipperary, is only about twelve or fifteen miles to the north of Cullen, and that the ancient mineral land of *Mianus*, now Meanus in the county of Limerick, is only about the same distance to the west of that town.

I cannot conceal the satisfaction I feel in being able to connect the discovery of gold in all conditions of smelting and manufacture in this place, with a race of workers in the same metal, resident on the very spot, or in some contiguous locality, whose ancestry, term of existence, and period of time, I have, I trust, established on such satisfactory grounds as will be deemed sufficient for all the purposes of general history.

μας Σερωαίν, μας Σερωαίςσε — H. 2. 18. fol. 222. b., lower corner.]
μας Τηγερναίς μας Διλέλλα Ολουμ.

Of the other names of a covering or ornament for the head, which have come under my notice in my readings among our ancient manuscripts, I shall give only a very brief notice, setting them down in alphabetical order. These names are:—*At*; *Barr*; *Cathbarr*; *Cenn Barr*; *Cleitme*; and *Eo-Barr*.

The *At* had the same signification as the present English word “hat” The old British name was the same as the Gadhelic, and had the same declensional forms, and, in my opinion, was borrowed from it. This word *At* signifies simply an ornamental case or covering; and the authority for the application of the name to an ornamental covering, or hat, for the head is found in the ancient elegy pronounced by the poet *Ferceirtne* on his prince and patron *Curoi Mac Dairé*, the king of West Munster. The poet, in enumerating the many gifts received by him from the bountiful deceased prince, counts ten *Cleitmes*; and an ancient glossarist explains the *Cleitme* to have been a *Righbharr* or *At*, that is, a king’s radiating helmet, or a hat. The word *Cleitme* is also explained in a maxim of the Brehon Laws in this way:—

The *At* and
Cleitme.

“Lattice precedes crest”, that is, says the ancient commentator, “I prefer that the lattice walls of the house be built before the *Cleitme* (or crest)”⁽²⁹²⁾

The *Barr*, which enters into the compound words *Cennbarr*, *Eobarr*, and *Righbarr*, signifies, like the *Cleitme*, a radius or crest compounded with *cenn*, the head; *eo*, the top, and *righ*, a king. When compounded with *cath*, a battle, as in the word and name *Cathbarr*, it signifies properly a battle cap or battle helmet, and not a mere ornamental crest, appendage, cap, or hat.

The *Barr*,
Cennbarr,
Eobar, and
Righbarr.

Having now completed what I had to say about the personal ornaments of the people of ancient Erin, it only remains to say a few words on their artificers. The *Cerd* or goldsmith was not included among the professors of the free and liberal arts in ancient Erin, although he was entitled to some high privileges. He belonged to the *Daer Nemhidh*, or base professors, that is, the higher class of artisans, of which we have a list in the Brehon Laws. Among these were the *Saer* or carpenter, the *Gobha* or blacksmith, the *Umhaidhe* the bronze worker, and the *Cerd* or smith, who worked in the precious metals. These several professions were considered to be base, because they performed the duties of their professions with their hands or fists. In connection with these higher artisans may also be mentioned the *Rinnaidhe*, or engraver, and the *Ersco-*

The gold-
smith was
only an
artisan;

other arti-
zans of the
same class.

⁽²⁹²⁾ [original:—Do fét cliath cleithe, .i. ar nemtectai lium cliath rétar in tigi do denam ar ouf, anar cleitme a mullaig.—*Felire beg*, 21. 23. a. a.]

XXIX.

raidhe, or carver, the former of whom must have worked in conjunction with the *Cerd* and the *Umhaidhe*, and the latter with the *Saer*. We also meet with the term *Dualaighe*, that is a painter or brushman, from *dual* a brush, or lock of hair.

Creidne, the first *Cerd* or goldsmith;

The first *Cerd*, or worker in the precious metals, whose name has been handed down by tradition, is *Creidne*, who takes his name from *credh*, which signifies the ore of copper, gold, silver, etc. This artist is mentioned in the oldest historical tract that we now possess, the battle of the southern *Magh Tuireadh*, fought between the *Firbolgs* and the *Tuatha De Danann*. The only reference to the exercise of this artist's profession that I have met, however, is the statement, that he made rivets, of course of bronze, for the spears, and the ornamented hilts for the swords, used by his own people, the *Tuatha Dé Danann*, in that famous battle. His scales, weights, and measures, are mentioned in our ancient laws, and his decisions about metals and metallurgy have been acted upon in Brehon Law almost down to our own times. In the ancient manuscripts of the laws these decisions and other references are still known under the name of the *Bretha Chreidne*, or the judgments of *Creidne*. A very curious memorial of the death of this artist, and one eminently calculated to determine with precision the nature of his profession, is to be found in a poem, written by *Flann* of Monasterboice, who died in the year of our Lord 1056,⁽²⁹³⁾ a beautiful copy of which is preserved in the Book of Leinster. In this poem, the learned writer gives us, from the most reliable sources extant in his early times, an account of the manner of the death of the most eminent of the *Tuatha Dé Danann* chiefs who formed the first colony, and survived the great battles of northern and southern *Magh Tuireadh*. This poem consists of thirty-six stanzas, of which the following is the tenth:

his death mentioned in a poem of *Flann*;

this poem shows the importation of foreign gold.

“*Creidne* was drowned—the cunning *Cerd*,
Upon the wide sea of dangerous waters,
Whilst bringing over golden ore
Into Erin out of Spain”.⁽²⁹⁴⁾

This is indeed an important passage; and from it we may very fairly assume that in *Creidne*'s time the gold mines of Erin had not been discovered, or if discovered, at least not worked. It was not, in fact, until about two hundred years after this time that the monarch *Tighernmas*, of the Milesian

⁽²⁹³⁾ [See for an account of him, Lect. viii., ante, vol. i., p. 168. The poem is mentioned at p. 150 of the same volume.]

⁽²⁹⁴⁾ [original:—
Ro báireo Creidne in cerro carr
for in loc muir linnamhar

oc tabairt men óir,
oo chum nEreenn a heppam.
—H. 2. 18. f. 6. a.]

line, appears to have discovered the gold mines of Leinster, which he is said to have worked, and of which he is recorded to have smelted the ore in the forests on the east side of the river Liffey, where he had the refined metal manufactured into cups, brooches, etc. This account of the metallurgical operations of *Tighernmas* is rendered much more interesting by the circumstance, that the smelter of the ore, who was doubtless the manufacturer of the precious cups and ornaments, is actually recorded to have been a native of the country of *Cualann*, that is, of the district which lies between the present towns of Bray and Wicklow. From this it would appear that the native artist had been acquainted with the existence of gold in his own territory, and with its manufacture into cups, brooches, etc., before *Tighernmas*; else that sagacious and warlike monarch would have selected not a native, but a foreigner, for a work requiring so much technical and artistic skill.

XXVIII.

The first recorded smelter of gold a native of Wicklow.

It is not to be expected that we should find many references to such simple and every day affairs as the making of a *Niamh-Land*, or the fashioning of a *Mind*, in the chronicles of such remote times—chronicles, too, which must necessarily have come down to us only in scanty fragments. Yet we have some references to such things in times very remote from our own, and which, though sometimes exaggerated, are not the less valuable as indicating the universally fixed idea of native, and not foreign artists, being the designers and fabricators of those splendid articles of which we possess so many specimens. As has been already shown, we find that *Creidne* was the first worker in the precious metals for the *Tuatha Dé Danann*. Next, we find *Iuchadán*, a native of the beforementioned district of *Cualann*, in the county of Wicklow, smelting gold, as we have above stated, under king *Tighernmas*, and manufacturing the purified metal into cups, brooches, and, of course, other elegant articles. This, according to the chronology of the “Annals of the Four Masters”, would be about fourteen hundred years B.C., and in about two hundred years afterwards, we find a record that the monarch *Muineamon* ordered the petty kings and chiefs of Erin to wear *Muínches* or collars of gold, around their necks. This monarch was succeeded by *Failearg-doid*, that is “Red-rings-on-hands”, a popular name given to him because he was the first to introduce amongst the kings and chiefs of Erin the wearing of rings of red gold on their fingers.

References to the making of specific ornaments not likely to be found in chronicles;

there is, however, evidence of a belief that metallic ornaments were of native manufacture.

LECTURE XXX.

[Delivered 10th June, 1862.]

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS IN ANCIENT ERINN. Antiquity of the harp in Erinn. The first musical instrument mentioned in Gaedhelic writings is the *Cruit*, or harp, of the *Daghda*, a chief and druid of the *Tuatha Dé Danann*; his curious invocation to his harp; the three musical feats played upon it; examination of the names of this harp; the word *Coir*, forming part of the name of the *Daghda*'s harp, came down to modern times, as is shown by a poem of Keating on *Tadhg O'Coffey*, his harper. The *Daghda*'s invocation to his harp further examined; the three musical modes compared to the three seasons of the year in ancient Egypt; myth of the discovery of the lyre; Dr. Burney on the three musical modes of the Greeks; the three Greek modes represented by the Irish three feats; conjectural completion of the text of the *Daghda*'s invocation; what were the bellies and pipes of the *Daghda*'s harp; ancient painting of a lyre at Portici, with a pipe or flute for cross-bar, mentioned by Dr. Burney. Legend of the origin of the three feats, or modes of harp playing, from the *Táin Bo Fraich*; meaning of the name *Uaithne* in this legend. No mention of strings in the account of the *Daghda*'s harp, but they are mentioned in the tale of the *Táin Bo Fraich*. Legend of *Fínd Mac Cumhaill*; *Scathach* and her magical harp; *Scathach*'s harp had three strings; no mention of music having been played at either of the battles of the northern or southern *Magh Tuireadh*; this proves the antiquity of those accounts. The *Daghda*'s harp was quadrangular; a Greek harp of the same form represented in the hand of a Grecian Apollo at Rome; example of Irish quadrangular harp on *theca* of an ancient missal. Dr. Ferguson on the antiquity and origin of music in Erinn; musical canon of the Welsh regulated by Irish harpers about A.D. 1100; his account of the *theca* above mentioned, and of figures of the harp from ancient Irish monumental crosses which resembled the old Egyptian one; he thinks this resemblance supports the Irish traditions; Irish MSS. little studied twenty years ago, but since then they have been; from this examination the author thinks the *Fírbolgs* and *Tuatha Dé Danann* had nothing to do with Egypt, but that the Milesians had. Migration of the *Tuatha Dé Danann* from Greece; the author does not believe they went into Scandinavia; he believes their cities of *Falias*, *Gorias*, etc., were in Germany; they spoke German according to the Book of *Lecan*. The similarity of the harps on the monument of Orpheus at Petau in Styria and on the *theca* of the Stowe MS. may point to Murthart as the *Murias* of the *Tuatha Dé Danann*.

Antiquity of
the harp in
Erinn.

THE early cultivation of music and melody, and a special respect for the professors of the art, bespeak a peculiar civilization which implies no small degree of refinement of habit and of taste in a people. If there ever was a people gifted with a musical soul and sensibility in a higher degree than another, I would venture to assert that the Gaedhil of ancient Erinn were that people.

In no country in Europe, at least I believe so, is the antiquity and influence of the harp thrown so far back into the

darker regions of history as in Erin. Our traditions are more distinct than those of the Greeks; for, they give time and place, name and occasion. Ours is not the shadowy myth of Orpheus going to the realms of Pluto, and by his lyre softening the obdurate heart of the grim monarch of the infernal abodes. It possesses something much more of real life, and belongs more to definite history. It is, indeed, a remote tradition; but, it is identified with a people and with persons whose history, though obscure and exaggerated, is still embodied in our oldest chronicles, and has never departed from the memories of our living romances and popular traditions. And, from the very remotest period to which our oldest traditions with any degree of circumstantiality refer, we find music, musical instruments, musical performers, and the power and influence of music, spoken of.

The first musical instrument to which we have any reference in our Gaedhelic writings, is the *Cruit*, or harp; and this reference is found in the history of that mysterious people called the *Tuatha Dé Danann*, of whom so much has been said in the course of these lectures. The reference to which I allude is found in the ancient detailed account of the battle of the second, or northern *Magh Tuireadh*, described in a former lecture; a battle which was gained by the *Tuatha Dé Danann* against those early piratical visitors of our shores, commonly called the Fomorians. This battle was fought, according to the "Annals of the Four Masters", in the year of the world 3330, or about eighteen hundred years before the Incarnation; and it was fought at *Magh Tuireadh*, a place still well known, situated in the parish of *Cill Mhic Trena*, barony of Tirerill (*Tír Oiliolla*), and county of Sligo.⁽²⁹⁵⁾

The first musical instrument referred to in Gaedhelic writings

The Fomorians having been defeated with great slaughter, such of them as were still able, retreated from the field, under their surviving leader *Breas*, who had been captured, but obtained his liberty by a stratagem. The story proceeds in these words:—

"*Lugh* [the *Tuatha Dé Danann* king] and the *Daghda* [their great chief and druid] and *Ogma* [their bravest champion] followed the Fomorians, because they had carried off the *Daghda's* harper, *Uaithne* was his name. They [the pursuers] soon reached the banqueting house in which they [the Fomorian chiefs] *Breas*, the son of *Elathan*, and *Elathan*, the son of *Delbath*, were and where they found the harp hanging upon the wall. This was the harp in which the music was spell-bound, so that it would not answer when called forth, until the *Daghda* evoked it, when he said what follows here down:

is the *Cruit*, or harp, of the *Daghda*, a chief of the *Tuatha Dé Danann*;

⁽²⁹⁵⁾ See about this battle, Lect. xii., ante, vol. i. p. 243.

XXX.

his invocation to his harp;

the three musical feats played upon it.

Examination of the names of the harp;

the word *Cóir* came down to modern times, as shown by a poem of Keating.

“Come *Durdabla*; come *Cóircethairchuir*; come *Samh*; come *Gamh*’ [that is, come summer, come winter] from the mouths of harps, and bellies and pipes. Two names now had the harp; namely, *Durdabla*, and *Cóircethairchuir*. The harp came forth from the wall then, and killed nine persons [in its passage]; and it came to the *Daghda*; and he played for them the three [musical] feats which give distinction to a harper, namely, the *Suantraighe* [which from its deep murmuring caused sleep]; the *Gentraighe* [which from its merriment caused laughter]; and the *Goltraighe* [which from its melting plaintiveness caused crying]. He played them the *Goltraighe* until their women cried tears. He played them the *Gentraighe* until their women and youths burst into laughter. He played them the *Suantraighe* until the entire host fell asleep. It was through that sleep they [the three champions] escaped from those [the Fomorians] who were desirous to kill them” (296)

I must confess that these names applied to the harp of the great *Daghda*, and the musical sounds which he evoked from it—evidently descriptive names, as they are—are among the most unmanageable phrases I have ever met. The first name applied here to the harp, *Durdabla*, can, by taking its component parts at their ordinary value, be analysed in this way: *Durd*, or *dord*, a murmur, and *abla*, the possessive case of *aball*, a sweet apple tree. The second name, *Coircethairchuir*, can be analysed in the same way: *Coir*, signifies arrangement, adjustment, and *ethairchuir*, compounded of *cethair*, four, and *cor*, an angle, or rather a beak like the beak of an anvil, signifies quadrubeaked, or quadrangular; so that the second name would simply signify the quadrubeaked or quadrangular harmonious instrument.

The word *Cóir*, as applied to the proper tuning or harmonizing of a harp, or any musical instrument, came down to my own early days; and we have a good instance of its ap-

(296) [original:—*loutur a noidio na fomoraé ono lug acar an Dagdou agar Ugmá ar cnuicirne [an Dagda ponucrao leo, itaitnu a ainm.] Rorağao ierum a fletceé amboi bpear mac elatan, acar elatan mac Delbat, ipann boi in cnot for in fpaigio. Ippu incnuicir in ar a ne-naire na ceola connapofogmarope-tor epiağaim conuegar in Dagda in tan atbept annporir. Tair Daup-dabla, tair Coircetapéuipir, tair Sam, tair Sam (tair imbolic a) a beola cnot acar bolg acur buinne. Dá naimm ono batap for an cnuicir in, a. Dupdabla acar coircethair-*

chuir. Doluro an cnot arpan ppois iapam, acar marbaio .ix. map; acar tanuice uocum an Dagda; acar repainnre (?) a tpeato for animicthir cnuicirir uoib, .i. Súantraigí acar genntraigí, acar golltraigí. Sepaimn golltraigí uoib congolpao amna deapáca. Sepaimn genntraigí uoib contibpior amna acar a macraith. Sepaimn Suantraigí uoib contuilpao an tcluid. Ii depeo uienlatar atpup plan uaruib cia ma óail a ngoin.—Battle of Magh Tuiredh, Harleian MSS. 5280, Brit. Mus. f. 59. a. last line.]

plication in the beautiful verses of the Rev. Doctor Geoffrey Keating, the historian, on his harper *Tadhg O'Cobthaigh*, or O'Coffey. In this poem he commences by asking, who is it that plays the enchanting music that dispels all the ills that man is heir to; and he goes on to enumerate several of the celebrated musicians of ancient Erinn, for any of whom he might be mistaken; he then answers himself in the fifth and sixth stanzas of the poem, which are as follow:—

“It is not any one that I have here named,
Of the necromantic *Tuatha Dé Danann*;
Nor of any race from these hither,
That has struck the *Cóir* of the harp.
“*Tadhg O'Cobthaigh* of beauteous form,—
The chief beguiler of women,
The intelligent concordance of all difficult tunes,
The thrill of music and of harmony”.⁽²⁹⁷⁾

The term *Cóir*, for tune, or being in tune, and *Corngladh*, for putting in tune or order, appears to apply more properly to a wind instrument, as may be seen from “O'Davoren's Ancient Irish Glossary”, at the word—*Indell*,—to set or put in order, where he applies the word *Glés* to the tuning of the *Cruit* or harp; and the word *Corúighther*, to the tuning of the *Cuisleanna*, or pipes.⁽²⁹⁸⁾

But, to return to the account of the harp of the *Daghdá*.

The two first names seem to symbolize the distinctive qualities, and the mechanical formation of his wonderful harp; but, in the remaining words of the address, he seems to invoke it in its varied musical character, when he says:—“Come summer, come winter [from] the mouths of harps and bags and pipes”. It is difficult to understand these figurative invocations; but the difficulty of attempting an explanation of them is greatly increased by the circumstance that there seems to be a defect in this copy of the tract, the only one known to me; for something is left out between the word “winter”, and the words—“mouths of harps and bags and pipes”. It naturally occurs to ask—why it is, that the three seasons into which the year was formerly divided are not mentioned?—why it is the summer and the winter only, leaving out the spring? When first I saw

The *Daghdá*'s invocation to his harp further examined.

⁽²⁹⁷⁾ [original:—

ní haoin nead o'ar airínear ann,
Do Thuathais doiríne d'é Danann;
Na o'fóir o'n am fain ile ié,
A o'airíne coir na cruíce.

* * * *

taos ó Cobthaigh cruí éoríne,—
Upannán b'neagta bannepocta,
Uairene uil f'púir gac fúinn,

Эртер ан ёрул 'ран ёорёнал.

—MSS. Egerton, 111, Brit. Mus., p. 282, col. 2.]

⁽²⁹⁸⁾ [original:—*inóell*, .i. *glér*,
ut erit, *inóell* *erit*, *cuisleannaig* *ceo*
.i. *gléaraigter* na *erota*, *acar* *cor-*
aigter na *cuisleanna*.]

xxx.

this passage, it occurred to me that there were two seasons left out by some mistake, the spring and the autumn; but then, this number would not agree with the three musical feats, which, it is stated, gave the dignity of *Ollamh*, or doctor in music, to the professor of the harp. I found, however, that there was a very ancient authority for the three seasons of the year only being indicated or represented by three musical feats, corresponding to the Greek Modes. It is referred to in "Burney's General History of Music".

The three musical modes compared to three seasons of the year in ancient Egypt;

In speaking of a celebrated benefactor of the ancient Egyptians, Dr. Burney says that, "He was the first who out of the coarse and rude dialects of his time formed a regular language, and appellatives to the most useful things; he likewise invented the first characters or letters, and even regulated the harmony of words and phrases; he instituted several rites and ceremonies relative to the worship of the gods, and communicated to mankind the first principles of astronomy. He afterwards suggested to them, as amusements, wrestling and dancing, and invented the lyre, to which he gave three strings, in allusion to the seasons of the year: for these three strings, producing three different sounds—the grave, the mean, and the acute, the grave answered to winter, the mean to spring, and the acute to summer.

myth of the discovery of the lyre;

"Among the various opinions", continues Dr. Burney, "of the several ancient writers who have mentioned this circumstance, and confined the invention to the Egyptian Mercury, that of Apollodorus is the most intelligible and probable:—'The Nile', says this writer, 'after having overflowed the whole country of Egypt, when it returned within its natural bounds, left on the shore a great number of dead animals of various kinds, and among the rest a tortoise, the flesh of which being dried and wasted by the sun, nothing was left within the shell but nerves and cartilages, and these being braced and contracted by desiccation, were rendered sonorous. Mercury, in walking along the banks of the Nile, happening to strike his foot against the shell of this tortoise, was so pleased with the sound it produced, that it suggested to him the first idea of a lyre, which he afterwards constructed in the form of a tortoise, and strung it with dried sinews of dead animals'".⁽²⁹⁹⁾

Dr. Burney on the three musical modes of the Greeks;

Dr. Burney has the following observations also⁽³⁰⁰⁾ upon what he calls the three musical modes, which may, I think, be regarded as explanatory of the three feats of music among the Gaedhil:—

⁽²⁹⁹⁾ Burney's *General History of Music*, vol. i., p. 199.

⁽³⁰⁰⁾ *Ibid.*, p. 194.

“ Herodotus, in tracing the genealogy of the Dorians, one of the most ancient people of Greece, makes them natives of Egypt, and as the three musical modes of highest antiquity among the Greeks, are the Dorian, Phrygian, and Lydian, it is likely that the Egyptian colony which peopled the Dorian province, brought with them the music and instruments of their native country”.

xxx.

I have introduced these quotations here from Dr. Burney's work, with the view of showing the probability that our three ancient musical feats of sleeping, laughing, and crying, are represented, after the Egyptian or Greek manner, by the grave, the mean, and the acute; or winter, spring, and summer. And that, if so, there is one of them, the spring (*Érrach* or *Imbolc*), left out in our copy of the *Daghda's* invocation of his harp. It is very evident indeed, that there is a defect here, because the preposition *a*, from, is absent between *Gamh*, or winter; and the words *beóla Crot*, *acas Bolg*, *acas Buinne*—that is, mouths of harps and bags and pipes, which immediately follow, and the precise connection of which, on account of this defect, cannot be insisted upon.

the three
Greek modes
represented
by the Irish
three feats;

If, then, this opinion be correct, the *Daghda's* invocation would run in this way: come, *Durdabla*; come, *Cóircethair-chuir*; come, *Samh* (that is, summer); come, *Gamh* (that is, winter); come, *Imbolc* (that is, spring), from the mouths of harps and bags and pipes: and another fact comes here in aid of this reading; for that the ancient Irish, at some remote period, did divide the year into the three seasons of *Samh*, summer, *Gamh*, winter, and *Imbolc*, spring (omitting the *Foghmhar*, or autumn), is quite evident from the fact, that *Cormac Mac Cuileannain* and the other old glossarists, explain *Samhain*, or November eve, by *Samh*, summer, and *fuin*, the end; that is, the end of *Samh*, or summer. That the year was also divided into four seasons at one time, and into but two at another time, will be seen from a chapter “ On the Division of the Year among the ancient Irish”, printed in the Introduction to the “ Book of Rights” (p. xlviii.), published by the Celtic Society in 1847.

conjectural
completion
of the text of
Daghda's in-
vocation.

Another difficulty presents itself in this extraordinary address of the *Daghda* to his harp. What were the bellies or bags (for the word *bolg*, in the original means either), and the pipes from which he calls forth the mysterious music? It is clear from the context, that there was but the one instrument present, the *Daghda's* own harp; and it must therefore follow that these were parts of it, each contributing its share to the production of the music. We can easily understand the belly to mean the sound-board or box; but then, what was the pipe?

What were
the bellies
and pipes of
the *Daghda's*
harp?

XXX.

I must express my inability to answer this question. There is, however, a passage in Dr. Burney's work which is worth mentioning in connection with it, though it contains only a hint of what might possibly account for the mention of the pipe or tube alluded to by the *Daghda*.

Ancient painting of a lyre, with a flute for the bridge.

"In one of the ancient paintings at Portici", says Dr. Burney, "I saw a lyre with a pipe or flute for the cross-bar or bridge at the top; whether this tube was used as a wind instrument to accompany the lyre, or only a pitch-pipe, I know not; nor within the course of my inquiries has any example of such a junction occurred elsewhere".⁽³⁰¹⁾

This is indeed a very loose account for our purpose; one that suggests nothing more than a vague hint: for we cannot learn from it anything of the precise form of the harp, or of the age and circumstances of the painting which Dr. Burney says he saw, nor to what period of antiquity his words "ancient paintings" might be referred. It would, however, be truly a remarkable fact in relation to our present inquiry, if there be still extant an ancient classic painting of a harp suggesting so curious an explanation (as far as we can understand it) of our most ancient account of the *Daghda's* harp, as regards the union of the tube with that instrument, whatever the particular use of that tube might have been. It seems to me evident indeed, as I have already said, from the *Daghda's* calling forth the music of summer, winter, and spring, from the mouths of *Cruit*, belly, and tube, that the latter did really contribute its own share to the sounds of the instrument: and hence, the very obscure words of our ancient text would receive some explanation, or at least some remarkable corroboration, if we are to depend upon the singular account of Dr. Burney.

Legend of the origin of the three feats or modes of harp-playing from the *Táin Bo Fraeich*.

Let me, however, return to the subject of the three feats of harp-music, to which I have suggested an analogy in the three Greek modes. Concerning the origin of these three feats, there is extant a very ancient and singularly wild legend. The story forms one of the preludes to the *Táin Bo Chuailgne*, and is preserved under the name of *Táin Bo Fraeich*, or the plunder of *Fraech's* cows. Of this *Fraech* I had occasion to speak in a former lecture, when describing some of the houses which formed part of the ancient palace of *Cruachan*, in Connacht,⁽³⁰²⁾ but I shall have to introduce him here again.

Fraech was the son of *Fidhbadh*, and a chieftain of West Connacht. His mother's name was *Bebinn*) a name which literally signifies the melodious woman), one of the *Tuatha Dé Danann*, and sister to that lady *Boand* from whom the river

(301) *Ubi supra*, vol. i., p. 493.

(302) See Lect. xix., ante, vol. ii., p. 10.

Boyne (*Boind*) derives its name. This young chief, we are told, confident in the splendour of his retinue and in his own beauty of figure, proposed to himself to solicit the hand in marriage of no less celebrated a beauty than the princess *Findabar* (or "the fair-browed"), the daughter of *Ailill* and *Medb*, the king and queen of Connacht; and being sumptuously supplied with an outfit and attendance from the rich resources of *Tuath Dé Danann* wealth, by his aunt the lady *Boand*, he set out for the palace of *Cruachan* without any announcement of his intended visit. The description of his accoutrements is so rich that I am tempted to give it entire.

XXX.
Legend of
the origin of
the three
leats or
modes of
harp-playing
from the
*Táin Bo
Fraich*.

The story proceeds to tell us that:—"He went southwards to his mother's sister, that is to *Boand*, in the plain of *Bregia*; and she gave him fifty black-blue cloaks, whose colour was like the backs of cockchafers, each cloak had four blue ears [or lap-pets]; and a brooch of red gold to each cloak. She gave him besides fifty splendid white shirts with fastenings of gold; and fifty shields of silver with borders of gold. She gave him a great hard spear, flaming like the candle of a royal house, to place in the hand of each man of his party, and fifty rings of burnished gold upon each spear, all of them set off with carbuncles, and their handles studded with precious stones. They would light up the plain the same as the glittering light of the sun. And she gave him fifty gold-hilted swords, and fifty soft-gray steeds, on which his men sat; all with bridle-bits of gold, with a crescent of gold and bells of silver on the neck of each steed of them. And they had fifty crimson saddles, with pendants of silver thread, and with buckles of gold and silver, and with wonderful fastenings upon them (the steeds); and their riders had fifty horse-switches of *Findruine*, with a crook of gold upon the head of each horse-switch, in their hands; and they had besides, seven grayhounds in chains of silver, and a ball of gold upon (the chain) between each pair of them. They wore shoes of red bronze (*Cred-Uma*); and there was no colour which approached them that they did not reflect it. They had seven trumpeters among them, with trumpets of gold and silver, wearing many coloured raiments. Their hair was light golden; and they had splendid white shirts upon them. There were three buffoons preceding the party with silver-gilt coronets upon their heads, and each carried a shield with emblematic carvings upon it; and crested heads, and ribs of red bronze in the centres of these shields; and there were three harpers, each with the appearance of a king, both as to his dress, and his arms, and his steed". (303)

(303) [original:—*luro iapom fodep co riar a maetari ebon (co boimo) co*

xxx.

Legend of
the origin of
the three
feats or
modes of
harp-playing
from the
*Táin Bo
Fraich*.

Having arrived at *Cruachan*, the party were hospitably received, and entertained for several days. One day after dinner, king *Ailill* spoke to *Fraech*, and requested that the harps should be played for them; and the story then tells us that:—

“This was the condition of these [harps]. There were harp-bags of the skins of otters about them, ornamented with coral, (*Partaing*) with an ornamentation of gold and of silver over that, lined inside with snow-white roebuck skins; and these again overlaid with black-gray strips [of skin]; and linen cloths, as white as the swan’s coat, wrapped around the strings. Harps of gold, and silver, and *Fíndruine*, with figures of serpents, and birds, and grayhounds upon them. These figures were made of gold and of silver. Accordingly as the strings vibrated [these figures] ran around the men. They [the harpers] played for them then, until twelve men of *Ailill*’s and *Medb*’s household died of crying and emotion. Three comely men indeed were these [harpers], and sweet was the music which they played. And they were the three sons of *Uaithne* [the harper] that were there. These were, indeed the three illustrious men so much spoken of, namely—*Goltraighe*, and *Suantraighe*, and *Gentraighe* [that is literally—crying music, sleeping music, and laughing music]. These three now were three brothers. *Boand* from the hills was the mother of the three. And it was this kind of music that *Uaithne* [their father] played upon the *Daghda*’s harp; and, it was from it the three [sons] were named. At the time that the woman [their mother] was in labour, it was then he [the husband] played the harp. When then the woman

imbaí i maig breḡ; acap dobert
ono, caeca bpat n-oubgorm, acap ba
cormail a dath fpu oimni n-dáil,
ceḡopa oaioubglara for cach bpat;
acap milech dergoir la cach m-
bpat. Caeca lena bangel co tuar-
mílaib oir umpu; acap caeca fciat
airgort commlib oir umpu. Oen
gai cruadae mor i foillrithir nḡ
danoell nḡtaig; i laim cae fpu oib;
caeca toraet oi or olairceti im gae
n-gai, eirmitiuroa no charrmocol
foaib anif uil, acap ir do lecaib
logmariaib imoentai [anair iaru] a
n-uruirinn,—no lartaír in faicḡi
amail nuthnib gḡene; acap caeca
claroeb n-oruirinn leo, acap caeca
gaboir m-bocglar fo furoe; acap
pellce [beilge] oir fpu uil acap
muillmo [maellano arḡait co clui-
cui oir] oir co cluicimui for bpa-
gair cach ech oib; acap caeca crano
[acpenn] corpa co rnaicib arḡait

ertib, acap co riblanaib oir acap ar
gair, acap co centmílaib ingantaib
foaib impu; acap caeca echlar
fintuine co m-baccan oroa for
cno caca hechlairei ma lamaib;
acap fect milcom ir labraoib air-
gort, acap ubull oir for cach [ir
cech nae] rlabrao oib. Brocca cre-
sumae umpu; acap ni raib doat na
beir mḡib. Fect corpaire leo co
corpaib oroaib acap airgortib, co
netaigib illuathacha umpu; co
mongaib oroaib finbuirí foaib, co
lentib etpoetaib umpu. Batar tri
tḡuith nemib co mḡuoaib [airgort]
foaib for a centoaib; fceith co
fethlaib conuathacha for cach nae;
acap co cirbactlaib impu, acap co
neirnaoib cresumae iar na lar
[taebaib] ma fciath batar foaib.
Triar cruitire co n-egore nḡ im cae
n-ai ir etraigib, acap armu, acap
eochú.—H. 2. 16. col. 649.]

was in her labour, it was crying and mourning with her in the intensity of her pains at the beginning. It was laughing and joy with her in the middle of them, at the pleasure of having brought forth two sons. It was repose and tranquillity with her on the birth of the last son after the weight of the labour; and it was on that account that each of them was named after a third part of the music. *Boand* then awoke from the repose. 'Accept thou thy three sons, O passionate *Uaithne*', said she, 'in return for thy generosity; namely, crying music (*Goltraighe*); and laughing music (*Geantraighe*); and sleeping music (*Suantraighe*); for men will [hereafter] die of hearing their ear-tuning if they go to play for *M db* and *Ailill* [that is, when attuning their harps to their own ears]'".

"These sons", the story continues, "were afterwards nursed until they were men, and they it was whom *Fraech* took with him on his visit to court the princess *Findabar*, so that they played music at the desire of *Ailill*."⁽³⁰¹⁾

This passage is, as I have said, from one of the most ancient of the historic tales; and I suppose I need hardly observe that it is by no means to be taken literally. It is, in fact, but an early form of one of our most ancient myths or legends, accounting for the lost history of the invention of music, or its introduction into the country; and, while on the one hand the words here used as proper names, are really words descriptive of the various kinds of music in which the most

xxx.

Legend of the origin of the three feats or modes of harp-playing from the *Táin Bn Fraich*.

(301) [original:—*ir amlaio do ba-
oar pise oio. Croibuilce do croic-
uib doaparcon umpu, cona n-imoen-
am do paréain, imoenam oioi acap
o'airgeo fairpise anuar, bian n-erb
oin impu ap-meson; foialla dub-
glara ima meonpise; acap bpuic
lin gilicep fuan n-geiri imna teta.
Crota oi ói acap airgeo acap fimo-
ruine, co n-delbaib n-athrae, acap
én acap miléon forais. Oi ói acap
airgeo na delba rin; amail noglor-
foir na teta impechtoir im na firu
imacuairc na dealba rin. Senoir
doib iarum co n-apuatar da fepi oec
do muinter aílilla, acap meoba
laca acap coirpi. Da cam tra in
cpuara, acap ba bino an ceol do
ponrao; acap baoar h-ecpi meic h-
uicthi annrin. Iriao tra ro in cpuar
uipropic arberap, eóon folcpaigi,
acap fencpaigi, acap suancpaigi.
Tri deirbathair tra in cpuar fai
berino [boino] a fuaib a maéair
cpuap. acap ir oin cheneolra re-
páio uathni epuit in Oagóái; acap*

*ir de ainmnigther a cpuap. In tan
robai an ben oc lamnao ir ano po
rentem in cpuit. Opa baí iarum in-
bean ocloimao ba gol acap maig-
lee la guine na n roan itoraé. Ba
gen acap gairu acap failte ap-meson,
eóon ap imtholtaim inua mac do
bpeith. Ba fuan acap ailtme apa
bpeitce in mac deirimach, eóan ap
cpuime na bpeithi; conao airu po
hainmnigeo cpuar [cpuar] in chiul
oib. Do cupaig iarum inboano ap
an fuan. Appuim firu olpi do tri
meic a uathni appoimrin olpi do
tri maccu a uathni lan bpoa po
bith fele [pile], eóon folcpaigi,
acap fencpaigi, acap suancpaigi, ap
papaib pceo mnaib da taoprao la
meob acap aílill aobelao fir la
cluap á-gléra oib. Ailcep ina
meic pco tra iarruioiu, comoap
mopa, acap conaoit e tuc fraech
laip do tocmopie fimoabrac. cop-
baoar ocun penim la bpeithi n
aílilla.—H. 2. 16. col. 650.]*

xxx.

ancient of musicians were practised, the very form of the myth itself proves how very ancient—how far before the farthest back commencement of the historic period, must have been the cultivation of an already regularly developed music in Erin, at least among that superior race which preceded the Milesian colony.

Meaning of
the name
Uaithne.

The word *Uaithne*, the name given as that of the *Daghda's* harper, and father of the three musical sons, has three different significations in the ancient *Gaethelic* language, namely, a post, or pillar, female parturition, and concord or harmony in poetry or music; so that, if the name be symbolical at all, it must be in the last sense.

It may be proper to pause here for a moment, and inquire what was the actual mechanical agency by which these three mechanical feats, or modes, or their wonderful effects, were produced.

No mention
of strings in
the *Daghda's*
harp; but
they are
mentioned
in the *Táin*
Bo Fraich.

It may be remembered that in this allusion to the *Daghda's* own harp, the *Durd-abla*, there is no mention of any number of strings, or of strings at all, whilst in the description of the harps of the three sons of *Uaithne* in the palace of *Cruachan*, there is a clear reference to the strings, which not only produced the music, but also by their vibrations set the serpents, birds, and grayhounds, with which the harps were adorned, in motion. Here, however, there is no allusion to the number of the strings, and we are therefore still at a loss on that head.

The following curious story, taken from the old tract so often mentioned in the course of these lectures, called *Agallamh na Seanorach*, or the Dialogue of the Old Men, and which recounts a great many of the achievements and adventures of the celebrated champion, *Fínd Mac Cumhaill*, seems to show that the earliest harp was a three stringed instrument.

Legend of
Fínd Mac
Cumhaill,
Scathach and
her magical
harp;

One day, we are told, that *Fínd* was hunting in that part of Erin which is now known as the county of Donegal, attended by only eight chosen companions from among his warriors. Having sat down to take rest on the well-known mountain of *Bearnas Mór*, his party started a huge wild boar, and sent their dogs after him; but the boar killed them all except *Bran*, *Fínd's* own celebrated hound, which conquered and captured him. The boar, on being captured, screamed loudly and violently, whereupon a man of giant size came forth as it were from the hill, and requested of *Fínd* that his hog should be set at liberty. The eight men attacked him, but he soon vanquished, and bound them in tight bonds. He then invited *Fínd* to his *Sídh*, or enchanted mansion at *Glenndeirgdeis*, an

invitation which *Find* and his friends gladly accepted. When they came to the door of the mansion, the giant struck the boar with his magical wand, and turned him into a young woman of great beauty. He then struck himself with the same wand, and restored himself to his natural size and beauty. The whole party then entered the mansion, where they were hospitably received, and sat down to a feast which had been specially prepared for them, presided over by the host's beautiful daughter, whose name was *Scathach*, or "the shadowy". *Find* fell in love with this fair damsel, and asked her from her father in marriage. Her father, of course, assented; and the champion and the fairy lady were forthwith united on the spot. Feasting and music continued until the hour of rest had arrived, when *Find* retired to the apartment assigned him, expecting to be soon followed by his bride.

xxx.
Legend of
Find Mac
Cumhaill,
Scathach and
her magical
harp;

So far the story. The following passage from the original poem, in which the whole is told, appears to me to support the idea of a three-stringed harp; and I translate it in full because in it such an instrument is described, possessing all the same wonderful gifts that distinguished the *Daghda's* own harp: ⁽³⁰⁵⁾

"The noble bed is prepared;

Find is the first to approach it;

Scathach asked before retiring,

The loan of the musician's harp.

"The household harp was one of three strings,

Methinks it was a pleasant jewel:

A string of iron, a string of noble bronze,

And a string of entire silver.

"The names of the not heavy strings

Were *Suantorrglés*; *Geantorrglés* the great;

Goltarrglés was the other string,

Which sends all men to crying.

"If the pure *Goiltearglés* be played

For the heavy hosts of the earth,

The hosts of the world without delay

Would all be sent to constant crying.

"If the merry *Gentorrglés* be played

For the hosts of the earth, without heavy execution,

⁽³⁰⁵⁾ [original:—

Deirgáiréar an iomra ann,
taorcca fionn ina coimhál;
Diair sgaéac fuil do luig,
Iaraét cruite in aiphoir.
Cruit baol iriú ar éirí téao,
Dar biom fa ruléarr in réuo:
téao diaann, teuo tuma an,
An ceaoa daiccoo iomlán.

Anmonn na téuo nar érom
Suantoirglér; geantoirglér oll;
Goltarrglér an téuo oile,
Chupnear cáe ar éiamoir.
Da rinnteap an goiltearglés glan.
Do fluaaíab troma an talmuin,
Slois an toomuin gan toibá
Do beir uile acc biot dogra.

xxx.

- They would all be laughing from it,
 From the hour of the one day to the same of the next.
 "If the free *Suantorrglés* were played
 To the hosts of the wide universe,
 The men of the world,—great the wonder,—
 Would fall into a long sleep.
 "The gifted maiden plays
 The slow sonorous *Suantorrglés*,
 Until his heavy repose fell
 Upon the son of *Muirin* [*Find*] the highly gifted.
 "To deep sleep, above all others, she sent
Bran, and the eight warriors,—
 Until the middle of the following day
 They continued in their deep sleep.
 "When the sun had arisen over the woods,
 To them it was no mighty loss;
 Where they found themselves was at *Bearnas*,
 Which showed their diminished power".

The date of this curious poem cannot be fixed with any precision, but, in its present condition, it may be very fairly ascribed to the early part of the twelfth century, though I am satisfied that it is many centuries older. The question of age of the composition itself, however, is of very little moment to us, since it is with the very curious tradition preserved in it our concern lies; and the later the poem, the more curious would the existence of this clearly very remote tradition be. According to it, the fabled *Cruit* of the magical mansion of *Glenn-deirgdeis* had three strings; whilst the additional information that of these strings one was of iron, another of bronze, and the third of silver, shows that all these materials were used for different harp strings before the time of the writer; while, even if his reference to them be taken as the work of the poet's fancy, they may also be regarded as intended to represent the grave, the middle, and the acute musical modes already spoken of.

Farther on in this, and in the lecture that shall next follow

Da reinnticé an seantorrgléir gáó
 Do rluá an talmuim san tnom ár,
 Do beirir acc gárrpeóe,
 On tpaé pátimor go poile.
 Da reinnticé an rúantorrgléir ráor
 Do rluáguib beáta na mbraon,
 Fir óomum,—mór an moó,—
 Do beirir na rior éóólaó.
 Seinnir an ingean fátaé
 An ruan teargléar ríor gnaéac
 No gur éuit a éoirpéimríain

Ar mac murrne go mór buaó.
 Cuipir na ccoimrían tar éac
 Bran,—iran toétar ócclaé,
 Go meáóan laoi mor an moó
 Robáóar na ccoólaó.
 Anúair do éirig gman orrió,
 Ohoibrim nior baóbal ancion;
 Ann robáóar imbéarinnir,
 Ser luá leo a tzigernir.
 —MS. No. ²³_{E. 22.} R.I.A., p. 420, bot.]

Seathach's
 harp had
 three
 strings.

it, the existence of an ancient three-stringed harp, or *Timpan*, ^{'xxx} will receive much additional corroboration.

To return to the account of the *Daghda's* harp in the story of the battle of the second, or northern *Magh Tuireadh*; that harp which its master called from the wall where it hung by the names *Durdabla*, and *Cóircethairchuir*, and in playing upon which he is described as evoking music from the mouths of harps, and bellies and pipes.

No mention of music having been played at either of the battles of the two *Magh Tuireadhs*, and no allusion made to musicians in the account of them;

I have already endeavoured to show that the bellies and pipes, which he invokes, were component parts of the same harp; but, should I be mistaken, and that the tube alluded to was an independent instrument—in short a trumpet, then, indeed, it will appear very strange that with these references to the possession of music and martial musical instruments by the *Tuatha Dé Danann* at the time, there is nevertheless no mention whatever made of music of any kind having been played preparatory to, or in either of the battles of the two *Magh Tuireadhs*; and further, that *Lugh*, the great philosophical chief, who marshalled the *Tuatha Dé Danann* forces for the second battle, whilst he calls on the smith, the brazier, the carpenter, the hunters, the druids, the poets, etc., for their assistance in the coming battle (and, in doing so, is made to give an enumeration, apparently, of all classes about to be engaged in it), makes no mention whatever of any musician.

This is an important fact, and speaks much for the very great antiquity of the original accounts of these primitive battles of the Firbolgs, Fomorians, and *Tuatha Dé Danann*; for, certainly, if they had been historical romances of more modern times, full of the poetic embellishments of the *Táin Bo Chuailegne*, for example, and of other pieces even of this ancient class, there can be little doubt that in the enumeration of the professional parties mentioned by *Lugh*, the military performers on tubes and horns would have been included. ⁽³⁰⁶⁾

this proves their antiquity.

As far, then, as we can ascertain with any degree of probability, the great *Daghda* invoked but the musical powers of his harp alone, excluding any idea of an independent musical tube, pipe, or trumpet; and, consequently, if there was a pipe at all, it formed part of that harp.

I have already endeavoured to show from one of the names of the harp, that it was of a quadrubeaked or quadrangular

The *Daghda's* harp was quadrangular;

⁽³⁰⁶⁾ I may also add here that I have not found any mention of music or of musical instruments among the Firbolgs in what has come down to us of their history; nor do I remember having met an instance of music having been played at any battle.

XXX.

a Greek harp
of same form
on ancient
sculptures

form; but it is curious, that, of the various forms of the harp and lyre taken from ancient Greek sculptures, and figured in the first volume of Dr. Burney's book, there is but one, No. 8, plate v., of precisely a quadrangular form; and this is a parallelogram with six strings, as represented in the hand of a Grecian Apollo, in the Capitoline Museum at Rome. This figure is an oblong square, with a sounding chamber, or belly, and somewhat resembles the high back of an old-fashioned chair. It is clumsy-looking in design, and apparently coarse in its mechanical details, considerably inferior to what we should be inclined to figure in our minds as consistent with the artistic skill of the *Tuatha Dé Danann*. These were themselves undoubtedly Greeks by education, if not by remote race, but they, or some others of our earliest colonists, have left in Erin specimens of mechanical art in metals—the only material that could live to our times—which are not, I believe, excelled by anything of their kind that antiquarian researches have discovered in either Greece or Rome. It may be then that the *Tuatha Dé Danann* quadrangular harp, if not exactly the same, had been modelled, and, perhaps, improved upon the early Egypto-Grecian harp.

example of
Irish quad-
rangular
harp on *theca*
of an ancient
missal.

One curious example, at least, of the quadrangular harp of ancient Erin is still extant in a carving on the shrine, or *theca*, of an ancient missal of the Irish Church, now unhappily, in the possession of Lord Ashburnham, in England. But, as the description of this figure, as well as other important points in the history of our ancient musical instruments, are so ably treated in a "Dissertation on the Antiquity of the Harp and Bagpipe in Ireland", written by my learned and accomplished friend, Samuel Ferguson, Esq., and published in Bunting's "Ancient Music of Ireland",⁽³⁰⁷⁾ I shall quote the passage, in preference to anything I could myself say on the subject.

Mr. Ferguson
on the anti-
quity and
origin of
music in
Erinn;

Mr. Ferguson, after discussing the description of the music of Ireland written by Giraldus Cambrensis about the year 1180, continues his argument as follows:—

"Assuming, then, that the Irish, in the latter end of the twelfth century, possessed an instrument fit for the performance of such harp airs as were then known, with their appropriate basses, we come next to inquire how long had they possessed it. For, as Guido of Arezzo, the inventor, or at least revivor of counterpoint among the Italians, lived somewhat more than a century before that time, a suspicion reasonably arises, that they may have had their acquaintance with their improved style and method of playing from continental instruction. In answering the question proposed, and clearing away the preliminary objections, we

(307) Dublin, Hodges and Smith, 1840, p. 46.

draw our first assistance from the evidence of the Welsh. They, as is well known, had their musical canon regulated by Irish harpers about A.D. 1100. This they would hardly have submitted to had they not considered their instructors the greater proficient in the art; and yet the Welsh had before this time been noted for singing and performing in concert. But it may be objected by that numerous class, who would refer everything creditable among the ancient Irish to a Danish origin (confounding the Danes of the middle ages with the Tuath de Danans of tradition), that they were Danish-Irish to whom Griffith ap Conan referred for these instructions, namely, to Aulaf, king of Dublin, the son of Sitrick; and that, of the harpers sent by the Hiberno-Danish monarch, one only, Mathuloch Gwyddell, is mentioned as Irish, while the chief musician, Olaf Gerdawwr, is manifestly one of the Ostmen. To this it may be answered, that there is no trace of northern phraseology in the Irish or Welsh musical nomenclature, but that, on the contrary, much, if not all, even of the Welsh vocabulary is pure Irish. Farther, that the harp, known from time immemorial to the Irish as *Cruit* and *Clairseach*, has never borne its Teutonic designation of *Hearpa* in any other of the languages of the united kingdom than the English; and finally, that these musical congresses, so far from being confined to the Danes of Dublin, were customary among the native Irish; for, not to dwell on similar assemblies at an earlier period, we find, that, at a meeting, identical in its character and objects, held before an Irish petty king, at Glendaloch, immediately after the one in question, the regulations of the Welsh synod were confirmed" (308)

XXX.
musical
canon of the
Welsh regu-
lated by
Irish harpers
about A.D.
1100;

"But, fortunately, the question rests on evidence of a more tangible nature than mere historical statement. Two monuments, one of the eleventh, and the other of a much earlier century, are now to be submitted, on which we have authentic contemporaneous delineations of the Irish harp executed by Irish artists.

Dr. Fergu-
son's account
of the *theca*
above men-
tioned;

"The first is the ornamental cover, or 'theca' of an Irish manuscript, containing, among other writings, a liturgy of the seventh century, now preserved at Stowe, in the library of the Duke of Buckingham, and elaborately described by Doctor Charles O'Connor in his catalogue of the MSS. of this magnificent collection.⁽³⁰⁹⁾ The age of the ornamental cover is ascertained by the inscriptions remaining on it, from which it appears to have been made by Donnchadh *O'Tagan*, an artificer

(308) Welsh Archæology, vol. iii. p. 625.

(309) Vol. i., Appen. i.

xxx.

of the Irish monastery of Cloumacnoise, for *Donnchadh*, the son of Brian [*Boromha*], king of Ireland, and for Maccraith O'Donnchadh, king of Cashel, during the lifetimes and reign of the former, and, probably, during the lifetime of the latter also. But it is stated in the Annals of Tighearnach that Donnchadh was expelled from the sovereignty in the year 1064, and died the year after, and that *Maccraith*, king of Cashel, died in 1052. The 'theca' must therefore have been executed prior at least to the year 1064. Now, among the ornaments of this cover are five delineations of the harp of that period, containing, however, two pairs of duplicates, *fac similes* of which are given at the end of the second volume of O'Connor's '*Rerum Hibernicarum Scriptores Veteres*', whence the subjoined engravings have been accurately copied.

"The first, probably owing to the minuteness of the scale on which it is engraved on the silver plate of the *theca*, is unsatisfactory as to the shape of the instrument, which appears not of a triangular, but of a quadrangular form, and is represented with only two strings, the latter feature being, however, a manifest defect in the drawing. It is nevertheless valuable, as showing that the mode of holding and playing on the instrument had altered in nothing from the practice of the eleventh century, at the time when the MS. of Cambrensis, already alluded to, was illustrated.⁽³¹⁰⁾

"The harps in the second ornament are represented on a large scale, but still not sufficiently so to enable the artist to show more than four or five strings on each. This piece of early Irish art, which combines embossing, enamelling, jewelling, and engraving, is thus described by Doctor O'Connor: 'Of the three central ornaments (*i.e.* of each marginal side) two are plates of silver; the third is the brazen image of a man dressed in a tunica,*tightly fitted to his body, girdled round the waist, and reaching to the knees. The legs and feet are bare; the hands and arms are also bare, and are extended round two harps, which support the arms on either side. The heads of the harps resemble in shape a small *cornu ammonis* of blue enamelled glass, and in the breast of the figure a small square hole is filled with a garnet.

and of figures
of harps
from ancient
Irish monu-
mental
crosses re-
sembling old
Egyptian
one;

"The instrument", Mr. Ferguson continues, "submitted to the reader from the other monument above referred to, is evidently of a much older date. The musical inquirer and general antiquary cannot fail to regard it with interst: *for it is the first specimen of a harp without a fore pillar that has hitherto been found out of Egypt*; and, but for the recent confirmation of

⁽³¹⁰⁾ The harp alluded to here is a triangular one. See "p 37 of the Introd."

Bruce's testimony with regard to its Egyptian prototype, might perhaps be received with equal incredulity; for, to the original difficulty of supposing such an instrument capable of supporting the tension of its strings, is now added the startling presumption that the Irish have had their harp originally out of Egypt. [The drawing follows here.] The drawing is taken from one of the ornamental compartments of a sculptured cross, at the old church of Ullard, in the county of Kilkenny. From the style of the workmanship, as well as from the worn condition of the cross, it seems older than the similar monument at Monasterboice, which is known to have been set up before the year 830. The sculpture is rude; the circular rim which binds the arms of the cross together is not pierced in the quadrants; and many of the figures originally represented in relief are now wholly abraded. It is difficult to determine whether the number of strings represented is six or seven; but, as has been already remarked, accuracy in this respect cannot be expected either in sculptures or in many picturesque drawings. One hand only of the performer is shown, it probably being beyond the art of the sculptor to exhibit the other; and this, which is the right hand, is stretched, as in all the preceding examples, towards the longer strings of the instrument. The harp is also held on the knee as in the other instances; the only difference between the sculpture here and the first engraving on the *theca* of the Stowe MS., being, that the Ullard harp to all appearance has no front arm or pillar. In both cases the musician is naked; and yet both are associated with representations of churchmen and others in rich dresses; but it will be recollected that, in the hands of the figure in the ornamented tunic on the *theca*, there are represented harps of a perfect form; while that played by the naked musician in the adjoining compartment, is very nude in structure, and strongly resembles the Ullard instrument. Hence, we must by no means receive the latter as conclusive evidence that, at the time of its being sculptured, there was no other description of harp in use".

Mr. Ferguson continues further his learned discussion on the harp, and its progress to perfection, from its first fabulous invention by the Egyptian Mercury from the shell of a dead tortoise, as we have seen already, first the feeble bow or three-sided, to the four-sided, and from that to the triangular form. And from these circumstances the learned writer urges the probable truth of our ancient "bardic traditions" of the progress of the early colonists of Ireland from Egypt through Scythia; and he then continues as follows:—

"There can be no question of the fact, that at a very early

xxx.

he thinks
this resem-
blance sup-
ports the
Irish tradi-
tions.

xxx.

period, a strong tide of civilization flowed into the east of Europe from the Nile, and thence spread northward and westward; and there are many grounds, extrinsic to this inquiry, on which it appears that a strong argument may be raised for intimate international relations between the original inhabitants of these islands and the ancient occupants of the east of Europe. If the various points of resemblance and even industry, on which such an argument might be rested, were advanced, it would probably appear something more than a coincidence, that in a monument erected at Petau, in Styria, during the lifetime of the emperor Aurelius, the Thracian Orpheus should be represented performing on an instrument in all respects resembling that on the *theca* of the Stowe MS.,⁽³¹¹⁾ being in fact, what has just been surmised to be the Egyptian harp in a transition state, after it had received its forearm, and before it had acquired its perfect triangular form by the incorporation of the sounding chamber with the other upright" [here the figure is introduced].

It may be thought that I have quoted too copiously from Mr. Ferguson's essay; and that his arguments may have little to do with the bare accumulation of facts practically recorded, as they stand in our ancient chronicles, which was all that I ever proposed to myself here to make. But, although much of what he states in the able paper from which I quote has been known to us through other channels, yet I feel it due to him, as well as to my desire to strengthen my own opinions by the coincidence of his, to select his work especially for reference in this place.

Irish MSS.
little studied
twenty years
ago, but
since then
they have
been;

Even so recently as twenty years ago, when Dr. Petrie wrote his essay on the harp, improperly called *Brian Boromha's* harp, now in the museum of Trinity College, Dublin, the magnificent remains of ancient historical writings in our native tongue had been but little studied or examined. And those who did pretend to examine them never could find in them any thing that was of real value to true historical and antiquarian investigation. Within that time, however, these venerable records have undergone considerable examination; close readings have suggested and sustained new views and ideas, confirmed some old traditionary assertions, and are now opening up the true paths by which alone we can hope to become thoroughly acquainted with the origin, history, and vestiges of the people whose history our records profess to be.

I cannot, however, consistently with what I have read in these our ancient records, assent to the idea that the more pri-

⁽³¹¹⁾ *Montfaucon*, vi. p. 252.

mitive colonists of Erinn, such as the Firbolgs and *Tuatha Dé Danann*, came indirectly from, or had any connection whatever with, the land of Egypt. The Milesians, I believe, had; but I am not at present concerned with that famous colony.

All our ancient traditions and writings are collected and chronologically set down in what is called the "Book of Conquests or Invasions"; and the account there preserved is just this: we are told that the lady *Ceasar* came to this island "from Palestine before the Flood" (whatever that may mean); that *Parthalon* came out of Migdonia in Greece, some three hundred years after the flood; that after the destruction of *Parthalon's* people, *Nemidh* and his people came from the same country, or at least from that part of Scythia which our Gaedhelic writers say had been peopled by a Greek colony. That the Nemidians again, after a considerable time, were overpowered by the sea-robbers called Fomorians, and fled from the country in three parties; that one of these parties settled on the nearest coast of Britain, chiefly in the present island of Anglesea; that another of them went back to Greece, or at least to Thrace, which was then part of Greece, or subject to it; and that the third party settled in what are called the islands in the north of Greece. And we are told that this latter party were the people who afterwards took, or received, the name of *Tuatha Dé Danann*; a name said by some of our ancient etymologists to signify the people of the deities of science, because they venerated their professors of the social and occult sciences as deities.

These *Tuatha Dé Danann* are said to have inhabited that part of Greece in which the famous city of Athens was situated; and this territory having been invaded by a fleet from Syria, they are stated to have exercised their druidical powers in favour of their own friends successfully for some time; but their spells having become counteracted by a Syrian druid, they fled from Greece northwards and westwards (into Germany), and over the north of Europe (into Denmark, Sweden, and Norway), and on their way they are recorded to have established themselves and to have brought their arts into the four cities of *Falias*, *Gorias*, *Finias*, and *Murias*—those arts which they afterwards brought into Erinn.

This is the common account of their travels, as may be seen reported in Keating and O'Flaherty, but not in older chronicles. I am inclined to dissent from this account of the *Tuatha Dé Danann*, as far as regards their having passed into Norway and Sweden. I think there is no good reason to believe that they ever inhabited these countries. As far as I am aware, no city is known to have existed in any one of these countries whose

xxx.

from this examination the author thinks the *Firbolgs* and *Tuatha Dé Danann* had nothing to do with Egypt, but that the Milesians had.

Migration of the *Tuatha Dé Danann* from Greece;

the author does not believe they went into Scandinavia;

XXX.

he believes
their cities
of *Falias*,
Gorias, etc.,
were in Ger-
many;

name resembles in any way any of the names of the four cities mentioned above. Not so, however, with Germany. I am certain that every one will at once perceive the close affinity, if not indeed complete identity, of *Falias*, and Westphalia; *Gorias* and Goritia, or Görtz; *Finias* and Vienna, or Pinneburg; *Murias* and Murrhart, all names of cities in Germany. And, without burthening this discussion with a collation of *Tuatha Dé Danann* and German personal names, I have still a very strong argument to adduce in favour of my opinion. It is this.

they spoke
German, ac-
cording to
the Book of
Lecan.

In a short article preserved in the Book of *Lecan* on the languages spoken by the different colonists who invaded ancient Erin, we are told that German was the language of the *Tuatha Dé Danann*, and that they spoke Latin, Greek, and Gaedhelic too.⁽³¹²⁾ Now, it is quite certain that the old Gaedhelic writers would not confound the German with the Swedish or Norse languages; and, that therefore, whoever wrote this very old article had no idea that the *Tuatha Dé Danann* had ever been in these countries, or taught their arts and sciences in them.

I have gone into this, I fear, too long digression, for the purpose of endeavouring to show some remote reason for the quadrangular form of the *Tuatha Dé Danann* harp.

The simila-
rity of the
harps on the
monument
of Orpheus
at Petau in
Styria and
on the *theca*
may point to
Murrhart
as the
Tuatha Dé
Danann
Murias.

You will remember that it has been already stated in the quotation from Mr. Ferguson's essay on the harp, that, in a monument erected at Petau in Styria, during the life of the emperor Aurelius, the Thracian Orpheus is represented performing on an instrument in all respects resembling the quadrangular harp on the *theca* of the Stowe MS. Now, Petau, where this monument stands, is an ancient town of Styria, on the river Drave, 35 miles north-east of Cilly, and 109 south of Vienna. And it is, indeed, a singular coincidence that the river Muer, upon which the town of Murrhart, already mentioned, is situated, and from which it takes its name, is only about sixteen miles east from the town of Petau. And if we could suppose that the present German town of Murrhart, or any other town on the river Muer, and taking its name from it, could be

(312) [עברא וו צהארפ, אאר שפז
וו פארפחאלן; שפע אאר לארען
לא נעמעו קונא מונטער; שפע אאר
לארען אאר בנעטנאר אר פארפאב
בולע, אאר בעלגאר אעו נעפערן;
אאר שערמאין אר טאטארב דע דא-
נאנו; לארען אאר שפז אאר פאר-
וועלג לעו פאר. פארוועלג אאר לארען
לא מאסאר מילעאו —Book of *Lecan*,
fol. 229, b. col. 1. bot.]

Hebrew [was the language] of *Cear-
sar*, and Greek of *Parthalon*; Greek
and Latin of *Nemed* and of his people;
Greek and Latin and British of the
Firbolgs, and who also had the Belgic
in Ireland; and German of the *Tua-
tha Dé Danann*; who also had Latin,
and Greek and Gaedhelic; Gaedhelic
and Latin of the sons of Milesius.

A similar account is preserved in a poem in the Book of Lismore (O'Curry's copy, R. I. A., fol. 160, b. a. mid.]

the ancient city of Murias, one of those into which the *Tuatha Dé Danann* brought their arts, then indeed, notwithstanding a wide distance in chronology, we might fairly enough imagine whence the quadrangular harp of the great *Dayhda* came, and why the Thracian harp, which would appear to have been its prototype, appears on the Styrian monument.

It must be admitted that the chronological difference between the arrival of the *Tuatha Dé Danann* in Ireland, and the erection of the Styrian monument, which took place in the third century of the Christian era, is very great, being more than fifteen hundred years, according to the chronology of the Annals of the Four Masters. But even so, we have no reason to think that ancient manners and customs did not, with little change, cover great spaces of time in various parts of the world, perhaps peculiarly situated and inhabited by people of peculiar dispositions. We know that at this day there is a traditional music preserved among the gypsies of Hungary, quite distinct in character from, and uninfluenced by, the more cultivated music of surrounding nations. We know that Thrace, where the quadrangular harp is believed to have been in early use, was part of that Greece in which the *Tuatha Dé Danann* cultivated and taught their arts and sciences; and if we compare the time which may have elapsed between the time of the invention of the quadrangular harp in Egypt, and of its being adopted in Greece by the *Tuatha Dé Danann*, with the time which elapsed in Ireland between the battle of *Magh Tuireadh*, where the harp is first mentioned, and the time of *Donogh*, the son of *Brian Boromha*, in whose reign, about the year 1060, the square harp was put on the *theca* or shrine of the Stowe MS., we will plainly see that notwithstanding the probable improvements and changes of time, old forms and old customs must have prevailed in Ireland at least for over two thousand years. To carry this discussion out to its legitimate conclusions, however, would require much more time, and I may say much greater abilities, than I can bring to it; and if I have by no inconsiderable expense of research and thought succeeded in presenting this interesting, and indeed most important, subject in a new point of view, I am quite content with having plucked a few green leaves from this new tree of knowledge, leaving to more competent and successful investigators to pluck the ripe fruit of success, which certainly awaits the hand of the honest and industrious inquirer in this difficult and devious path.

xxx.

The similarity of the harps on the monument of Orpheus at Petau in Styria and on the *theca* may point to Marthart as the *Tuatha Dé Danann* Murias.

LECTURE XXXI.

(Delivered 12th June, 1862.)

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). Legendary origin of the Harp according to the tale of *Imtheacht na Trom Dhainhe*, or the "Adventures of the Great Bardic Company"; *Seanchan's* visit to *Guairé*; interview of *Marbhan*, *Guairé's* brother, with *Seanchan*; *Marbhan's* legend of *Cuil* and *Canoclach Mhór* and the invention of the Harp; his legend of the invention of verse; his legend concerning the *Timpan*; the strand of *Camas* not identified. Signification of the word *Cruit*. The Irish *Timpan* was a stringed instrument. Another etymology for *Cruit*; *Isidore* not the authority for this explanation. Reference to the *Cruit* in the early history of the Milesians. *Eimher* and *Ereamhon* cast lots for a poet and harper. Skill in music one of the gifts of the *Eberian* or southern race of *Erinn*. Mention of the *Cruit* in the historical tale of *Orgain Dindrighe* or the "destruction of *Dindrigh*". First occurrence of the word *Ceis* in this tale; it occurs again in connection with the assembly of *Drom Ceat*, A.D. 573; *Aidbsi* or *Corus Cronán* mentioned in connection with poems in praise of St. *Colum Cille*, sung at this assembly; meaning of the word *Aidbsi*; the author heard the *Cronán* or throat accompaniment to dirges; origin of the word "crone"; the Irish *Aidbsi* known in Scotland as *Cepóg*; the word *Cepóg* known in Ireland also, as shown by a poem on the death of *Athairne*. The assembly of *Drom Ceat* continued; *Dallan Forgaill's* elegy on St. *Colum Cille*; the word *Ceis* occurs in this poem also; *Ceis* here represents a part of the harp, as shown by a scholium in *Leabhar na h-Uidhre*; antiquity of the tale of the "Destruction of *Dindrigh*" proved by this scholium; the word *Ceis* glossed in all ancient copies of the elegy on St. *Colum Cille*; scholium on the same poem in the MS. H. 2. 16. T.C.D.; gloss on the poem in *Liber Hymnorum*; parts of the harp surmised to have been the *Ceis*,—the *Cobluighe* or "sisters", and the *Leith-rind*; *Leithrind* or half harmony, and *Rind* or full harmony; difficulty of determining what *Ceis* was; it was not a part of the harp; summary of the views of the commentators as to the meaning of *Ceis*. Fourth reference to the word *Ceis* in an ancient tale in *Leabhar na h-Uidhre*. Fifth reference to *Ceis* in another ancient poem. *Coir*, another term for harmony, synonymous with *Ceis*; the author concludes that *Ceis* meant either harmony, or the mode of playing with a bass. The word *Glés* mentioned in the scholium in H. 2. 16. is still a living word; the *Cram Gleasta* mentioned in a poem of the eighteenth century; this poem contains the names of the principal parts of the harp; the names of the different classes of strings are only to be found in the scholium in the *Leabhar na h-Uidhre* to the elegy on St. *Colum Cille*.

So far, I have endeavoured to throw some light on the remote origin and the practical use of the Irish lyre; a light, if it be such, drawn, I must acknowledge, as much from inferences and probabilities, as from actual historical statements. But the ancient Gaedhelic literature is not entirely silent on the origin of the harp, any more than that of Greece; and the similarity of the two legends is so striking, that I must briefly narrate ours here.

Of the ancient tale called *Imtheacht na Trom Dhainhe*, or the

Adventures of the Great Bardic Company, I gave a short, but rather free sketch in a former lecture.⁽³¹³⁾ At the risk of repeating something of what I said on that occasion, I must here again preface the portion of that tale which bears upon my present subject by a few observations sufficient to introduce the personages of the tale upon the scene.

XXXI.
 Legendary origin of the harp according to the tale of the "Adventures of the Great Company";

On the death, in the year 592, of the poet *Dallan Forgaill*, the celebrated panegyrist of *St. Colum Cille*, and chief poet of Erinn, the vacant *Ollamh's* mantle and chair were by the unanimous voice of the profession, conferred on the young poet *Seanchan*.

It was the custom in those hospitable days, when a new chief-poet *Ollamh* of Erinn succeeded to the vacant place, that he selected, as a matter of high distinction, either the monarch of Erinn, at or near Tara, or some provincial king at his provincial court, to honour with his first visit. This pleasant custom *Seanchan* was resolved should not fail in his hands, and consulting his knowledge of the generous habits of the different kings in Erinn, he determined to bestow on *Guaire*, called the Hospitable, king of Connacht, the honour of the first visit of the new *Ard Ollamh*, or chief poet of Erinn. Thither, then, he went with his wife and children, and his accompanying retinue of *ollamhs*, tutors, and pupils, horses, dogs, and so forth. They were hospitably received and entertained by king *Guaire*; but soon some of them began to be pettish, and to ask for delicacies which were out of season and not procurable. The hospitable host was deeply pained when he found that he could not satisfy the desires of his unreasonable guests; but he had a brother named *Marbhan*, who some time previously had retired from court to the solitude of *Glenn Dallun*, where he led the life of a recluse, devoting his time to prayer, meditation, and philosophical reflections. To this gifted man the king repaired for counsel and assistance in his difficulty; nor was he disappointed, as the brother freed him from all his difficulties, and followed him shortly after to his court.

Seanchan's
 visit to
Guaire;

Marbhan having arrived at *Guaire's* court, introduced himself at once to *Seanchan* and his learned, though cumbersome, company; and having expressed a desire to hear some of their musical performances, vocal and instrumental, his wish was freely complied with by various performers, with all of which, however, he seemed dissatisfied. The performance so far was, it seems, of the vocal character, and of the species called *Cronan* (a word which might be translated "purring"), a kind of monotonous chaunt, of which I shall have occasion to speak in a future

interview of
Marbhan,
Guaire's
 brother,
 with *Seanchan*;

⁽³¹³⁾ Lecture IV., ante, vol. i., p. 86.

XXXI.

lecture. At this stage of the interview between the recluse and the poets, one of the latter came forward and offered to give him a specimen of his art, upon which the following dialogue took place between them:—

Marbhan's
legend of
Cuil and *Ca-*
noelach
Mhór and
the inven-
tion of the
harp;

"What art wilt thou display for me, and what is thy name?" said *Marbhan*. "I am a good *ollamh* of *Seanchan's* in my art", said he, "and my name is *Casmael* the *Cruitire* (harper)". "I wish to ask thee, *Casmael* the harper", said *Marbhan*, "what was it that the *Cruit* was at first derived from; and who it was that composed the first song; and which of them was the first invented—the *Cruit*, or the *Timpan*?" "I do not know that, thou prophet of heaven and earth", said *Casmael*. "I know it", said *Marbhan*, "and I will tell it to thee:—There once lived a couple [a man and his wife], *Cuil* the son of *Midhuel* was the man, and *Canoeclach Mhór* was his wife. And the wife conceived a hatred to him, and she was [always] flying from him through woods and wildernesses; and he continued to follow her constantly. And one day that the woman came to the sea shore of *Camas*, and was walking over the strand, she met a skeleton of a whale on the strand, and she heard the sounds of the wind passing through the sinews of the whale on the strand; and she fell asleep from the sounds. And her husband came after her [and found her asleep]; and he perceived that it was from the sounds the sleep fell upon her. And he then went forward into the wood, and made the form of the *Cruit*; and he put strings from the sinews of the whale into it; and that was the first *Cruit* that was ever made.

his legend of
the inven-
tion of verse;

"And again", continues *Marbhan*, "*Lamec Bigamas* had two sons, *Jubal* and *Tubal Cain* were their names. One son of them was a smith, namely, *Jubal*; and he discovered from sounds of two sledges [on the anvil] in the forge one day, that it was verses (or notes) of equal length they spoke, and he composed a verse upon that cause, and that was the first verse that was ever composed".

his legend
concerning
the tympan;

The tale goes on:—Another person in the house then said: "I will display an art for thee". "Who art thou", said *Marbhan*, "and what art dost thou profess?" "I am the *ollamh*-*Timpanist* of the great company", said he, "and *Cairche Ceolbhinn* (i.e. *Cairche* of the sweet music) "is my name". "I wish to ask, then, *Cairche*", said *Marbhan*, "why is the *Timpan* called *Timpan Naimh* [or saint's *Timpan*], and yet no saint ever took a *Timpan* into his hands?" "I do not know", said the *timpanist*. "Then I will tell it to thee", said *Marbhan*. "At the time that Noah, the son of *Lamech*, went into the ark, he took with him a number of instruments of music

into it, together with a *Timpan*, which one of his sons had, who knew how to play it; and they remained in the ark during the time that the deluge was pouring down. Afterwards, when Noah and his children went forth from the ark, and his son was desirous to take the *Timpan* away with him". "Thou shalt not take it", said Noah, "until thou hast left its price [with me.]" The son asked him what the price was. He answered that he should require no greater price than to name the *Timpan* from himself. The son granted that price to his father; so that Noah's *Timpan* is its name from that time down; and that is not what ye, the ignorant timpanists, call it, but *Timpan* of the saints".⁽³¹⁴⁾

These are, indeed, two curious legends, well worthy, for more reasons than one, of careful consideration and comparison with the legends and traditions of other early nations. The legend of Tubal reminds us at once of Pythagoras, who is said to have been led to discover the musical effect of vibrations of a chord by observing the sound of various blows on an anvil; though the Irish legend (for the rest more vague) does not appear to bear on the tones so much as on the rhythm of music. The strand of *Camas*, on which the skeleton of the sea monster was found, cannot be identified, as there are a great many places of the name in Ireland. It was probably at the mouth of the lower Bann in the county of Antrim. The names of the husband and wife in the story are, of course, fictitious; and they are not in meaning symbolical of music in any way that I can discover. The word *Cruit*, which is our most ancient name for the harp, signifies literally, a sharp high breast, such as of a goose, a heron (miscalled a crane), or a curlew; indeed the Gaelic name of the curlew is *crottach*, or the sharp high breasted; it is what is commonly termed a chicken breast or chicken breasted. The word *Cruit*, at the present day, when signifying a personal deformity, is often applied to a hump on the back. This, however, is incorrect; and the more proper words *dronn*, *dronnog*, and *dronnaighe* are, in fact, also living words among the better informed speakers of the Irish language. As to the story of Noah's *Timpan* (*Timpan Naoi*), I must confess that I have never met with another reference to that name. Yet, the name, at least in its reputed corrupt form of *Timpan Naoimh*, or saint's *Timpan*, must have been well known in this country, otherwise the story would have never been written to correct it. And the story itself points to an early belief in the great anti-

the strand of
Camas not
identified.

Signification
of the word
Cruit.

⁽³¹⁴⁾ [See for original of these passages "*Imtheacht na Tromdhaimhe*", edited, with a translation, by Professor Connellan; Transactions of the Ossianic Society, vol. 5, p. 96. See also Book of Lismore, O'Longan's vel. copy, R. I. A., f. 191. a. b.]

xxxI.

The Irish
Timpan was
a stringed
instrument.

Another
etymology
for *Cruit*;

quity, and in the eastern origin of the instrument. But, a greater mystery than this attaches to the instrument itself, which the Gaedhil called a *Timpan*. We know that the English Tymbal and Latin Tympanum mean a drum of some sort; but it is beyond all doubt that the Irish *Timpan* spoken of in our ancient Irish MSS., was a stringed instrument, one of the kinds of harp, as I shall afterwards show.

The account just given is not, however, the only one of the origin of the *Cruit*. There is a very old and somewhat different etymology of the word given in an ancient Gaedhelic tract in my possession. This very ancient tract is a critical discussion on the origin and arrangement of the Book of Psalms, with the order for singing and playing them in the Jewish temple, made by king David himself. The following literal translation of the opening of this tract will give an idea of its character, as well as furnish the reference to the etymology of the *Cruit* just alluded to:—

“The title which is in the front of this book is ‘Brightness to the minds of the Learned’. Its name in the Hebrew is *Hesper-talim*, that is, a Volume of Hymns, in the same way that Liber Psalmorum (or Book of Psalms) is named, for the word psalm, or hymn of praise, is its interpretation. It is asked what is the name of this book in Hebrew, in Greek, in Latin? Answer. Nabla [is its name] in Hebrew; Psalterium in Greek; Laudatorium, or Organum, in the Latin. It is asked, why it was named by that name? Answer. From the *Cruit* through which David chaunted the psalms; for, Nabla was its name in Hebrew, Psalterium in Greek, Laudatorium, or Organum in Latin; in as much as Organum is a generic name for all musical instruments, because of its great nobleness. Nabla, however, is not a generic name for every musical instrument, but Cithera is the generic name for *Cruits*. Cithera, that is, Pectoralis; that is, the breast instrument; for as much, as that it is at the breast it is played. The Nabla is a ten-stringed *Cruit*; that is, which is furnished with ten strings, which are played with ten fingers; in which the ten commandments are concentrated. It is down upon it [that is at top] that its belly [or sounding chamber] is placed; and it is downwards it is played, or that music is performed on it. This name [of Nabla] is transferred, so that it is become the name of this Book, which is bound by the ten strings of the patriarchal law, upon which are played *de supremis mysteriis Spiritus Sanctis*; that is, ‘the high noble mysteries of the Holy Spirit.’

“Psalterium. This is a Greek word; it is the derivative name of the book. These five words were invented in relation to each other, namely, Psalmus, Psalterium, Psalmista, Psalmo-

dum, Psallo. It is asked: Whence came this nomenclature? Answer: What Isidore says is, that Psalmista is the name of the man who plays; Psalterium, what is played upon; Psalmodium, the name of the music which is played; Psallo, the words of the man who plays. . . . What David did in the latter times was: He selected four choice thousands of the sons of Israel to sing the psalms perpetually, without any interruption whatever. A third part of them at the choir; a third at *Croit*; and a third between choir and *Croit*. That which is entitled to the name of Psalmus is that which is arranged and practised upon the *Croit*. That which has a right to the name of Canticum, is that which is practised by the choir, and is chanted from the *Croit*. That which has a right to the name of Canticum Psalmus is what is carried from the *Croit* to the choir. That which has a right to be called Canticum Psalmi, is what is carried from the choir to the *Croit*".⁽³¹⁵⁾

I am inclined to think that, although Isidore (a writer of the fifth century) is quoted in this tract in connection with the Psalms, it is not on his authority that the derivations of *Cithera* and *Cruit* are given, as may be seen from the following extract from his *Etymology*:—

Isidore not
the autho-
rity for this
explanation.

⁽³¹⁵⁾ [original:—[1] he titol fil inoiech an liuboiepe "ταίς τῆς τοῦ μενμονοῦντος ἐν τῇ λέγειν". 1] e a ainm i'p'no e'ppe herpetalim, .i. uoliumm ummorum ainm arperur liber p'almodium ar unoi, 1] p'alma 1] laur no innuir etercepter. Ceac't cis ainm anliuboiepe a e'ppu, a sp'eg, illatin? Ain. Nabla ino-ep'ra; p'alciun 1] an sp'eig; lau-uoatopium, no Organum 1] an la-oin. Ceac't can no ainmnigao' oo inoainm'fen? Ain. Din croit tpe-ropocaooin Dabuir na p'almo, .i. Nabla a hainm i'p'en oebpu, p'alto-rium in sp'eco, lauuoatopium, no Organum in latin; ar inoi 1] Organum 1] ainm ceneluch uicech ciul ar poarpechur. Nabla imoipno ni hainm cenelac' oo ced' croit ac't, 1] c'it'epa ainm cenelac' cecha croite. C'it'epa, .i. Pectoralis, in b'p'noe de, .i. i'ep'ran ni p'enoi' fop' p'ruin-oi'b. Nabla Cruit de'ce, .i. cotar-1]p'et'ar o a x. t'et'uib, p'en'na'ir o x. me'p'uib, imacom'pacut na deic tim-na. Fuipe ino'ua'ir b'io abo'lg' oi' ruo'iu; ac'ar i'p'en'ua'ir p'enno'ir, not fop'ni'et'ep' i'ciul inoe. Tar'mber'ar oi' in'p'e conuo ainm den liuboip'io, con'tar'1]p'et'ep' o .x. t'et'uib an p'ac'e-

to petoploic, uoinp'io'ir uerup'p'em'ir m'it'et'ep' i'p'ri'ut'ur p'anc't'ir; oi' nu'b' op'unip uai'p'lib an i'p'ri'uta noib. P'alte'pium fon sp'egoa in'fen; 1] p'et'o ainm uer'ua'p'oi'o' fop'p'en'libop'ra. A'p'eca'it'ep' na coic p'uin comcom'p'er-tae, .i. p'almu'ir, p'alte'pium, p'al-m'it'ra, p'almo'uium, p'allo. Ca'e't, can oo p'oic antainm'ic'ao'ro? Ain. 1]p'et'o i'p'p'ep' e'ir'o'o'p', . . . p'alci'ir ainm an f'ip' not'p'e'ino; p'alte-pium inoi' p'en'uo'ir ann; p'almo-uium ainm an ciuil p'en'uo'ir ann; p'allo b'p'et'ur inoi' f'ip' not'p'en'uo'ir. (MSS. Harleian, 5280, Br. Mus., f. 11. a. top.) . . . 1]p'et'o uer'p'igne Daba'io p'u-ue'gen'coeu: toi' p'oec'co ce't'p'ie m'ilie to'ga'ro' oi' mac'oi'b i'p'ra'el p'ec'et'ol ac'ar g'na'to'ga'o na p'al'm u'ig'p'er, cenac' to'ip'm'iu'p'c e't'ep'. T'p'ian u'ip'h f'p'u clau'ir; t'p'ian p'ie croit; t'p'ian e't'ep' clau'ir ac'ar croit. 1] uou ar u'ip' ainm 1] p'almu'ir u'enoi' ai'p'ie't, ac'ar g'na'ta'it'et'ep' hi croit. Ar oo ar u'ip' ainm 1] Canticum u'ini g'na'to'i-g'ea'o f'p'ie clau'ir, ac'ar can'ar o croit, 1] uou 1] u'ip' anoi' 1] Canticum p'al'mu'ir u'ini be'p'or o croit a clau'ir. Ar oo 1] u'ip' inoi' 1] Canticum p'al-m'io' u'on'oi' oo be'p'or ac'clau'ir h'ic'p'oit. —*Ibid.*, f. 13. a. mid.]

XXXI.

"The form of the *Cithera* at first", says Isidore, "is said to have been like the human breast; because, as the voice [issues] from the breast, so from it [the *Cithera*] the sound is emitted; and it was named from that cause. For, in the Doric language the breast is called *Cithara*. . . . This is the difference between the *Psalterium* and the *Cithara*. The *Psalterium* has at the top [or upper side] that concave wood whence the sound is yielded, and the chords are struck downwards, and sound from above [or at the top]. The *Cithara* has the concavity of the wood underneath. There are ten chords used in the Hebrew *Psalterium*, from the number of the Decalogue".⁽³¹⁶⁾

Passing on from this glimpse of an etymological connection between the *Cruit* and the harp of Greece, I proceed to the further consideration of the musical instruments of the ancient Gaedhil, such as we find them spoken of in our own ancient writings.

Reference
to the *Cruit*
in the early
history of
the Miles-
ians.

The next reference to the *Cruit* is found in the history of the Milesians, who conquered and succeeded the *Tuatha Dé Danann* in Erin. After the total overthrow of the *Tuatha Dé Danann* power by the Milesians in the battle of *Taillte*, in Meath, and the erection of their own power and government in its place, we are told (in the ancient "Book of Invasions") that the two leading brothers, *Eimher* (or *Eber*) and *Ereamhon* (or *Eremon*), divided the country between them, the first taking the southern half, and the second the northern half for his share. They next (as this record informs us) divided the surviving leaders, servants, and soldiers of the expedition, until nothing more remained for division but two professional men, a poet and a *Cruitire*, or harper, who had come on the expedition. The name of the poet was *Cir*, the son of *Cis*, and that of the *Cruitire* was *Cindfind*. Each of the brothers put forward a claim to both, but at last they agreed to decide their pretensions by lot. *Eimher*'s lot fell upon the *Cruitire*, and *Ereamhon*'s on the poet. The following quatrains commemorative of this curious event are quoted in the same ancient "Book of Invasions"; they are also quoted by Dr. Keating from the "Psaltair of Cashel":—

Eimher and
Ereamhon
cast lots for
a poet and
harper.

"The two sons of Milesius of bright renown,
Conquered *Eire* and *Alba*.
Along with them hither came
A comely poet and a *Cruitire* (or harper).
" *Cir*, the son of *Cis*, was the fair haired poet;
The name of the *Cruitire* was *Cindfind*;
For the sons of Milesius of bright renown,

⁽³¹⁶⁾ Isidore, *Etym*, lib. iii., cap. 22.

“ These kings of many battles,
Who took the sovereignty of Erin,
They made the clear sprightly contention,
Eimher and *Ereamhon*.

“ They then nobly cast lots
Upon the great professional men,
Until to the southern leader fell
The tuneful, accomplished *Cruittire*.

“ The sweetness of string-music, blandness, valour,
In the south, in the south of Erinn are found;
It so shall be to the end of time
With the illustrious race of *Eimher*.

“ There fell to the share of the northern man
The professor of poetry with his noble gifts.
It is a matter of boast with the north that with them has
remained

Excellence in poetry, and its chief abode".⁽³¹⁷⁾

It is a singular fact to find that so early and so late as the time of the holy *Cormac Mac Cuileannain* (A.D. 900), the author of the "Psaltair of Cashel", there should exist a tradition that preëminence in music, in blandness, and in personal strength, were of the most ancient times the peculiar natural gifts of the Eberian, or southern race of Ireland. This indeed is not the only place in which the same fact is alluded to, for in an ancient Gaedhelic tract in my possession, which purports to be an account of a meeting held at Tara in the time of king *Diarmait*, about the year A.D. 550, and at which the celebrated *Finntaan* was present, that ancient sage, in speaking of the characteristics of the west, east, north, and south of Erin, uses these words:—"Her cataracts, her fairs (or assemblies), her kings, her warriors, her professors, her wheat, her melody, her harmony, her amuse-

Skill in music one of the gifts of the Eberian or Southern race of Erinn.

(317) [original :—

Dá mac Míle miadó nóróan,
 Gabrat éinn is alban.
 Leo do ruadator alle,
 file caom is cuitíe.
 Cí mac Cí, an file fionn;
 ainn doon chuitíe Cínfionn;
 la macair Míle miadó ngle,
 Seaphnair cuit an cuitíe.
 Na plaithe conolár nóróan,
 Gabrat Ríge na hóróan,
 Sníreat cogla meir an glór,
 Cí meir acas éreamhon.
 Do chuitíe cpannchor co han
 lman aer nóróan nóróan,
 Co tóarla doon fion anéar

An cruithne coir coimdear.
 Terobinner ciuil, caoine, orem,
 inoer, inoercept Eirenn;
 Ir amlao bhar co bhar mbil
 as riol aipeasda Eimhir.
 Do palu von riop auaio
 An tollam gur an ollbuair.
 Ar nor baga tuair toirnach
 Sor vana acap ollamnacht. Da.
 —O'Clery's Book of Invasions, R.I.A.,
 f. 81. A slightly different version of
 this poem has been already given in
 vol. i. p. 4. The editor did not wish,
 however, to omit it here, especially
 as it afforded him an opportunity of
 printing the original.]

XXXI.

ments, her wisdom, her dignity, her order, her learning, her teaching, her championship, her chess-playing, her rashness, her passion, her poetry, her advocacy (or lawyership), her hospitality, her residences, her shipping, her fertility, all are from her southern parts in the south".⁽³¹⁸⁾

After what has been said in the last lecture of the great *Daghda* and his *Cruit*, and of *Uaithne* and his three sons and their *Cruits*, and the Milesian *Cruitire* just mentioned, the next historical reference to the *Cruit* and its power, known to me, is found in a historical tale described in a former lecture.⁽³¹⁹⁾ I allude to the ancient historic tale which gives an account of the early life and fortunes of *Labraid Loingsiuch*, monarch of Erin about four hundred years before the Incarnation.

Mention of
the *Cruit* in
the historical
tale of the
"Destruction
of *Dindriugh*".

The father and grandfather of this prince were murdered by his granduncle, *Cobhthach Cael*, while he was yet a child; and he was committed to the care of two retainers of his father's house—namely, *Ferceirtne*, the poet, and *Craiftine*, the *Cruitire*, or harper. When the young prince grew up, his presence gave uneasiness to his cruel granduncle, and his tutors fearing for his safety, fled with him into West Munster, where they were hospitably received by *Scoriath*, the king of *Tir Morcha*. This *Scoriath* had a beautiful daughter whose name was *Moriath*; and, as often happens under similar circumstances, an attachment was soon formed between this young lady and the Leinster prince. The mother soon detected the mutual partiality of the young people, and accordingly she contrived so to manage her household arrangements, that they could never find an opportunity of being so long together alone as would allow them to give expression to their thoughts. The young prince's faithful tutors saw clearly enough the state of affairs, and *Craiftine*, the *Cruitire*, determined to lend them his aid. At this time *Scoriath* invited the nobles of his territory to a great feast. The young lovers immediately held council, through the means of the poet, and the *Cruitire*, and they formed a plan of action. When the time came, the company arrived; and in the course of the feast, the cup, the tale, and the song as usual went round. *Craiftine*, the most famous of harpers, was requested in his turn to perform, a request with which he readily complied; but gradually he led them on from a joyous to a more seductive strain; and

⁽³¹⁸⁾ [original:—*a hera, a hoena-
is, a donosa, a sibenga, a ruiri, a
cruithnecht, a ceolchaireacht, a
binoir, a harpproest, a hecna, a
harpmicnu, a reis, a foglaim, a
poirceatal, a pianra, a fichtellacht,
a bene, a vircere, a rilroecht, a*

*fechemnur, afele, aforur, atarcar,
a coréaisi, ara vercept anvear.*—
H. 2. 16. col. 746, mid.; and B. of
Lecan, f. 277. b. a.]

⁽³¹⁹⁾ [See Lect. on the MS. Materials, etc., p. 251.]

Mention of the *Cruit* in the historical tale of the "Destruction of *Dindrigh*".

the consequences were those which always followed the *Suantraighe* (or sleeping mode): the queen and all the company were thrown into a happy state of unconsciousness, and the young lovers had time enough to open their minds in words, and pledge their vows of love and fidelity to each other. The queen (mother) was the first to awaken from the trance into which *Craiftine* had thrown his audience; and although she found her daughter still innocently reclining at her side, still (says the story) she guessed all that had happened, and quickly roused up her still slumbering husband: "Arise, *Scoriath*", said she, "thy daughter respires the breath of a plighted wife; hear her sigh, after the secret of her love has passed away from her". "I know not who has got it", said the king, "but the druids and the poets shall lose their heads if they do not discover who has done this". The tale goes on. "It would be a disgrace to thee, O king", said *Ferceirtne*, "to put thine own people to death". "Thy head shall be struck off thee", said king *Scoriath*, "if thou dost not tell me". "Tell it", said [prince] *Labraid*, "it is enough that I alone should suffer". It was then *Ferceirtne* said: "I conceal not that it was the musical *Ceis* of *Craiftine's Cruit* that put upon the hosts a death sleep, so that friendship was arranged between *Main* [that is *Labraid*] and the youthful *Moriath* of *Morca*; *Labraid* is above all price. It was *Labraid*", said he, "that embraced her after you were all sent to repose by *Craiftine's Cruit*". He (the poet) saved his people by this means. "Good then", said [king] *Scoriath*, "we have not thought of a husband for our daughter till this night, so much have we loved her; but though we had been choosing him, [we could not select a better than he] whom God has sent us. Let a banquet be prepared in the house", said he, "and let his wife be given away to *Labraid*; and I shall not part with him until he is king of Leinster (*Laighin*)".⁽³²⁰⁾

His wife was then given to *Labraid*, we are told; and some time afterwards, a muster of the men of Munster was made

(320) [orig. :—*Éirig a Scoriae, oppi. i r o l c i n c o t l a o a t a i a n a l m n a l a t i n g i n ; c l u i n t e a h o r n a r o i a r n o u l a m e a n m a i r c u a d i . . . M c o n s e a r c i a d o p o n n e , a c i n o d o n a o p u r o i b a c a r d o n a p l e o a i b o p p e m a n i p i n t a r c i a d o p o n e . B i o a n i m d u i t , a r f e i r c h e i r t n e d o m u n t i r d o m a r b a o . D o c h e n o d i e t r a f e n , a r S c o r i a e , m a n i a p p a i . A b a i r , a r L a b r a i d , i r l e o r m o m u g u g a o a m m o e n u r . I r a n o a r b e r t f e r c h e i r t n i . M c e l t c e i r c e o l d o e p u i t C h r a i r t n e c o c a r p a o t a r f o r p l u a g u r u a n b a r , c o n p*

p e t c o i b n e a r i t e r p c e o M a n M o r i a e m a c o s e t M o r c a ; m o c e l l u a g L a b r a r o . L a b r a r o , a p p e , c o n o p a n i c f p e i a r f o r t a l g u o d o c r u i t C r a i r t n e . R o m e r t o m a m u n t e r a r u i o e . M a i t t r a a r S c a p i a e h , n i c o n t a r g l a r r a m n i c e l e d i a r n i n g i n c o r i n n o e t , a p a f e i r c l i n o c i a n o b e m i r i c a t o g a f u i d e . . . d o p a o v i a d u n . D e n t a r o l i r i n t i g , o p p e , a c a r t a b a r a b e n f o r l a m L a b r a o a ; o c u r n i r c a p r a f p u r o p p e c o r o p p u L a i g e n . — H . 2 . 1 6 . c . l . 7 5 5 , m i d . ; a n d H . 2 . 1 8 . f . 2 0 4 . b . b .]

XXXI.

Mention of the *Cruit* in the historical tale of the "Destruction of *Dindrigh*".

and placed at his command, with whom he marched back into Leinster. He advanced to the walls of *Dindrigh* [near *Leithghlinn*, or Leighlin, in the county of Carlow], the palace of his father and grandfather; and here again the magical power of *Craiftine*'s musical skill was called into requisition. When they came to the ramparts of *Dindrigh*, they held a council of war, and the decision that they came to was, that *Craiftine* should mount the rampart, and play the sleeping strain (*Suantraighe*) for the parties inside, whilst his own friends were to lie down with their faces to the ground, and their fingers in their ears, so that they should not hear the music. This was done accordingly; and the result of course was that the guards within were slaughtered, and the palace taken.

Moriath, *Labraid*'s young wife, however (says the story), did not think it honourable to put her fingers into her ears against her own cherished music, and therefore she fell into a sleep which continued three days; for no one dared to move her. This circumstance is preserved in the following quatrain, quoted in this very ancient tract, from the poet *Fland Mac Lonain*, who died in the year 891; an extract which sufficiently marks the great antiquity of this celebrated tale:

"In the same way that noble *Moriath* slept,
Before the hosts of *Morca*, a long repose;
When they destroyed *Dindrigh*—an ungallant deed—
When the head-sleeping *Ceis* sent forth its music".⁽³²¹⁾

I gave on a former occasion a full account of this ancient tale of the Destruction of *Dindrigh*;⁽³²²⁾ and I introduce this reference to it again, only to call particular attention to two passages so remarkable as to the ancient Irish *Cruit*, and the three wonderful musical strains, or feats of performance which marked the *Cruitire* of eminence. Of themselves these references would give us but very little actual knowledge of the precise character of the *Cruit*, if the word *Ceis*, which occurs three times at periods remote from each other, in connection with the *Cruit*, did not occur also in another piece of composition of a period lying somewhere near midway between these periods.

When king *Scoriath* threatened *Ferceirtne* with the loss of his head, the poet's words were these: I conceal not that it was the musical *Ceis*, of *Craiftine*'s *Cruit*, that put upon the hosts a death sleep", etc.⁽³²³⁾ This, the first occurrence of the word *Ceis*

First occurrence of the word *Ceis* in this tale;

⁽³²¹⁾ [original:—

feib concatail muiríath muad,
fíao pluag morca mocaé reol;
Dianopt Dmoptis—nem cin tper—
Díapaino ceir cenotoll ceol.
—*Ibid.* H. 2. 16. col. 755, bot.]

⁽³²²⁾ [See Lectures on MS. Materials, etc., p. 252.]

⁽³²³⁾ [See *ante*, vol. ii., p. 243.]

that I have met with, is referred to a sentence said to have been spoken by a poet who flourished about four hundred years before the Incarnation of our Lord, according to the chronology of the "Annals of the Four Masters". It occurs again under date of the year 592, in reference to the passage to which attention is now to be directed, though, I fear, in a discursive way.

XXXI.
occurs again
in connection
with the
Assembly of
Drom Ceat,
A.D. 573;

In a former lecture, I gave an account of the National Assembly called by the monarch *Aedh Mac Ainmire* (A.D. 573) with a view to banish the surplus professors and students of the sciences out of the country, in consequence of the too great increase of their numbers as a privileged class, and the exorbitance of their demands upon the working people, and held at *Drom Ceat* (near the present town of Limavady [*Leim-a-Mha-daigh*], in the county of Derry).

St. Colum Cille having heard of this meeting and its objects, and being a great patron of literature, came over from his island home at *I*, or *Iona*, whither he had retired from the world to appease the king and the people, and quite unexpectedly appeared at the meeting. The poets at this time, with *Dallan Forgaill* as their chief, were collected in all their numbers, in the vicinity of the hill of meeting, anxiously awaiting their fate; but their anxiety was soon relieved, as their able advocate had so much influence with the monarch and his people, as to procure a satisfactory termination to the misunderstanding between them and their poets.

The poets, on learning this happy turn in their favour, arose with their chiefs at their head, and went in a body to the meeting, each man of them who had a company (that is, who was a master) having a laudatory poem for the saint; and the chief of each band, we are told, sang his poem (all in chorus); and *Aidbsi*, that is *Corus Cronáin*, (that is, scientific purring chorus) was the name of that music [i.e. the air to which they sang] and it was the most excellent of music, as *Colman Mac Lenene* said:

Aidbsi, or
Corus Cronáin, men-
tioned in
connection
with poems
in praise of
St. Colum
Cille sung at
this Assem-
bly;

"As the blackbird to the swans,

As the ounce to the *Dirna*,

As the shapes of plebeian women to the shapes of queens,

As any other king to *Domnall*,

As a single murmur to an *Aidbsi*,

As a rushlight to a candle,

So is any other sword [compared] to my sword".⁽³²⁴⁾

⁽³²⁴⁾ [original:—

1. Ծըթօն նա խոյ, քարթօ նե նէլա

Խոյ օճ հեօլօւծ,

1. Ծիլոն ճոռռ թօռօյ թօյն նա ճԵ Ծիլոնօւծ.

սոյշօ օ Ծիլոնօւծ,

XXXI.

That is to say, according to an interlined gloss on these lines: as the blackbirds are contemptible near the swans; as the ounce is contemptible near the *Dirua*; [the name for a large mass of metal]; as all kings are contemptible near king *Domnall*; as all music is contemptible near the *Aidbsi*; as one small candle is contemptible near a large royal candle; so was any other sword contemptible compared to his own sword. The sword would appear to have been a present from some great man to the poet. It will be seen that one of these seven lines (quoted from some ancient poem) cites an example of their author's low estimate of all kinds and combinations of music compared to the *Aidbsi*, which was that which was sung by the poets for St. *Colum Cille*.

meaning of
the word
Aidbsi;

The word *Aidbsi* in its simple, ordinary signification, means nothing more than great, or greatness; but, in its technical musical signification, it means the singing of a multitude in chorus. It would appear, however, that the *Aidbsi* was not the music to which the body of the poem in praise of St. *Colum Cille* was sung, because this was the performance of each person for himself, but it was the low murmuring accompaniment or chorus, in which the crowd took part at the end of each verse, and which, from its name of *Crónán*, must have been produced in the throat, like the purring of a cat. The word *Aidbsi* would appear to have been used also to denote the lamentation at great funerals, where one man or one woman sang the praises of the dead to a specially appropriate air, of which many varieties still live, and in which the whole concourse of the funeral took part, by taking up along with the singer, at the end of each verse, this curious, murmuring chorus; the sound of which, though produced in the throat, was not unmusical or monotonous, but one capable of various modifications of distinct, musical tones, ascending from the deepest bass to the highest treble.

the author
heard the
Crónán, or
throat
accompani-
ment to
dirges;

I have, myself, often heard with pleasure this *Crónán*, or throat accompaniment, without words, performed to old Irish dirges; and I very well know how it was produced, and could even attempt an imitation of it. But, I have never heard the *Crónán* fully sung in concert; and I have known only two men

cróta ban náeteē o cróthaib iúgna,

iúg ic Domnall,

.i. deoisl cáe céol iarras aobrí,

doir ic aobrí,

.i. deoisl oenēannell bec hi iarras camle mope

aoano oc cammll,

.i. claoeb

colc oc mo choilepe. Acap mnóeneēt do gniúir in ceol
iún.—*Leabhar na h-Uidhre*, f. 3. a. b. line 6.]

who were proficient in it; one of them was my own father; the other was John Molony, a younger and better performer. They were both large men. My father sang Irish songs better than any man I ever knew; but John Molony could not sing at all.

Many of our popular writers speak of an old woman "croning" in the corner; they mean by this that she is humming some sort of a tune. The word "croning", however, is a misapplied and shortened form of "cronaning", which is an Anglicised way of saying that she was singing a *Crónán*, which, as I have just said, was not humming, but a kind of purring. They have gone so far indeed as to form a generic noun from the corrupt word "croning"; and the word "crone", as an old woman, is now to be found in the English dictionaries, on the presumption, it may be observed, that every woman is old who hums in imitation of the old Irish *Crónán*!

origin of the word
"crone";

There may be many persons still living in various parts of Ireland, who have heard this *Crónán* from their fathers; and there may be some who can produce it; but in my youthful days, and within the range of my acquaintance, though I have known many to attempt it, I never knew but the two persons already mentioned who succeeded in it.

The same practice of lauding the living and lamenting the dead, and in the same way, was anciently followed in Scotland; but what in Ireland was called *Aidbsi*, was there called *Cepóg*. This word *Cepóg* was well known in Ireland too; and it is singular to find that in neither country is either of these words now remembered. Both words, however, are entered in O'Reilly's "Irish-English Dictionary", but without sufficient explanation; and Stewart, in his "Gaelic Dictionary", has the word *Aidhbhsi* explained in the same way as O'Reilly, but he has not the *Cepóg*. That the word *Cepóg* for a song of praise or elegy, was well known in ancient Ireland as in Scotland, will be seen from a short story, preserved in the "Book of Ballymote" [which will be found in Lecture xxxvii., where the words *Aidbsi* and *Cepóg* are very fully discussed in their appropriate place].

the Irish
Aidbsi
known in
Scotland as
Cepóg;

the word
Cepóg known
in Ireland
also.

But to return to St. *Colum Cille* and *Dallan Forgaill*. The poets having chaunted their laudatory poems and performed their wonderful musical strain for their friend and patron, the chief poet of Erin and head of all the others, whose name was *Dallan Forgaill*, that is (*Forgaill* the blind), came forward chaunting the commencement of an extempore poem in praise of St. *Colum Cille*. But when he had sung the first verse of it, the saint stopped him, saying that the strain was an elegiac one, and should not be composed until after his death. And he further

The Assembly of *Drom Ceat* continued:

XXXI.

Dallan For-
gaill's elegy
on St. Colum
Cille;

said to the poet: "In whatever place you are, you shall hear of my death when it occurs".

After this the meeting of *Drom Ceat* broke up. *St. Colum Cille* returned to his home at *I*, or *Iona*, and the poets dispersed themselves throughout the country, in strict accordance with the arrangements made for them at the great meeting. Now, seven years after that event, the chief poet *Dallan Forgaill* was travelling with his retinue in the neighbourhood of *Loch Uair* (now *Loch Owel*, near the present town of *Mullingar* in *Westmeath*), and they were overtaken on the road by a strange horseman. Some of the poet's people asked the stranger if he had any news; and he answered that he had what was bad news for the *Ui Neill* (that is, for the people of *Meath* and *Ulster*), for that their great patron *St. Colum Cille* was dead. The moment the chief poet, *Dallan Forgaill*, heard these words, he recollected what the saint had told him, and that he also charged him, that the very words in which his death should be announced to him, should be the words with which his poem on his death should commence; and immediately the poet commenced in the words of the stranger:

"It is not good news for the *Ui Neill*".⁽³²⁵⁾

And making straight for *Port Loman*, on the brink of the above lake, had finished his poem when he arrived there.

the word
Ceis again
occurs in
this poem

It is in this very ancient and celebrated poem that the passage occurs to which I desire to direct notice: for in the nineteenth line the poet describes Ireland and Scotland after the loss of their great saint in these words:

"A *Cruit* without a *Ceis*, a church without an abbot".⁽³²⁶⁾

Ceis here
represents
part of the
harp,

That the *Ceis* mentioned here, as well as in the former references to it, in the story of the princess *Moriath*, and *Craiftine's Cruit*, is represented as an essential part of the harp, and of remote antiquity, will be apparent from the following gloss, or rather commentary on the above line of *Dallan Forgaill's* poem, as it is found in the *Leabhar na h-Uidhre*, of which the existing copy was made before the year 1106. And it is strange indeed that at this early time, and while the harp or *Cruit* was still the distinguishing instrument of the nation, that any doubt or difficulty could exist as to the precise signification and use of the *Ceis*.

as shown by
a scholium
in *Leabhar*
na h-Uidhre;

Thus speaks the commentator just alluded to: "*Ceis*, that is, a means of fastening; or a path to the knowledge of the music; or *Ceis* is the name of a small *Cruit* which accompanies a large *Cruit* in co-playing; or, it is the name of the little pin (or key) which retains the string in the wood of the *Cruit*; or [it is the

⁽³²⁵⁾ [original:—hí ɔɪrceóil ɔ'ib néill.]

⁽³²⁶⁾ [original:—ɪr cɪuɔ cen ceɪr, ɪr ceɪl cen ɔbɔɪɔ.]

name of] the *Cobhluigi* [the two strings called the sisters]; xxxI.
or it is the name of the heavy string [or bass]; or, the *Ceis* in
the *Cruit* is what keeps the counterpart with its strings in it, as
the poet said, that is, *Nos*, the son of *Find*, cecinit; or *Ferceirne*
the poet:

“I conceal not [said he] that it was the *Ceis* of *Craiftine*’s *Cruit*
That threw the host into a death sleep,
Until *Labraid* and *Moriath* of *Morca* were united;—
Beyond all price did she prize *Labraid*,
Sweeter than all the music was the *Cruit*,
Which was played for *Labraid*, *Loingsiuch Lore*;
Though the prince was before that dumb,
Craiftine’s *Ceis* was not concealed”.⁽³²⁷⁾

Even these stanzas have an interlined gloss, but it could not
be made appreciable to the ear; and I must also indeed admit
that it is difficult for a popular audience to catch the force and
point of so necessarily stiff and close a translation as I have
found myself bound to give of this important commentary.

It may be perceived that the commentator quotes two stanzas
from *Ferceirne*’s answer to king *Scoriath*, the father of the prin-
cess *Moriath*; but he appears to be uncertain whether the words

antiquity of
the tale of
the “Des-
truction of
Dindriugh”
proved by
this
scholium;

(327) [original:—

.i. ceir caí artuad, no coí ríir in ciuil;

1r ciut cen ceir, ir cell cen adaro,

.i. céir ainm do éruir bic bír i comaitéet cruite móre hicomirum;

no ainm don delgáin bic fortar in teit himmúe na crote;

no dona coblaigib; no ainm don tnom éet; no ir in ceir ir in cruite

an ni congbar in léiríno cona tétáib iní, ut dixit poeta, nor
mac fíno cecinit; no fercéirne fíle.

.i. ní rocéil nor mac fíno no fercéirne fíle. .i. cruiteir

nícelt ceir ceol de cruite Craibtime

.i. do rat

.i. bar cōalca

cōelairtarí forí rluaga ruandbar

.i. $\frac{p}{f}$

conferit coibnuir, eteri rceo main mloiaet macoacht

.i. $\frac{p}{f}$ gentir

mloica;

.i. labrao do loingrué arba balb

bamo lé cech log labriero,

ba binniu cec ceol in ciut

.i. labrao longruic mac ailiol mac beg mac uigáin moir

airpete laibriao loingrec loic.

.i. ciarí bo balb rēmi rín

ciaribosoet forí mune in ní

ní ro célt ceir Crairtime.—*Leabhar na h-Uidhre*, f. 5. a.

a. top.]

XXXI.

were really to be ascribed to *Ferceirtne*, or to *Nos*, the son of *Find*, a poet to whom I have never met any other allusion. And this uncertainty places the antiquity and authenticity of the old tale of the Destruction of *Dindrigh* in a much higher and more important light; because, if its tradition or history had not been of remote antiquity, there could scarcely be any doubt about the identity of the poet at the early time at which this commentator must have lived. And we further collect from this commentary, that there must, in ancient times, have existed a much more extensive and detailed version of the destruction of *Dindrigh*, than the short condensed tract which is now extant; and that it contained a whole poem of the character of the additional ancient stanza quoted in this commentary,—that stanza which declares that “Sweeter than all music was the *Cruit*”, which *Craiftine* played.

the word
Ceis glossed
in all ancient
copies of the
elegy on St.
Colum Cille.

It is strange indeed, as I have already observed, that at so early a date as about the year 1100, when our copy of the *Leabhar na h-Uidhre* was made, there should have been any difficulty as to the precise signification of the word *Ceis*; and not only then, but when the “*Liber Hymnorum*” was written, which was about the year 900; and not only at that time, but at a time much farther back—in fact at whatever time *Dallan Forgaill*’s elegy for St. *Colum Cille* first came to require an explanatory gloss. It is not only in the copy of this celebrated poem preserved in *Leabhar na h-Uidhre* that the gloss on the word *Ceis* is found, but in all the ancient copies of it that I am acquainted with, and which amount to four, namely, that already referred to in *Leabhar na h-Uidhre*, another in H. 2. 16, or the “*Yellow Book of Lecan*”, in the library of Trinity College, Dublin; another in the “*Liber Hymnorum*” in the same library, and another in a vellum MS., lately purchased by the British Museum, at the sale of Mr. William Monck Mason’s library.

The quotation and commentary that I have just quoted, are taken, as I mentioned, from the ancient *Leabhar na h-Uidhre*; but the following version of the same commentary is taken from the other ancient copy of the meeting at *Drom Ceat*, and the poem on St. *Colum Cille*, preserved in the “*Yellow Book of Lecan*”, in the library of Trinity College, Dublin.

This version is as follows: “A *Cruit* without a *Ceis* (are Ireland and Scotland after him), that is, without a means of securing the strings [below], that is, without a knot [on the ends of the strings]. Or without *Cobhluighe* [that is, the strings called the sisters]; or they are a *Cruit* without a heavy string [a bass], or a *Cruit* without a string of knowledge such as *Cairbre* the harper had; that is the string of knowledge, which was in

Scholium in
MS. H. 2. 16.
T.C.D.;

Cairbre's harp; [and whenever he struck that string] there was not from the rising of the sun to its going down any secret of which he was ignorant. Ireland and Scotland, then, are a *Cruit* without a *Ceis* after him [*St. Colum Cille*], or, that it was for a small *Cruit*, *Ceis* was the name, and it was along with a large *Cruit* it used to be played; for the fine strings were in the small *Cruit*, and the heavy strings in the great *Cruit*, and it was together they were played; and Erinn and Scotland are [as] a *Cruit* without a *Ceis* after him, as the poet said, and it was *Dallan* himself that sang:—

“The cure of a physician without a medicine-bag,
The parting of the marrow from the bone,
Singing with a *Cruit* without a *Ceis*,
Such are we after our noble protector”.

“Or”, continues the commentator, “it was a *Cruit* without any one of the three tunings (*Glésa*) which served to *Craiftine* the harper, namely *Suantraigh*, and *Goltraigh*, and *Gentraigh*, for the sleeping, the crying, and the laughing modes]”⁽³²⁸⁾

The copy in the British Museum adds nothing of value, except the words fastening below, introduced into the last version.

The following is the short version in the “*Liber Hymnorum*”:

“*Ceis* is the name of a small *Cruit* which accompanied a large *Cruit* at playing upon; or the name of a nail on which the strings called *Lethrind* were fastened; or the name of the little pin; or the name of the [strings called the] *Cobhluighe* (or sisters); or the name of the heavy string”⁽³²⁹⁾

gloss in *Liber Hymnorum*;

The word *Lethrind* we shall come to presently; it means here, probably, the treble strings.

Among the other parts of the harp which the commentator surmises the *Ceis* to have been, were the *Cobhluighe* and the *Leithrind*. Now, the word *Cobhla*, which is the singular of

parts of the harp surmised to have been the *Ceis*,—the *Cobhluighe*, or “sisters”, and the *Leithrind*;

⁽³²⁸⁾ [original:—*Ar cnot cen céir, .i. cen cae páir, .i. cen eapúarom. No cen coblaig; no ar cruít cen tpoim theit, no ar cruít cen teir fíu amail no boi ic Cairbri; .i. an téir fíu no buí a cruít Cairbri; acap an tan no glúaireo an teo rin, mbío o tuncbail co fuineao ní a nainfíu do. Ír cruít cen teir fíu eíru acap alba oia eíream, no comao da éruít bic buí ainn céir, acap maille pe cruít moir; no pentea uair na go loca irin éruít bíg, acap na tpoim téadua rin éruít moir, acap amail no penntea; agap ar éruít cen éol eípe acap alba oia éir, ut poeta dúixit, acap comao e Dóllan fen dúixit.*

Ar leiger léga center, Ar deabail rmeapa fíu rmuar, Ír ampan fíu cruít cen céir, Sinn deir ar nargari uair.

no ar cruít cen glér do na tpi glé-
raib do fognaoír do Chraiftine
cruítir, .i. ruantpaig, acap goll-
tpaig, acap gentpaig, atiat rin an-
annmann —H. 2. 16. col. 689.]

⁽³²⁹⁾ [original:—*Ceir ainn do cruít bic bír hi comatecht cruít móru h-ica feinn; no ainn do éapraing ar a mbí in leithrinn; no ainn don delgaín bic; no ainn dona coblaigib; no don tpoim theit.—E. 4. 2. Liber Hymnorum (in Ampa Coluim), f. 32. b.]*

XXXI.

Cobhluighe, is explained in our ancient glossaries as *Camhlúth*, that is, simultaneous motion; and it is in this sense that *Comhladh* is the ancient name of a door; because, as stated in *Cormac's Glossary*, it moves simultaneously upon its hinges above and below.

It is remarkable that in the long apocryphal list of the names of the harp strings, printed by the late Edward Bunting in his "Ancient Music of Ireland", the word *Cobhluighe* occurs twice. In the first place, at page 21, concealed under the slightly corrupt orthography of *Caomhluighe*, and translated, "lying together"; and, in the second place, at page 32, where it is correctly enough written *comhluighe*, and translated, "stretched together". There can be no doubt, then, that Bunting's *Caomhluighe*, and our commentator's *Cobhluighe*, mean one and the same thing; and the following foot-note in Bunting's book, page 21, will very well maintain the etymology which I have ventured to give above, as well as the identity of the names of these strings:

"*Caomhluighe*, called by the harpers 'the sisters', were two strings in unison, which were the first tuned to the proper pitch; they answered to the tenor G, fourth string on the violin, and nearly divided the instrument into bass and treble".

That the practice of harmony—the use of the musical chord, existed in Ireland from a very remote period, is clearly shown in the commentary given above, where the writer at one time surmises that, perhaps, *Ceis* was the name of a small harp which accompanied a large harp; indicating that the large harp contained the heavy or bass strings, whilst the small harp contained the thin or treble strings, and that it was together they were played. Now, the harmonious unison of the two harps, when playing together—small string against large string, and large string against small string—exactly produces musical harmony.

Leithrind, or
half har-
mony, and

It is evident that the word *Leithrind*, or half harmony, was not originally intended for either the large or the small harp, but for a constituent part of a single harp—namely, that part which held either the bass or the treble strings, divided by the *cobhluighe*, or "sisters".

Rind, or full
harmony;

Along with this, in O'Davoren's "Irish Glossary", compiled in the latter half of the sixteenth century, I find the word *Rind*, i.e. music, with corresponding music against it".⁽³³⁰⁾ In other words, *Rind* was music consisting of full harmony, while *Leithrind*, or half *Rind*, was one or either of the two corresponding parts which produced the harmonious whole, and these parts were the bass and treble notes, or the bass and treble strings—

(330) [original:—Rinn .i. ceol co cuibhoif ina agaid.]

the *Trom Theada*, and the *Goloca*, or the heavy and the thin strings, either of which, the commentator on *Dallan Forgaill's* elegy on St. Colum Cille surmised to be the *Ceis* mentioned in that poem, and without which the harp had lost its life and harmony.

So far I have endeavoured to give a description of the harp, and an idea of its musical powers, such as I could frame from the statements found in our most ancient historic tales and romantic writings. I am sorry to have to acknowledge, however, that I am not able to decide with certainty upon what the *Ceis* of the *Cruit* precisely was; but why should I take blame to myself for my shortcomings on this point, when we see how uncertain were the writers even of the eleventh and earlier centuries as to the exact meaning of this same word? All this difficulty of understanding this ancient term, however, goes to show the extreme antiquity of the harp, either as a complex whole, or as formed of two independent but imperfect parts—namely, the large and the small harps, the combination, or the co-playing of which was necessary to make a perfect harmonious whole. But, though I cannot speak with authority as to what exactly the *Ceis* was, yet there is good reason to think that it was no material part of the harp after all, but that the word signifies simply the harmonized tones or tune of the instrument. We have seen that on different occasions, the father, mother, and household of the princess *Moriath*, and herself afterwards, slept profoundly under the magical spell of the *Ceis* of *Craiftine's* harp. Surely it could not have been any material part of the harp, except the strings, that could have produced this extraordinary effect. Surely it could only have been the richness of the harmony of the instrument as so played. It is not easy to say whether the word *Ceis* refers to that harmony or that mode of playing, or to a necessary portion of the particular kind of harp played on.

We have seen from the words ascribed to the poet *Ferceirtne* in answer to *Scoriath*, the king of West Munster, that “I conceal not that it was the *Ceis* of *Craiftine's* harp” which sent the king with his household to sleep; and, strange to say, we find the scholiast on these lines in the eleventh and earlier centuries quite at a loss to understand what it was precisely that this word *Ceis* signified. The scholiast in *Leabhar na h-Uidhre*, copied before the year 1106, surmises, etymologically, that *Ceis* is a condensation of the two words *Cai Astuda*, that is, a means of fastening, or *Coi d'fis in ciuil*, that is, a path to the knowledge of the music; or that *Ceis* was the name of a small harp which accompanied a large harp in co-playing; or that it

XXXI.

difficulty of
determining
what *Ceis*
was;

not a part of
the harp;

summary of
the views of
the commen-
tators as to
meaning of
Ceis.

xxxvi.

was the name of the little pin which retains the string in the wood [that is, the harmonic curve] of the harp; or that it was the name of the strings which are called "the sisters", or of the bass string; or that the *Ceis* in the harp was what kept the counterpart strings of that part in their proper places in the harp. Again, in the scholium on the same line of *Dallan For-gall's* poem in the "Yellow Book of Lecan", compiled in the year 1391, we find that a harp without a *Ceis* was a harp without a means of tightening, that is, without a knot (on the ends of the string below), that is, without a fastening pin; or without a bass string; or without a string of knowledge such as *Cairbre* the harper (of whom I happen to know nothing more) had in his harp; or that *Ceis* was the name of a small harp which was played along with a large harp, for that the small strings were in the small harp, while the heavy strings were in the large harp; or that it was a harp without a *Glés* (that is a tuning) of the three *Glésa* which were known to *Craiftine* the harper, namely, the sleeping tune, the crying tune, and the laughing tune.

A fourth reference to the *Ceis* is found in the very ancient tale of *Toghail Bruidhne Da Choga*, or the Destruction of the mansion of the Two Equal Masters, who were two smiths by profession.

Fourth reference to the word *Ceis* in an ancient tale in *Leabhar na h-Uidhre*.

It may be remembered from former lectures, that *Fergus Mac Roigh*, the celebrated prince of Ulster, had exiled himself in Connacht after the tragical death of the sons of *Uisnech* while under his protection, by command of *Conchobar Mac Nessa*, the king of Ulster. *Fergus* was accompanied in his exile by *Cormac Conloinges*, son of king *Conchobar*. On the death of the latter, his son *Cormac* was invited back to Ulster, and having accepted the invitation, he set out from *Rath Cruachain* in Roscommon, crossed the Shannon at Athlone, and sought rest for the night at the mansion of the two smiths. [The ruined fort of this mansion is shown still on the hill of *Brúighean Mhor* or the Great Mansion, in the parish of Drumaney, barony of Kilkenny West, and county of Westmeath]. The house was beset in the night by the men of Leinster, and *Cormac* with the most of his people killed.

The tale of this slaughter relates that *Cormac* had been the former lover of a Connacht lady named *Sceanb*, who afterwards became the wife of a famous harper named *Craiftine*; and it is stated that on the night of the attack on *Cormac*, *Craiftine*, in a fit of jealousy, attended outside with his harp, and played for him a *Ceis Cendtoll*, that is, a head-sleeping, or a debilitating *Ceis*, or tune which left him an easy prey to his enemies.

A fifth reference to a *Cruit*, or harp without a *Ceis*, is found

in an ancient poem of general instructions to a new king, but evidently intended for a king of Munster, probably for *Cormac Mac Cuileannain* in the ninth century. The poem consists of thirty-seven quatrains, in the twenty-third of which the poet, dilating on the advantages of a good king to his people, says: XXXI.
Fifth reference to *Ceis* in an ancient poem.

“This world is every man’s world in his turn,
There is no prophet but the true God;
Like a company without a chief, like a harp without a
Ceis,
Are the people after their king”.⁽³³¹⁾

Another term for the harmony or proper tune of the harp was *Coir* (which literally signifies propriety), as has been already shown in speaking of the great *Tuath Dé Danann* harp, and in the quotation from Dr. Keating’s poem on his harper. The following passage from the Brehon Laws will illustrate this fact: *Coir* another term for harmony, synonymous with *Ceis*;

“*Coir* is concealed from harps when one string is broken, that is *Coir* is completely concealed from the harp when one string is wanting to it, so that its harmony (or *Coicetal*) is destroyed, according to propriety. The *Coir* (or propriety) of harmony is dissolved, that is, the *Coir* (or propriety) of playing is concealed, when one string of the harp has been broken”.⁽³³²⁾

Now from all of the foregoing commentaries, and notwithstanding their uncertainty in many respects, it is, I think, a reasonable deduction on the whole, independently of the words of *Ferceirtne* and *Mac Lonain*, that the *Ceis* was the mere harmony of the harp, or that the word denoted only the mode of playing upon it in harmony, that is, with a bass. This point would seem to be in fact decided by the last paragraph of the scholium from the “Yellow Book of *Lecan*”, which supposes the harp without a *Ceis* to be a harp without any one of the three *Glésa*, or tunings, by which *Craiftine*, as well as the other older harpers, produced such wonderful effect. Now it happens that the word *Glés*, which is here put for *Ceis*, has been a living word from the oldest times down to our own, and always understood to signify preparing, setting, or tuning; and not only this, but the name of the tuning-key itself is still on ancient record, and in such a position as to leave no doubt Author concludes that *Ceis* meant either harmony or the mode of playing with a bass.

The word *Glés* mentioned in scholium in M. 2. 16, a living word;

⁽³³¹⁾ [original:—

an bioē-po ar bioē casē ar uair,
ni bruil fearō aēt fiosa fion;
cuine gan cenn, cruic gan ceir
ramail na tuait v’eir an piē.

O’Conor Don MSS., R.I.A., p. 917.]

⁽³³²⁾ [original:—Diciallait coir a
crotail combongar aen téo, .i.
abal diclithar a cóir ar in cruic o

bur earbasac don teo eirte, como
eipiltinach a coicetal uimpe do
peir cóir. Taithmitheir coir a coicetal, .i. diclithar coir, in treanma oburter don teo in cruic.—
H. 3. 17. 438. Vide imēēt na tnom
dairhe, Betham MSS., R.I.A., exx. p. 39.]

XXXI.

whatever of what it was, and its close relation to the word *Glés*. The name of this instrument was *Crann-Gléa*, or tuning-tree; and we find it mentioned in the Brehon Laws among the articles for which there was a special law for their prompt recovery, if borrowed and not duly returned. Here it is called *Comhobair gach ciuil, edhon Crann Gléa*, that is, "The instrument of all music, namely, the *Crann Gléa*, or tuning tree". [H. 3. 17. p. 403½.] With this instrument of course the strings were strictly tuned, so as to make it possible to play in full harmony of chords.

the *Crann-Gléasta* mentioned in a poem of the 18th century;

And again. In a single stanza, some hundreds of years old, preserved in a paper MS. of about the year 1740, in the library of Trinity College, Dublin, and prophetic of the decline of the harp in this country, the poet says:

"The *Crann-Gléasta* will be lost,
Strings will be thickly broken,
The *Corr* will drop out of the *Lamhechrann*,
And the *Com* will go down the stream" (333)

this poem contains the names of the principal parts of the harp;

the names of the different classes of strings only found in this scholium to the elegy on St. Colum Cille.

This is an important stanza, for it gives us distinctly, what is exceedingly rare to be met with, the names of the chief members, or parts of the harp. The *Crann Gléasta* is clearly the tuning tree or key; the *Corr* is the cross tree, or harmonic curve; the *Lamhechrann* is the front pillar, and the *Com* is the belly or sound-board. The only loss is, that we have not in this, or in any other stanza, the distinctive names of the different classes of strings, such as *Trom-Théda* for the heavy string; *Cobhluighe*, for the strings called the sisters; and *Golóca*, for the light strings. These names indeed I have only met in the above scholium on *Dallan Forgaill's* elegy on St. *Colum Cille*.

(333) [original:—Caillpeap an crann gléasta,
bairpeap téda go tiúg,
tuirtir in corra ar in lámhechrann,
ir rocair an com re rruet.—H. 4. 20. f. 92.]

LECTURE XXXII.

[Delivered June 17th, 1862.]

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). Reference to the different parts of a harp in a poem of the seventeenth century. The number of strings not mentioned in references to harps, except in two instances; the first is in the tale of the *Iubar Mic Aingis* or the "Yew Tree of *Mac Aingis*"; the instrument mentioned in this tale was not a *Cruit*, but a three stringed *Timpan*; the second reference is to be found in the Book of *Lecan*, and the instrument is eight stringed. The instrument called "Brian Boru's Harp" has thirty strings. Reference to a many stringed harp in the seventeenth century. Attention paid to the harp in the twelfth and thirteenth centuries. References to the *Timpan* as late as the seventeenth century, proving it to have been a stringed instrument. The *Timpan* was distinguished from the *Cruit* or full harp. No very ancient harp preserved. The harp in Trinity College, Dublin; Dr. Petrie's account of it; summary of Dr. Petrie's conclusions. Dr. Petrie's serious charge against the Chevalier O'Gorman. Some curious references to harps belonging to O'Briens which the author has met with: *Mac Connidhe's* poem on *Donnchadh Cairbreach* O'Brien; *Mac Connidhe's* poem on the harp of the same O'Brien; the poem does not explain how the harp went to Scotland. What became of this harp? Was it the harp presented by Henry the Eighth to the Earl of Clanrickard? Perhaps it suggested the harp-coinage, which was in circulation in Henry the Eighth's time. The Chevalier O'Gorman only mistook one Donogh O'Brien for another. There can be no doubt that this harp did once belong to the Earl of Clanrickard. If the harp was an O'Neill harp, how could its story have been invented and published in the lifetime of those concerned? Arthur O'Neill may have played upon the harp, but it could not have been his; this harp is not an O'Neill, but an O'Brien one; Dr. Petrie's antiquarian difficulties: author's answer; as to the monogram I. H. S.; as to the arms on the escutcheon. The assertion of Dr. Petrie, that the sept^u of O'Neill is more illustrious than that of O'Brien, is incorrect.

AT the close of the last Lecture I quoted a stanza containing an old authority for the names of the three principal parts of the harp. But even in comparatively modern times also we may find authority for these names, and for the form of the instrument, which seems to have remained the same.

I have in my possession a curious poem of twenty-six quatrains, written by Pierce Ferriter, of Ferriter's Cove, on the coast of the county of Kerry, about the year 1640, on a harp which had been presented to him. Pierce Ferriter was a gentleman and a scholar, a poet and a musician; and he wrote this Gaedhelic poem in praise of a certain harp which was presented to him by Mr. Edmond *Mac an Daill*, the son of Mr. Donnell *Mac an Daill*, of *Magh Lorg*, in the county of Roscommon. In this poem he speaks of the harp under both the Gaedhelic names of *Cruit* and *Clairseach* (the former, of course, being by

Reference to the different parts of a harp in a poem of the seventeenth century.

xxxii.

Reference to
the different
parts of a
harp in a
poem of the
seventeenth
century.

far the more ancient name); and, as there are some interesting details introduced into his verses, I may quote a few stanzas of them here. At the tenth stanza, the poet, speaking of his harp, calls it—

“The key of music and its gate,
The wealth, the abode of poetry;
The skilful, neat Irishwoman,
The richly festive moaner.

“Children in dire sickness, men in deep wounds,
Sleep at the sounds of its crimson board;
The merry witch has chased all sorrow,
The festive home of music and delight.

“It found a *Cor* in a fruitful wood in [*Magh*] *Aoi*;
And a *Lamh-chrann* in the Fort of *Seantraoi*,—
The rich sonorous discourser of the musical notes;
And a comely *Com* from *Eas dá Ecconn*.

“It found *Mac Sithduill* to plan it,
It found *Cathal* to be its artificer,
And *Beannnglan*,—great the honour,—
Got [to do] its fastenings of gold and its emblazoning.

“Excellent indeed was its other adorer in gold,
Parthalon More Mac Cathail,
The harp of the gold and of the gems,
The prince of decorators is *Parthalon*.”⁽³³⁴⁾

This harp, the poet says, found its *Corr*, that is, its harmonic curve, or crosstree, was found in the fruitful woods of *Magh Aoi*, in the plains of Roscommon. It found its *Lamhchrann*, that is, its front pillar was found at the fort of *Seantraoi* (a place I am unable to identify); and it found its *Com*, that is, its sound-board was found at *Eas da Ecconn*, now the falls of Ballyshan-non, in the county of Donegal. In the same language he goes on to name the artificers. So it was *Mac Sithduill* that designed it, and *Cathal* that made it; and it was bound and emblazoned by *Beannnglan*, and it was decorated with gold and gems by *Parthalon Mor Mac Cathail*. So that in this instance, so great was

(334) [original:—

Coéap an éeóil ra éomla,
ionnnur, teag na halaóna;
an éipeannac éaroa élan,
éimeannac élaroa éiámar.

aoir éingálaip, éingonta,
ceolair nup an eclar ceorera;
an beó baób donbrón doórip,
ceol aób an oíl ran aoirbrip.

Fuair coip a cnuar éoil i naoi
acar lamépann a lior Sentraoi,—
bpearac maóclonn na cclar
ceorip;—

ir caoim éom ó ear [oa] Ecconn.
Fuair Mac Sithduill óa riréacé,
Fuair Catál óa ceorúgeé,
ir fuair beannnglan, móir an móó,
a ceanglaó vóir ra hionnloó.
Maíe a hoiréapó eile rum,
páptálon móir Mac Catúil,
claríreac an óir rna nallán,
vóig na prairíreac páptálan.

—Miscellaneous Poems, chiefly copied
from the O'Connor Don's Book,
O'Curry MSS., Cath. Univ., p. 294.]

the care bestowed on the manufacture of a harp, that it engaged the professional skill of four distinct artists,—the modeller, the wood-worker and carpenter, the binder and emblazoner, and the decorator; and the services of these artizans are referred to as if their occupations were in the usual course, each of them living by his own independent art. The shape and general design of the ancient harp, and the materials used in its framework, are then frequently alluded to; but there is, unfortunately, one great omission in all the references to the harp that I have met with—I mean the absence of any allusion to the number of strings which it properly contained. I have, indeed, met one or two references to harps of a certain limited number of strings; but it is evident from their being so particularized, that they were exceptions to the general rule. To these references I have next to direct your attention.

XXXII.
The number of strings not mentioned in references to harps except in two instances:

The first of them, and which is contained in the tale called *Iubhar Mic Aingis*, or the Yew Tree of *Mac Aingis* (which alludes to a harp of the kind called *Timpan*), is of undoubtedly great antiquity, though the tale is one of those belonging to the most fabulous class, as far as the incident connected with the harp is concerned. The tale is preserved in very old language in the “Book of Leinster”, and may be shortly stated as follows:—

the first is in the tale of the “Yew Tree of *Mac Aingis*”;

Oilioll Oluim (the ancestor of the great families of south and north Munster, and who was king of that province, died after a long reign, in the year of our Lord 234), was married to *Sadhbh* (or *Sabia*), the daughter of the monarch of Erin *Conn* of the Hundred Battles, and widow of *Mac Niadh*, a distinguished Munster prince; and *Sadhbh* had a son by her first husband, named *Lugaidh*, more popularly called *Mac Con*, and several sons by *Oilioll*, her second husband, the eldest of whom was *Eoghan Mór*, or Eugene the Great. So much as to the personages mentioned in this story, which proceeds as follows:

“At a certain time [this] *Eoghan*, the son of *Oilioll* [*Oluim*], and *Lugaidh Mac Con*, his stepbrother, set out to pay a visit to *Art*, the son of *Cunn* [monarch of Erin], their mother’s brother, who was then on a visit in Connacht, for the purpose of receiving some bridle-steeds from him. Now, as they were passing over the river *Maigh* or *Maigue* [at *Caher-ass*, in the county of Limerick], they heard music in a yew tree over the cataract, [and saw a little man playing there]. After that they returned back again to *Oilioll* with him, that is, with the [little] man whom they took out of the tree; because they were disputing about him [as to who should have him], so that *Oilioll* might give judgment between them. He was a little man, with three strings in his *Timpan*. ‘What is your name?’ [said

xxxii.
the first is
in the tale of
the "Yew
Tree of Mac
Aingis";

Oilioll]. 'Fer-fi, the son of *Eogabhal*' [said he]. 'What has brought ye back?' said *Oilioll*. 'We are disputing about this man' [said they]. 'What sort of man is he?' [said *Oilioll*]. 'A good timpanist' [said they]. 'Let his music be played for us' [said *Oilioll*]. 'It shall be done', said he. So he played for them the crying tune (*Goltraighe*), and he put them to crying and lamenting and tear-shedding, and he was requested to desist from it. And then he played the laughing tune (*Gentraighe*), till they laughed with mouths so wide open, that all but their lungs were visible. He then played the sleeping tune (*Suantraighe*) for them, until they were cast into a sleep [so deep, that it lasted] from that hour till the same hour next day". "He then", continues the story, "went away from them to the place whence he was brought, leaving a bad feeling between them, such as he particularly wished should exist".⁽³³⁵⁾

The bad feeling which the little timpanist left between the stepbrothers arose not so much in regard to himself, as about the ownership of the wonderful yew tree in which he was found, and which appeared to have sprung up spontaneously by necromantic art for their misfortune.

The remainder of this wild story is too long for my present purpose, and it is therefore sufficient to say, that the little man was one of the *Tuatha Dé Danann* race from the neighbouring hill of Knockany (*Cnoc Ainé*). The famous *Tuatha Dé Danann* lady, *Aine*, from whom this hill takes its name, had been some short time previously abused, and herself and her brother *Eogabhal* slain in a fit of anger, by king *Oilioll Oluim*, and it was to have revenge for this deed that the little timpanist, *Fer-fi*, the son of *Eogabhal*, raised up the phantom yew tree at the falls of *Caher-ass*, in order to excite a dispute between the sons and the stepson of *Oilioll*. In this he succeeded to the full. *Oilioll* awarded the yew tree to his own son *Eoghan*, and *Mac Con* charged him with partiality, and challenged him, with all

(335) [original:—Luro dan feét aile, Eogan mac Aililla acap lugaio mac Con, .i. a comalta co apt mac Cuinn diambáí fop euairt Connact, do tabairt eé fíuán úao, .i. bñath-air matar do Eogan. Oc teét doib feé an maé co cualatar in ceol fírinour íbaíí pobúí ofrinouerr. be-pait leo co h-ailill apuoiri, .i. inper tuerpat ofrinouerr; apbatar oc im-perain imme, corpucao bñeith doib. fep bec, tñi thét ma thimpán. Ciatamm? fep-fi mac Eogabail. Cro doobpñtái? Of Ailill. Atsam oc imperain immofepfra. Cinnar fíí-

ro? Timpanac maith. Sentar tóin a ceol, of Ailill. Oogentap ofpe. Rofepaimo dóib dan golt-mpoe, conao copafait inéol, acap i cói, acap oepécóimmo. Rogerr dó anao oe. Rofeimo dan, gentmpoe, conao copafat inégen inéaire, aét noptar eenaí apcain. Rofepaimo dóib dán fuantraige conao copafat inéuán on tráth coapailé. At-pullaireom íappuioiu alleth oia tuócio acap fopacab opocóimtel etuppu ap bapíppan leir.—H. 2. 18. f. 206. b. b.]

his forces, to a battle, at a time to be fixed afterwards. When the appointed time came, both parties met at the hill of *Cenn-Abra*, in the neighbourhood of Kilfinan, on the borders of the counties of Cork and Limerick, where a battle ensued, in which *Mac Con* was defeated, and forced to fly the country. He went into Scotland, but in some years returned with a large force of Scottish or Pictish and British adventurers, who sailed round by the south coast of Erin, and entered the bay of Galway, and there, in the neighbourhood of Oranmore, at a place called *Magh Mucruimhé*, a battle was fought between them and the monarch *Art* and his forces, aided by his nephews, the seven sons of *Oilioll Oluim*, and the forces of Munster, under the leadership of *Eoghan Mór*, the eldest of them. This celebrated battle, which forms one of the cardinal points of the history of the period, proved fatal to the royal arms, the monarch himself having been slain in it, as well as *Eoghan Mór* and all the other six sons of *Oilioll Oluim*. So the little timpanist, *Fér-fi*, the son of *Eogabhail*, had ample revenge for the death of his father and his aunt.

There is a metrical version of the part of this story which relates to the little timpanist and the phantom yew tree preserved also in the "Book of Leinster". I believe *Cormac Mac Cuileannain* was the author of this piece, and that it was copied into the "Book of Leinster" from his "Psalter of Cashel". The authority, then, for this distinct allusion to the *Timpan* is old and high enough.

It must be observed that the three stringed instrument mentioned in this story, is not called a *Cruit*, or harp, but a *Timpan*. But even though it were not a *Cruit* of the ordinary kind, it certainly must have been some species of it; and it is important to know, on authority so undoubted, that the *Timpan* was a stringed instrument, and therefore some kind of harp, though perhaps of an inferior class.

The next reference to an instrument with a definite number of strings, is found in the "Book of *Lecan*", in the library of the Royal Irish Academy; and this, as well as the last, was probably taken from the "Saltair of Cashel"; and the instrument referred to must also have been of a peculiar character both in shape and size.

I may premise that the *Feidlimid Mac Crimthain* mentioned in this story was king of Munster and monarch of Erin, a distinguished scholar and a scribe or writer of books, and that he died at Cashel in the year 845. The *Ui Cormaic* mentioned in it were a tribe of the *Eoghanachts*, or Eugenians of *Ui Fidh-gheinte*, who at an earlier period crossed the Shannon and the

the instrument mentioned in this tale was not a *Cruit*, but a three-stringed *Timpan*;

the second reference is in the Book of *Lecan*;

xxxii.

Fergus and settled beyond the latter in the northern part of *Corca-Bhaiscind*, their territory being nearly coextensive with the present barony of Islands in the county of Clare. In this story we are told that:

"On a certain day in the season of autumn, as *Feidhlimidh Mac Crimhthainn*, monarch of Erin, was in Cashel of the kings, there came to him the abbot of a church of the *Ui Cormaic*, and he sat on the couch, and he took his little eight-stringed [instrument] (*Ocht-Tedach*) unto him from his girdle, and he played sweet music, and sang a poem to it, and he sang these words there.—

and the instrument is eight-stringed.

"Beware! beware! O chief and father!

Does the king of the *Eoghanacht* hear?

A tribe who are by the Shannon on the north:

Woe is it that they have ever gone into exile!

"The *Ui Cormaic*, O *Feidlimid*!

Do not love thy music-making;

The *Corca-Bhaiscind*, because of their strength,

Vouchsafe not justice to the *Eoghanachts*.

"My residence has been plundered;

And the men are not yet impeached;

The shrieks of its clerics and of its bells

Are not heard this day by *Feidlimid*.

"*Ui Cormaic* and *Tradraidhi*

Are much in want of relief;

They are from their friends far away,

And their great hardship is manifest.

"They are in want of relief,

The *Ui Cormaic* and *Tradraidhi*;

It is not now usual with [any one of] them

To be two days in his abbotsip.⁽³³⁶⁾

[i.e., such is the danger that no abbot, even, can be sure of his place for two days.]

⁽³³⁶⁾ [original:—In aroile to uain
fogamaip no bi ferolmno mac
Crimthain nóg eipno i cairil na nóg.
uopacht oipchinveach eilli do huiú
Cormac chuici ocur no fúro ar in
colba, ocar tall a ochtédach
mbic chuici ara chuir acap no re-
paimo ceol mbino, acap nógob láro
lé, acap no náo na bpiathra pa
ano.

ababou abaro athair!

in cluineano nóg eoganacht?

tuath pil pe sinaino a tuaro:

maipgo do chuaro anveoparveot!

hi cormaic, a ferolmno,

ni chaparo do cheolapact;

Corcobaircino ara nert,
nroamaro ceit veogaineot.

Rohairceo mo bailirea

ir nír gan aneiligro;

gar a cleireach ira cloc

ni éluin moét ferolmno.

hi Cormaic ir tpaoparoi

regaro alear foipmín;

paó ona tuathair netaib,

ipamain amoi verip.

Recaro alear foipmín,

i Cormaic ir tpaoparoi;

ni taóair anoir la cach

inva tpaat in aboaine. A.

—Book of *Lecan*, folio 183. a. a.]

What the effect of this singular appeal of the abbot from *Corca Bhaiscind* on the learned and just king *Feidlimid* was, we are not told; but we may presume that justice was rendered where it was due. It is, however, in reference to the musical instrument mentioned in it that the little article is of value to our present purpose. The date of king *Feidlimid's* death supplies us with two rather important historical facts; the first, that the tribe of the *Ui Cormaic* must have crossed the Shannon to the north some time before the year 845; and the second, that a portable eight-stringed harp was then an established instrument in the country; but whether as peculiar to the Church, or in common use, I am not at present able to say. There is no particular name given to this instrument, more than its being merely said that the abbot brought forth his little "eight-stringed" [harp] from his girdle; yet I think we need not hesitate to take it to have been a small eight-stringed harp; and we must look upon it as a small and light one indeed, when he could conveniently carry it at his girdle from Clare to Cashel. I confess myself unable to draw any conclusions from this little "eight-stringed" [instrument], as I cannot compare its compass with any musical standard of an earlier date: not having ever met with any reference to such standard, we must therefore come much farther down before we can speak with any certainty of the usual number of strings of the Irish harp, if it really had a standard number.

In the old harp preserved in the museum of Trinity College, Dublin, commonly called "Brian Boru's harp", and to which reference was made in my last lecture, the number of the strings is thirty; and we are told by Mr. Bunting, in the last volume of his "*Ancient Music of Ireland*", page 23, that this was the usual number of strings found on all the harps at the Belfast meeting in 1792. Yet, we find in the same writer's dissertation on the harp made for Sir John Fitzgerald of Cloyne, in the county of Cork, in the year 1621, that it contained forty-five strings.

The instrument called "Brian Boru's harp" has thirty strings.

An instance of authority for the use of a considerable number of strings in the harp, occurs in a fragment of a quaint English manuscript history of Kerry, written some time in the first half, I think, of the last century, and now preserved in the library of the Royal Irish Academy, in which we find at page 45, the following reference to a distinguished harper in that county: "As to the harp-playing, said county could well bragg, having the chiefest master of that instrument in the kingdom in his time, Mr. Nicholas Pierce of Clonmaurice, not only for his singular capacity of composing lamentations, funerals, additions

Reference to a many-stringed harp in the seventeenth century.

xxxii.

and elevations, etc., but also by completing said instrument with more wires than ever before his time were used".

The writer of this tract does not speak of the precise time at which Mr. Pierce flourished; but we have his time from other sources, and in language which bears out the eulogium of our anonymous author on him. It appears that Mr. Pierce was blind, since we find him called, with reverence, "Blind Nicholas", in Pierce Ferriter's poem on his harp, already referred to. But, besides this reference, we have three distinct poems, by three different authors, written exclusively in his praise: one by *Ferflatha O'Gnimh*, a native of Ulster, who flourished about the year 1640, who calls him the *Craiftiné* of Cashel; another by *Maelmuiré Mac-an Bhaird*, of the county Donegal; the third is anonymous, and must, of course, have been written at the same time. The two latter of these curious poems are preserved in the O'Connor Don's volume of ancient poems, and will be found at pages 17 and 20 of my transcript from that volume.⁽³³⁷⁾ *O'Gnimh's* poem is in my own possession.

Attention paid to the harp in the twelfth and thirteenth centuries.

Going back to a still earlier date we find the following curious entry in the "Annals of *Loch Cé*" at the year 1225, showing that attention was paid long before to the improvement of the instrument.

"*Aedh* (or Hugh), the son of *Donnslebhe O'Sochlachann*, vicar of *Cunga*, a professor of singing and harp-tuning, as well as having invented a tuning (or arrangement) for himself that had not been done before him; and he was a proficient in all arts both of poetry and engraving and writing, and of all the arts that man executes. He died this year".⁽³³⁸⁾

What *O'Sochlachann's* arrangement of the harp was, however, whether an addition to, or diminution of the number of strings, or a new arrangement of the old number, whatever that might have been, our chronicler, unfortunately, does not say.

References to the *Timpan* as late as seventeenth century, proving it to have been a stringed instrument.

I have one reference more, though of a comparatively modern date, to the strings of the harp, or rather of the *Timpan*, and which I deem of sufficient value to add to these already brought forward. About the year 1680, a controversy sprang up among some of the bards of Ulster, as to what race, by ancient right, the armorial bearing of Ulster—the "Red Hand", belonged. Some person named *Cormac*, said or wrote something, which I have never seen, to the effect, that the Red Hand be-

⁽³³⁷⁾ [Now in the library of the Royal Irish Academy.]

⁽³³⁸⁾ [original:—*Deo mac Duinn-rléibe í Sochlaám, aipcinneac* *Cunga* *raí canntaireaceta* *ocur* *cpot-gléara*, *mapoen* *pe gléar* *do veanam* *do péin* *nae* *veapnao* *peime*, *ocur* *ba* *raí* *in* *gac* *ceipio*, *ioip* *oán* *ocur* *griboacé*, *ocur* *reubeno*, *ocur* *ar* *gach* *nealaóuin* *do* *ni* *duine*, *do* *eg* *an* *bliaóam* *rin*.—Annals of *Loch Cé* (H. i. 19).]

longed by right to the *Clann Neill*; but he was called to account for saying so by *Diarmait*, the son of *Laoighseal Mac an Bhaird*, (called in English Louis Ward), who wrote a poem of seventeen quatrains, in which he adduces many historical reasons to prove that the Red Hand of Ulster belonged by right to the Ulidians of the Rudrician or Irian race, of whom *Mac Euis* (or *Magenis*) of the county Down was the chief. This poem begins:

“O Cormac! remember what is right;
Take not from the Irian blood its honour.
Justice is the best argument:
The race is not now in bountiful affluence”⁽³³⁹⁾

To this poem an answer was given by *Eoghan O'Donnghaile*, or O'Donnelly, in a very clever poem of many stanzas, but of which I have never been able to procure more than the first thirty. O'Donnelly claims the “Red Hand” for the *Clann Neill*, and deals severely with his opponent's historical facts. The third stanza of this poem runs as follows:

“Three strings not of sweet melody,
I perceive in the middle of thy *Timpan*;
Small their power; bitter their sound;
They are no proof for the mighty great hand”⁽³⁴⁰⁾

It is true that the *Timpan* and its three strings are spoken of only figuratively here, as representing *Mac an Bhaird's* historical assertion, and its three principal authorities; still the reference is curious, affording another proof of what I have said of the *Timpan*, by showing that even so late as the close of the seventeenth century, the *Timpan*, or Tympanum, was known in this country as a stringed instrument, and not by any means as a drum instrument of any kind. The humorous last will of Thomas Dease, Bishop of Meath, one of the Council of Kilkenney, 1643, speaks of the *Clairseach* or harp, and the *Timpan*.

There was, however, a distinction between the *Cruit*, or full harp, and the *Timpan*, as may be seen from the following passage from the Brehon laws in which the *Cruitirè*, or harper, is recognized as one of the distinguished artists, in a special clause in the following words:

“A *Cruit*; that is, this is a *Cruit* in place of a *Timpan*, or a *Cruit* in its own proper state. This is the only species of music; that is, it is the only profession of music,—which is entitled to

The *Timpan* was distinguished from the *Cruit* or full harp.

⁽³³⁹⁾ [original:—

Δ Chormaic cuinnig an éoir;
na bean oíuil in anonóir.
Iri a éoir eagra ir ferr.
ní oíig éóála an fúipenn.

—H. and S. MSS., 208, R.I.A., cat. p. 616; 23. H. i. h. p. 49. top.]

⁽³⁴⁰⁾ [original:—

Τρι τεσρα νὰς βινν βαιν,
σο εim αρ λαρ σο τιμπαν;
βεαγ α μβρυγ; ρεαρβ α νγλορ;
νι ρεαρβαο αρ αν λαμ λαν μορ.

—*Ibid*, p. 50, top.]

XXXII.

be ennobled; that is, which is entitled to *Enechland*; [that is, to a fine in right of insult to the honour, as well as for personal injury to the performer], even though it does not attend on the illustrious, that is, although it is not retained by a nobleman, but it being noble in its own right'.⁽³⁴¹⁾

Here again we have the *Cruit*, or harp proper, and the *Timpan* as a species of harp, placed in such a relative position as to render it difficult to distinguish between them, although there is certainly a marked distinction.

No very ancient harp preserved.

It is very unfortunate that we cannot point to any examples in preservation, of any very ancient harp, an examination of which might at once solve the problems left unexplained in any of the many references I have given, to the power of this instrument as used by the great musicians of the golden age of ancient Irish civilization. There is, however, one valuable specimen of a purely Irish harp in existence, and one of the most beautiful workmanship too; though it is one of small size, and of an age not many centuries removed from our own time. I allude to the harp preserved in the museum of Trinity College, Dublin, with some observations upon which I may properly conclude this portion of my subject.

The harp in T.C.D.;

This harp has been the theme of much learned discussion already; and I confess I feel myself incompetent to offer any arguments concerning the theories broached upon the subject. It would, indeed, be a work of some effrontery, without a much greater share of historical, artistic, and antiquarian knowledge than I possess, to enter at all into a critical discussion of the evidences presented by this harp itself as to the period and style of instrument to which it belonged, after the cautious and accurate pen of such a writer as Dr Petrie had recorded a decided opinion upon the matter.

Still in justice to Dr. Petrie himself, as well as to the cause of truthful investigation, of which he has long been a champion, though not with the view of offering opposition to any of his conclusions, I feel impelled to say a few words on the probable history of this harp; because I believe I am in position to place before him and the public some interesting facts hitherto unobserved, which may throw no little light on the subject.

In order, however, to introduce to you the few facts to which I allude, as bearing, I believe, on this subject, and for the better understanding of their point and value, I must premise by

(341) [original:—Cruit, .i. cruit ar oliger eniclanó cennteto la hop-timpan rin no cruit uppi boden. tan, .i. cen corab malle pe huapal. 17 he den tan ciuil innren, .i. 17e acé abeas aragato a denur.—H 2. oen tan oirpíseo oligeat raíu, .i. 16. p. 941.]

making another quotation from Dr. Petrie's "Memoir of an Ancient Harp preserved in Trinity College".

XXXII.

Dr. Petrie's
account of
it;

"The harp", says Dr. Petrie, "preserved in the museum of Trinity College, Dublin, and popularly known as the harp of Brian Boru, is not only the most ancient instrument of the kind known to exist in Ireland, but is, in all probability, the oldest harp now remaining in Europe. Still, however, it is very far from being of the remote age to which it is popularly supposed to belong; and the legendary story on which the supposition is grounded, and which has been fabricated to raise its antiquity and increase its historical interest, is but a clumsy forgery, which will not bear for a moment the test of critical antiquarian examination. We are told that Donogh, the son and successor of the celebrated Brian Boru, who was killed at the battle of Clontarf in 1014, having succeeded his brother Teigue in 1023, was deposed by his nephew, in consequence of which he retired to Rome, carrying with him the crown, harp, and *other* regalia of his father, which he presented to the Pope, in order to obtain absolution. 'Adrian the Fourth, surnamed Breakspear, alleged this circumstance as one of the principal titles he claimed to this kingdom, in his bull transferring it to Henry the Second. These regalia were kept in the Vatican till the Pope sent the harp to Henry the Eighth, with the title of Defender of the Faith, but kept the crown, which was of massive gold. Henry gave the harp to the first Earl of Clanricarde, in whose family it remained till the beginning of the last century, when it came by a lady of the De Burg family into that of Mac Mahon of Clenagh, in the county of Clare, after whose death it passed into the possession of Commissioner Macnamara of Limerick. In 1782 it was presented to the Right Honourable William [Burton] Conyngham, who deposited it in Trinity College, Dublin'. Such is the story, as framed by the Chevalier O'Gorman, by whom the harp was given to Colonel Burton Conyngham, and, as is usual, in the fabrication of most romantic legends, the fictitious allegations are so engrafted on real historical facts, the fable is so intermixed with truth, that few readers would think of doubting one more than the other, and even if they should doubt, would have the power of distinguishing between them".⁽³⁴²⁾

"It is scarcely necessary", continues Dr. Petrie, "to pursue the examination of this further, except, perhaps, to remark that the allegations in it respecting the gift of the harp from the Pope to king Henry the Eighth, and again from king Henry to the Earl of Clanricarde, have no better authority to rest on

⁽³⁴²⁾ Bunting's *Ancient Music of Ireland*, p. 40.

XXXII.

Dr. Petrie's
account of
it.

than that of the chevalier himself. There is, however, one statement appended to the story, as an evidence of its truth, which should not be passed over in silence, as it exhibits in an equal degree the antiquarian ignorance and the daring mendacity of the writer. This statement is, that on the front arm of the harp 'are chased in silver the arms of the O'Brien family—the bloody hand supported by lions'. As already remarked by Mr. Moore, the circumstance of arms being on an instrument is fatal to its reputed antiquity, as the hereditary use of armorial ensigns was not introduced into Europe until the time of the crusades, and was not established in England until the reign of Henry the Third. The statement is altogether erroneous. The supporters are not lions, but dogs, probably wolf dogs, and the arms are not those of the O'Brien family, but of the more illustrious sept of O'Neil; and it is an interesting circumstance in the history of this harp, that the person who last awoke its long dormant harmonies, was a minstrel descended from the same royal race to whom it originally owed its existence, the celebrated Arthur O'Neill having played it through the streets of Limerick in the year 1760".⁽³⁴³⁾

"The legend so long connected with this interesting relic being now disposed of", continues Dr. Petrie, "it only remains to inquire—

"I. To what age the instrument belongs? and

"II. Whether it was originally intended for secular, or for ecclesiastical purposes?

"The first question might be determined by the skilful antiquary with sufficient accuracy from the style of workmanship of the armorial bearings already noticed, which evidently belongs to the close of the fourteenth, or, more probably, to the early part of the fifteenth century; and the general character of the interlaced ornaments on the harp, though derived from an earlier age, also points to the same period. But though hitherto unnoticed, there is one feature observable among those ornaments which decides this question with still greater certainty, namely, the letters I. H. S. carved in relievo in the Gothic or black-letter character, in general use at that period, and which is not found on monuments of an earlier age.

"That this harp did not belong to the class of bardic instruments, but rather to that smaller class used chiefly by the Irish ecclesiastics, as accompaniments to their voices in singing their hymns, would seem most probable from its very small size, which would unfit it for being used by the minstrel at the

⁽³⁴³⁾ It is strange that Bunting, from whose volume I quote Dr. Petrie's Essay, should never have heard of this story.

festive board; and this conclusion seems to acquire support from the sacred monogram already noticed as being carved upon it".

XXXII.
Summary of
Dr. Petrie's
conclusions.

So far Dr. Petrie, whose opinions on this curious old harp I have given in full in his own words, lest by any chance any account of them in mine should fail to convey their full force and meaning.

If I understand these observations aright, they amount to this:—

I. That the harp now in Trinity College, Dublin, and particularly known as *Brian Boru's* harp, is not, and could not have been, the harp of that illustrious monarch.

II. That there is no probability, much less certainty, that Donogh, the son of that *Brian* (who went on a pilgrimage to Rome about the year 1064), took with him this harp, along with the crown and other regalia of his great father, and made a present of it to the Pope.

III. That it is not true that another pope, in the early part of the sixteenth century, say in or about the year 1520, made a present of that same harp to Henry the Eighth, king of England; or that king Henry made a present of it to the first Earl of Clanrickard; or that from the Clanrickard family it passed, by the marriage of a lady of that house, into the family of Mac Mahon of Claenach in the county of Clare, ancestor of the present brave Duke of Magenta; or that it was next found in the possession of Commissioner Macnamara of Limerick; or that, in 1782, it was presented to Colonel Burton Conyngham, by the Chevalier Thomas O'Gorman; and that, finally, this whole story and history of the harp in question was false and unfounded, and a mere invention and fabrication by the same Chevalier Thomas O'Gorman.

This appears to me to be a very serious charge against any man, and one which ought not, I think, to have been made, unless grounded on his own precise words, and those words set out in the text; and it is a charge which I should be sorry to believe the Chevalier O'Gorman at all capable of deserving. There is in fact sufficient evidence that O'Gorman (or Mac Gorman, as he should have called himself) did really write or communicate verbally this, or some such account, either to Colonel Conyngham, to whom Mr. Ouseley, and not O'Gorman, presented the harp, or to General Vallancey, who published it in his "Collectanea" (p. 32), as furnished by O'Gorman. It is very probable, indeed, that O'Gorman did write the story, as published by Vallancey, and by Walker in his "Irish Bards" (p. 61); but that he invented the whole story, and, for the first time gave to the instrument the name by which it has ever

Dr. Petrie's
serious
charge
against the
Chevalier
O'Gorman.

XXXII.

since been known, is surely more than questionable. For, though short the time since the year 1788, when Vallancey published this story, many an old tradition, originally founded in fact (however distorted afterwards), has disappeared since then; and the absence of evidence of such tradition is by no means to be taken as proof that it had no existence in the time of O'Gorman.

Some
curious refer-
ences to
harps of the
O'Briens:

I have been led into these observations by the circumstance of having met with one or two curious facts in connection with harps which at one time did belong to distinguished members of the great O'Brien family, one or either of which may have been the remote foundation of the story current concerning this harp, said to have belonged to *Brian Boromha*. But, whether they really were so or not, they are of themselves of sufficient interest to justify the propriety of introducing them into the discussion of a subject upon which so many learned dissertations, and so few genuine authorities or tangibly authentic references, have been produced.

There is in the possession of the O'Conor Don a manuscript volume of family and historical poems, in the Irish language, of various dates, say from the tenth to the seventeenth century. This volume, which is beautifully written, was compiled at Ostend in Belgium, in the year 1631, for a Captain Alexander Mac Donnell; but the compiler's name does not appear in it in its present somewhat damaged state. From this beautiful volume I copied, some years ago, one thousand quarto pages of my own writing, containing one hundred and fifty-eight rare family poems, of which, with a very few exceptions, no copies are known to me elsewhere in Ireland. Among these precious family records, I have fallen upon one which, as much for its gracefulness of composition as for its peculiar historic value as a very old authority bearing upon our present subject, I have always looked upon with great interest. The poem to which I allude was written by *Gilla-Brighde Mac Conmidhe*, otherwise called *Gilla-Brighde Albanach*, or of Scotland: he was so called because he was accustomed to spend so much of his time in that country; for, being a native of Ulster, the neighbouring land of Scotland came within his professional province as much as any part of Ireland.

*Mac Con-
midhe's
poem on
Donnchadh
Cairbreach
O'Brien;*

Mac Conmidhe must have been born, I believe, about the year 1180, since we find him writing a poem descriptive of *Donnchadh Cairbreach* O'Brien, when he became chief of this name and of the Dalcassian tribes, which happened in the year 1204, that chieftain dying in the year 1242. In this poem the composer describes a vision in which he was carried on the deck

of a ship to the city of Limerick, and how there he saw a young man sitting in the chieftain's chair or throne. He then describes this chief in glowing terms, giving an account not only of his personal appearance and costume, but also of his various accomplishments; and, among the latter, he makes special mention of music, to which he alludes in the following complimentary stanza, the third of the poem:

“Strings as sweet as his conversation,
On a willow harp no fingers have played;
Nor have the youth's white fingers touched
An instrument sweeter than his own mouth”.⁽³⁴⁴⁾

This *Donnchadh Cairbreach* O'Brien was the first who took the distinctive chieftain name of “The O'Brien”; he was the son of *Domhnall Mór* O'Brien, the last king of Munster, who died in the year 1194.

It would appear that the warm feelings which inspired this poem, and the connection between the bard and the chieftain in whose praise it was written, did not terminate with the occasion of its composition. On the contrary, we can gather from *Mac Conmidhe's* second poem—that which bears more directly on our subject—that, in many years afterwards, he had been sent by the same *Donnchadh Cairbreach* O'Brien on a special mission into Scotland to gain back—either freely, or by repurchase for an equivalent in Irish sheep—the small, sweet harp of the same O'Brien, which, by some means that I have not been able clearly to ascertain, had previously passed into that country.

It was on the occasion of this mission that *Mac Conmidhe* wrote this second poem; and as no words of mine could explain so well as the poem itself, either its historic value, or its beauty as a composition, and as the piece is not a long one, I may as well give it unbroken, in the following closely literal translation:—

“Bring unto me the harp (*Cruit*) of my king,
Until upon it I forget my grief—
A man's grief is soon banished
By the notes of that sweet-sounding tree.

“He to whom this music-tree belonged
Was a noble youth of sweetest performance.
Many an inspired song has he sweetly sung
To that elegant, sweet-voiced instrument.

“Many a splendid jewel has he bestowed

*Mac Con-
midhe's*
poem on the
harp of the
same
O'Brien;

⁽³⁴⁴⁾ [original:—
Téasa buó coimbinne re a coimrád,
ar clárfoileac níu feinn méar;
ríu feinn glanlaib an gilla

órán buó binne ná a béal.
—Miscellaneous Poems, chiefly copied
from the O'Connor Don's Book,
O'Curry MSS., Cath. Univ., p. 252.]

XXXII.

*Mac Con-
midhe's*
poem on the
harp of the
same
O'Brien;

- From behind this gem-set tree;
Often has he distributed the spoils of the race of *Conn*,
With its graceful curve placed to his shoulder.
- " Beloved the hand that struck
The thin, slender-sided board:
A tall, brave youth was he who played upon it
With dexterous hand, with perfect facility.
- " Whenever his hand touched
That home of music in perfection,
Its prolonged, soft, deep sigh
Took away from all of us our grief.
- " When into the hall would come
The race of *Cas* of the waving hair,
A harp with pathetic strings within
Welcomed the comely men of *Cashel*.
- " The maiden became known to all men,
Throughout the soft-bordered lands of *Banba*:
It is the harp of *Donnchadh*! cried every one—
The slender, thin, and fragrant tree.
- " O'Brien's harp! sweet its melody
At the head of the banquet of fair *Gabhran*;
Oh! how the pillar of bright *Gabhran* called forth
The melting tones of the thrilling chords.
- " No son of a bright *Gaedhil* shall get
The harp of O'Brien of the flowing hair;
No son of a foreigner shall obtain
The graceful, gem-set, fairy instrument!
- " Woe! to have thought of sending to beg thee,
Thou harp of the chieftain of fair *Limerick*—
Woe! to have thought of sending to purchase thee
For a rich flock of *Erinn's* sheep.
- " Sweet to me is thy melodious soft voice,
O maid! who wast once the arch-kings',
Thy sprightly voice to me is sweet,
Thou maiden from the island of *Erinn*.
- " If to me were permitted in this eastern land
The life of the evergreen yew tree
The noble chief of *Brendon's* hill,
His hand-harp I would keep in repair.
- " Beloved to me—it is natural for me—
Are the beautiful woods of *Scotland*.
Though strange, I love dearer still
This tree from the woods of *Erinn*".⁽³⁴⁵⁾

⁽³⁴⁵⁾ [original:—
Tabroiré éugam cruic mo ríog,

so ttreigim uirpe m'imíniom,—
a b'ón da buing do úinne

Such is the address of *Mac Conmidhe*; but it is needless to say that it is impossible in a severe literal translation to do any thing like justice to the fervour and heartfelt pathos of this touching poem.

The character of the poem, however, is such that it gives us no clue to the circumstances under which O'Brien's hand-harp passed into Scotland; but that it had gone there at the time, and that *Mac Conmidhe* was sent to recover it, either freely or for an equivalent of Irish sheep, we have authority here that cannot be questioned. It is equally certain that the mission of the diplomatic poet was a failure, and that the proverbial taste of the Scotsman for our Irish mutton gave way to his higher taste for our ancient music, as evoked from this celebrated harp. What, then, became of this harp? Did it remain in the hands of some chief, or king of Scotland till the conquest of that country by Edward the Third, king of England, who died in the year 1307, but who had previously carried away from the ancient palace of Scone, in Scotland, the ancient inaugural chair and other regalia of the old Scottish monarchs, and deposited them in Westminster Abbey in London? May it be that the harp of *Donnchadh Cairbreach* O'Brien was by any chance among the spoils? and if that were possible, could it have remained unnoticed and unappreciated at Westminster, with the name of its original owner traditionally attached to it,

XXXII.

the poem does not explain how the harp went to Scotland.

What became of this harp?

pe glór an éiríonn cumpuiré.
an tsa raibe an éiríonn cumpuiré.
giolla raor go rinn tairíuip.
mór bráiríonn oo gab go gpin
iur an mblaé-éiríonn nglan ngut-
binn.

mór reao aluinn oo foáil
ar cúl an éiríonn tirlabráuig;
minic oo bponn éirí ó Ceoinn,
ra éirí glan pé ágluoinn.

Onmhuin an bap oo beanaó
an clap tana tairí-leadar:
gille reang napaó ga reinn;
go nreaglamác go nreigíóearb.

An tan oo tairíleao a lámh
a naóburé éirí go cómilán,
a horpaó leadar mín mór
oo beanaó éirí an naóbrón.

Anuair oo tairíleao ar tairíleao
fine Chair na ceul nreinnneao,
éirí go tairíleao tairíleao ar tairíleao
ágluoinn cuanna Cairíle.

Tugrao áiríne ar an ingin,
éirí fan mbanba mboigimlig
éirí Donnchadh! ar gáó uine,—
an coméana cumpuiré.

Éirí íbrian! binn a horpáin

pe huét bfeige bfeinnabráin;
ó beanaó tairíleao Sabrain glóin,
ar gáin tairíleao ar na tairíleao.

Ní bfeige mac tairíleao gíl
éirí íbrian an bap nreinnneao;
mac almuiríleao ní fagaib
an tairíleao tairíleao!

Mairí oo rmuain cup reao éiríleao,
a éirí fíleao rmuainneao,—
no oo rmuain cup reao éiríleao
ar éiríleao uain éiríleao.

Binn liom oo gué mílir mín,
a bean oo bí gan áiríleao,
oo gué meap ír mílir liom,
a bean a himir éiríleao.

Óa léigíleao oam fan éiríleao
raoáil na fíleao uain
áiríleao bean-éiríleao bfeinnneao
alam-éiríleao oo léiríleao.

Onmhuin leamra,—óiríleao oam,—
ríóburé áille Alban
gíóiríleao ar annra leam
ann éiríleao ríóburé éiríleao.

—O'Connor Donn's MSS., O'Curry's
copy, R.I.A., p. 228. b.]

XXXII.

Was it the harp presented by Henry VIII. to the Earl of Clanrickard?

Perhaps it suggested the idea of the harp coinage,

which was in circulation in Henry VIII.'s time.

The Chevalier O'Gorman only mistook one Donogh O'Brien for another.

till the time of Henry the Eighth, who, it is said, presented a celebrated harp to the earl of Clanrickard, as the harp of a Donogh O'Brien?

It may indeed seem strange that, if Henry did present the harp to any one at this time, it was not Morrogh O'Brien that he should have selected for the gift, who deserted to the English and was created Earl of Thomond by him on the 1st of July, 1543, on the same day and at the same time that the Norman-Irish chief, Mac William Burke, exchanged his chieftain title for that of Earl of Clanrickard. This, however, is a question that cannot be cleared up now. But, assuming for a moment that this harp was preserved in Westminster when Henry the Eighth came to the throne in the year 1509, would it be too much to believe that it was the celebrity of this ancient instrument that suggested to that execrable monarch the first idea of placing the harp in the arms of Ireland, in the fashion of the heraldry of the time, and impressing it upon his coinage in this country? I cannot think the idea very fanciful.

That the harp-coinage was in circulation in Ireland in Henry's time is well known; and the following brief extract from the Lord Deputy and council of Ireland to Henry the Eighth, dated at Dublin, the 15th of May, in the thirty-fifth year of that king's reign, and a few weeks before the creations of the earls of Thomond and Clanrickard, affords a curious illustration of this fact:

"Fynally, for that ther ys no sterling money to be had within this your realme, thies gentlemen which now resorte to your highnes, wer utterly dysfurnished of money to bryng them thither, I, your magesties deputie, lent O'Brien an hundred pounds sterling in harp grotes, in default of other money, which I have delivered to your tresorer".

Supposing—believing, indeed, as I do—that the harp now in Trinity College, was given by Henry the Eighth to Clanrickard as the harp of a Donogh O'Brien, all then that the Chevalier O'Gorman, or some person before his time whose statements he followed, could have done was, to substitute a wrong name, that of Donogh the son of *Brian Boromha*, for *Donnchadh Cairbreach* O'Brien; for it is scarcely possible that O'Gorman or any one else could think of inventing the entire story; or that a tradition should be current that Henry the Eighth gave the earl of Clanrickard a harp at all, unless some such harp had been really presented or asserted to have been so presented, by the Clanrickard family. If O'Gorman had invented the story, how did it happen that he should not have selected the O'Brien himself, the newly created Earl of Thomond, as the recipient

of the royal gift? This, one would think, would make the invention much more appropriate and plausible, and should, in the absence of the question of the armorial bearings raised by Dr. Petrie, scarcely leave any room to deny the story by mere argument alone. It cannot, I think, be well denied, and indeed it has not been denied, that this particular harp did once belong to the Clanrickard family; that it passed from them with its traditional history (perhaps through the Mac Mahons of Claenach, in the county of Clare), certainly at last into the hands of Counsellor Macnamara of Limerick; and that from him it came into the possession of Ralph Ousely, who in 1782 presented it to Colonel Burton Conyngham.

XXXII.

There can be no doubt that this harp did once belong to the Clanrickard.

Now, if this harp be a relic of the O'Neill family, and if as such it was played by the celebrated Arthur O'Neill in Limerick in the year 1760, how did it happen to have passed from him into the hands of Counsellor Macnamara? And how, too, could a story so glaringly false as this charged upon the Chevalier O'Gorman, be put so unblushingly before the world in conversation, in broad print in No. 13 of Vallancey's "Collectanea", 1788, while all those parties were still living? Arthur O'Neill himself lived down to the year 1818.

If the harp was an O'Neill harp, how could its story have been invented and published in the lifetime of those concerned?

Arthur O'Neill, according to Mr. Bunting (p. 80), made a professional tour of the four provinces when he was but nineteen years of age, and as he was born in the year 1734, the year in which Carolan died, this tour must have been made in 1753. It may be presumed that in this tour he must have passed through Limerick, and sojourned for some time in that hospitable city. Was this the harp he played at the time, as well as on the occasion of his alleged second visit in 1760? and if it was, how can it be believed for a moment that he could have quietly left it there, and parted for ever with so venerable a memorial of the noble sept from which he was so proud to claim descent? It could not be. It is entirely improbable. Is it not more probable, then, that this old harp was at the time in the possession of Counsellor Macnamara, whose hereditary hospitality, we may well suppose, the gifted young minstrel must have largely shared? And is it not very probable that during his visit with this gentleman, this venerable harp was brought under his notice; that he strung and tuned it anew; and that he did actually play it, not indeed as an itinerant through the streets of Limerick, for that was beneath him, but as a matter of courtesy to his host and his other patrons in the city? There can scarcely be a doubt but that the instrument was known as an O'Brien harp at this time, and that the Clanrickard tradition was well known, so that all that O'Gorman,

Arthur O'Neill may have played upon this harp, but it could not have been his;

XXXII.

or whoever first framed the story, appears really to have done, was to endeavour to account for the way in which it came to Henry the Eighth. In doing this, he merely identified with it the name of the wrong Donogh, as being the most likely person of the name to fit the story, for of *Donnchadh Cairbreach's* harp, I dare say, he had never heard.

this harp is
not an
O'Neill but
an O'Brien
one;

Dr. Petrie's
antiquarian
difficulties;

author's
answer: as to
monogram
I. H. S.;

As far, then, as history, probability, and legitimate inference go, this is not an O'Neill, but an O'Brien harp. But then come Dr. Petrie's antiquarian difficulties; and I must confess that they are not easily if at all to be got over. Dr. Petrie's three objections are:—1. That the carving of the harp, though an imitation of an old style of carving, is not as old as the thirteenth century; 2. That the practice of carving the monogram I. H. S. in black letter, is not as old as that century; 3. That armorial bearings were not known in England till the reign of king Henry the Third, who began his reign in 1216, and died in 1272; that there are arms on the harp; and that they are not those of the O'Briens, but those of the more illustrious sept of the O'Neills.

To the first objection I can say nothing more than that I believe it would be very difficult to find now any specimen of carving and design of the close of the fourteenth, or beginning of the fifteenth century, presenting the peculiar character of the tracery of the upright pillar of this harp, and that no such specimen has been shown to exist. Then as to the monogram I. H. S., I cannot doubt but that the letters so boldly, yet so rudely, carved in the curved bar of the harp, were intended to represent the sacred symbol. The H is rudely and inaccurately formed; and the S, the third letter of the monogram, is represented by a C; and this is more in accordance with the older Irish form of the sacred monogram, such as it is found in existing Irish MS. of the very early part of the fifteenth century, which may well carry us back still farther. There is an instance of this, for example, in the copy of *Cormac's Glossary* now in the Library of the Royal Irish Academy, and which, there is reason to believe, formed at one time part of the great Book of *Dun Doighre*, now known as the *Leabhar Breac*, or Speckled Book, and which was compiled before the year 1412. In this copy of the Glossary, I say, we find the letter I in the Glossary commenced with the monogram 1hC, in hoc nomine est nomen nostri salutaris; and whether older copies of the Glossary had it written in the same way or not, I cannot say, as we have not an older copy now known. I may state, however, that in the other large portion of the great Book of *Dun Doighre* which remains, this symbol is not to be found, excepting at folio 100 b; but this is not in the original hand. Again, in part I. of the

book called the *Liber Flavus*, or Yellow Book, compiled in the year 1437, the monogram I. H. C. occurs in the top margin in two places.

It would indeed be easy to multiply instances of its occurrence in this form, and always in the top margin, in books of this and subsequent dates. It does not, however, appear in *Leabhar na h-Úidhre*, compiled before the year 1106; the Book of Leinster, compiled before the year 1150; the Book of Ballymote, compiled in 1391; or the Book of *Lecan*, compiled in 1413. In all these, and other books of their time, it is the word Emanuel, either written at length or in a contracted form, that appears in the place of the I. H. C. and always in the top margin, without any regard to the subject of the page underneath.

Upon an examination, then, of a regular succession of books from, say the year 1150 to the year 1500, it is not easy to determine with precision the time at which the old Emanuel was abandoned, and the monogram I. H. C. generally adopted.

As regards the monogram under discussion, however, I do not feel myself justified in disagreeing with such an authority as Dr. Petrie, that it cannot be older than the close of the fourteenth, or beginning of the fifteenth century. Indeed, I may even doubt that it is so old. But when I examine the workmanship of this harp, I may well doubt the conclusion he would draw from it; for I must say that I cannot believe that this monogram, so very rudely cut as it is, was ever executed by the same masterly hand that carved the other decorations of the instrument. It appears, indeed, that the place occupied now by this monogram was originally left vacant for some design, whether intended to be of a religious or a heraldic character. It is remarkable that whilst every other item of the carving is blunted and worn from age and friction, the outlines of the monogram now to be seen there are quite sharp and fresh. Is it unreasonable, then, to believe that the very old escutcheon now nailed to the hollow originally filled by a crystal, was designed to occupy the place now held by the monogram? The workmanship of the escutcheon appears to me to be much older than the monogram.

Dr. Petrie asserts that the arms of this escutcheon, namely, ^{as to the} an erect forearm and open hand with a shield, are not those of ^{arms on the} the O'Briens, but of the more illustrious sept of the O'Neills. Into the heraldic mystery of these arms I am quite incompetent to enter, but I may be allowed to say from their external features, that they appear to belong as much to the O'Briens as to the O'Neills. Even at the present day the chief emblems of both families are radically the same; though I am quite certain



XXXII.

that the use of the upright arm by the O'Briens is of an elder date than the Red Hand of the O'Neills. Indeed it was openly and publicly asserted in the seventeenth century by writers of the *Clann 'Neill* race themselves, that the Red Hand was the right of Magenis, but that the O'Neills wrested it to themselves, and have continued to usurp it to this day.⁽³⁴⁶⁾

The assertion of Dr. Petrie that the sept of O'Neill is more illustrious than that of O'Brien is incorrect.

I cannot but express my regret at the disparaging comparison which Dr. Petrie in his essay has thought well to draw, when he says that: "The arms on the harp are not those of the O'Brien's family, but of the more illustrious sept of O'Neill". It is true that, before the year 1002, the sept of O'Neill, in connection and concert, now with one now with another kindred sept of the same race, and either backed or unchecked by the two great provinces of Leinster and Connacht, did contrive to keep the regal power, such as it was, in its hands, to the wrong and prejudice of the single southern province, with its comparatively limited territory and military resources. But it would be utterly untrue to assert that the O'Neills were ever more brave, more munificent, more magnificent, or more true men than the O'Briens. Let the antiquarian and historian compare, even at this day, the ruined churches, abbeys, and castles of Clare, Limerick, and Tipperary, with those of O'Neill's country, and he will have little difficulty in settling with himself, from evidence the most enduring and conclusive, which sept has left behind the greater number and the noblest monuments of taste, of dignity, and of munificence. Let him take up our ancient manuscripts, our annals and our poetry, and he will find that the O'Brien name, in prose and verse, completely overshadows that of O'Neill. Let us then hear no more of this strange claim to superiority at the expense of a race to whose exploits we owe some of the most brilliant passages of our national history. Both races gave us great and noble princes: let our only feeling be, regret that they are of the past.

(346) [See ante, vol. ii., p. 264.]

LECTURE XXXIII.

(Delivered 26th June, 1862.)

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). *Donnchadh Cairbreach* O'Brien sent some prized jewel to Scotland some time before *Mac Conmidhe's* mission for *Donnchadh's* harp. The Four Masters' account of the pursuit of *Muireadhach* O'Daly by O'Donnell; O'Daly sues for peace in three poems, and is forgiven; no copies of these poems existing in Ireland; two of them are at Oxford. The Four Masters' account of O'Daly's banishment not accurate; his poems to Clanrickard and O'Brien give some particulars of his flight. Poem of O'Daly to Morogh O'Brien, giving some account of the poet after his flight to Scotland. The poet Brian O'Higgins and David Roche of Fermoy. O'Higgins writes a poem to him which is in the Book of Fermoy; this poem gives a somewhat different account of O'Daly's return from that of the Four Masters. O'Daly was perhaps not allowed to leave Scotland without ransom; what was the jewel paid as this ransom? The author believes that it was the harp of O'Brien. This harp did not come back to Ireland directly, and may have passed into the hands of Edward the First, and have been given by Henry the Eighth to Clanrickard. The armorial bearings and monogram not of the same age as the harp. Objects of the author in the previous discussion. Poem on another straying harp of an O'Brien, written in 1570; the O'Brien was Conor Earl of Thomond; the Four Masters' account of his submission to Queen Elizabeth; it was during his short absence that his harp passed into strange hands; the harp in T.C.D. not this harp. Mr. Lanigan's harp. Owners of rare antiquities should place them for a time in the museum of the R.I.A. Some notes on Irish harps by Dr. Petrie.—“He regrets the absence of any ancient harp”; “present indifference to Irish harps and music”; “some ecclesiastical relics preserved”; Dr. Petrie would have preferred the harp of St. Patrick or St. Kevin; “our bogs may yet give us an ancient harp”; Mr. Joy's account of such a harp found in the county Limerick; according to Dr. Petrie, this harp was at least 1000 years old. What has become of the harps of 1782 and 1792? A harp of 1509. “*Brian Boru's*” harp is the oldest of those now known; the Dalway harp is next in age; the inscriptions on this harp imperfectly translated in Mr. Joy's essay. Professor O'Curry's translation of them; Mr. Joy's description of this harp. The harp of the Marquis of Kildare. Harps of the eighteenth century: the one in the possession of Sir Hervey Bruce; the Castle Otway harp; a harp formerly belonging to Mr. Hehir of Limerick; a Magennis harp seen by Dr. Petrie in 1832; the harp in the possession of Sir G. Hodson; the harp in the museum of the R.I.A. purchased from Major Sirr; the so-called harp of Carolan in the museum of the R.I.A. The harps of the present century all made by Egan; one of them in Dr. Petrie's possession. Dr. Petrie's opinion of the exertions of the Harp Society of Belfast. “The Irish harp is dead for ever, but the music won't die”. The harp in Scotland known as that of Mary Queen of Scots. Rev. Mr. Mac Lauchlan's “Book of the Dean of Lismore”; it contains three poems ascribed to O'Daly or *Muireadhach Albanach*; Mr. Mac Lauchlan's note on this poet; his description of one of the poems incorrect as regards O'Daly; Mr. Mac Lauchlan not aware that *Muireadhach Albanach* was an Irishman. The author has collected all that he believes authentic on the *Cruit*. The statements about ancient Irish music and musical instruments of Walker and Bunting

XXXIII.

of no value; these writers did not know the Irish language; the author regrets to have to speak thus of the work of one who has rescued so much of our music.

IN the last lecture I ventured to suggest some reasons for entertaining the opinion, that the instrument preserved in the Museum of Trinity College, Dublin, and popularly known as Brian Boru's harp, was really the harp of *Donnchadh Cairbreach* O'Brien, the sixth in descent from the great hero of Clontarf. I showed, with certainty, that some time, say about the year 1230, the poet *Mac Conmidhe* had been sent into Scotland to endeavour to bring back from that country the harp of *Donnchadh*, and which was certainly then in the possession of some potentate there. My next duty ought to be, to show, if possible, some probable cause for its having gone into that country at all. And it is singular enough that I have good authority to show that, some time before, this noble O'Brien did really send into Scotland some precious and much-prized jewel for a generous purpose and in a princely spirit. To make intelligible what occurs to me as connecting this act of the O'Brien with the subject of the present discussion, I shall first cite from the "Annals of the Four Masters", the following short entry in that invaluable record, which is set down under date 1213.—

*Donnchadh
Cairbreach*
O'Brien sent
some jewel
to Scotland.

Pursuit of
the poet
O'Daly by
O'Donnell,
according to
"Four Mas-
ters".

"*Finn O'Brodhlachain*, steward to the O'Donnell, that is Donnell Mór (prince of *Tir-Chonnail*), went into Connaught to collect O'Donnell's rent. The first place that he went to was *Cairpre* of Drumcliffe. He there went with his attendants to the house of the poet *Muireadhach* O'Daly, of Lissadill, where he fell to offering great abuse to the poet, for he was very exacting on behalf of a powerful man (not that it was his master that advised him to it). The poet was incensed by him, and he took up a keen-edged hatchet in his hand, and gave him a blow which left him dead without life. He went then himself to avoid O'Donnell, into Clanrickard's country. When O'Donnell came to know this, he collected a large force and went in pursuit of him, and he stopped not until he reached Derry O'Donnell in Clanrickard, which [place] received its name from his having been encamped there. He commenced spoiling and burning the country until Mac William at last submitted to him, and sent *Muireadhach* [O'Daly] into Thomond for protection. O'Donnell went after him, and fell to devastate and spoil that country too, until *Donnchadh Cairbreach* O'Brien sent *Muireadhach* away from him to the people of Limerick. O'Donnell followed him to the gate of Limerick, which he besieged from his camp at *Moin Uí Dhomhnaile* (which from him is named). The people of Limerick sent *Muireadhach* away from them by

order of O'Donnell; so that he found no shelter, but to be conveyed from hand to hand until he reached Dublin. XXXIII.

"O'Donnell returned home on that occasion, after having traversed and made a complete circuit of Connaught. O'Daly snees for peace in three poems, and is forgiven.

"He made another expedition again without delay and without rest, in that same year, to Dublin, until the people of Dublin were forced to send *Muireadhach* away from them into Scotland; and there he remained until he composed three laudatory poems, imploring peace, forgiveness, and protection from O'Donnell; and one of the three was:

'Oh! Donnell, good hand for [granting] peace', etc.

Peace was granted him for his laudations, and O'Donnell took him into his friendship afterwards, and gave him a holding and land, according to his wishes".

Of the three poems addressed by O'Daly to O'Donnell, no copies are known to me to be extant in Ireland. There are, however, two of them preserved in the Bodleian Library in Oxford in the vellum MS. which contains O'Donnell's life of St. *Colum Cille*. One of these is that which is quoted above by the Four Masters; and it consists of thirty-eight stanzas. The other is addressed to O'Donnell's son, *Domhnall Oge*, written in the fifteenth year of the poet's exile, and descriptive of his sorrows and his wanderings on the Continent and up the Mediterranean Sea. This most curious poem consists of 29 stanzas, beginning:

No copies of these poems in Ireland; two of them at Oxford.

"Long is it since I have drank the Lethean drink".

There was a good deal more in the history of O'Daly's banishment than the Four Masters have recorded in this article; and there is some reason to think that part of what they have recorded partakes more of Donegal tradition than of historic fact. Of O'Daly's flying into the Clanrickard territory there is sufficient authority still extant in a remarkable poem addressed by the fugitive to Mac William Burke, the powerful chief of that territory, in which he avows his name and his crime, and implores protection. It is certain, too, that O'Daly passed into Thomond from Clanrickard, for, there is extant a poem addressed by him at the time to *Donnchadh Cairbreach* O'Brien, chief of that country, and of which the following is the first stanza:—

The account of O'Daly's banishment in "Four Masters" not accurate; his poems to Clanrickard and O'Brien give some particulars of his flight.

"Let me have my own bed, oh! *Donnchadh*,

I am entitled to honour from thy curled head;

I shall not be driven eastwards from Ireland [into Scotland]

In the reign of the noble fair-haired chief".⁽³⁴⁷⁾

(347) [original:—

mo leaba fein dain a donnchad
 oluim cadar do eul car
 ni leagar for inn a heirinn

ne linn an gloin ceibfinn eair.
 —Betham MS., c. 23, p. 73.]

XXXIII.

This poem may, I think, be assigned to the year 1216, or thereabouts, a time that O'Brien, owing to family broils and English interference, was not in the best condition to shelter the fugitive from the vengeance of his pursuer; and O'Daly was compelled ultimately to fly to Scotland, where it appears he found shelter and protection from the Mac Donnells, Lords of the Isles, particularly the Clanranald. It will be seen, however, from Brian O'Higgins' poem, to which I shall come bye and bye, that it was against the advice and prohibition of the men of Thomond that he left that country.

O'Daly's history, from his flight to Scotland to his peace with O'Donnell and his return to his native country, would have been lost to us, were it not for the existence of his own poems, already mentioned, addressed to the O'Donnells, father and son; another addressed from Scotland to *Morogh* and *Donnchadh* O'Brien; and a fourth poem, addressed by Brian O'Higgin, a Connacht poet, to David Roche of Fermoy in the county of Cork, about the year 1450.

Poem of
O'Daly to
Morogh
O'Brien,
giving some
account of
the poet
after his
flight to
Scotland.

O'Daly's poem is addressed to Morogh, the son of Brian O'Brien, who was the uncle of *Donnchadh Cairbreach*. It is a vigorous piece of composition, devoted chiefly to the praise and personal description of the young prince, who, from the poet, would appear to have been the heir apparent, or *tanaiste* to his cousin *Donnchadh Cairbreach*. This poem, of which I possess a copy (made by myself from a vellum MS. in the British Museum), consists of twenty-six stanzas, of which the following is the first:—

“Guess who I am, O *Murchadh*,

Good is your inheritance of a well-directed cast;

Your father excelled all his acquaintance,

[He excelled] the arranged battalions”.⁽³⁴⁸⁾

He continues then in the four stanzas which next follow, to address him thus:—“Guess what my profession is; guess what my name is; guess what country I come from”. He then informs O'Brien that he has come from beyond the Mediterranean Sea; that he has been going about the world; that *Muireadhach Albanach*, or *Muireadhach* of Scotland, is his name; and that he is certain the *Clann Bloid* (that is the O'Briens, etc.) would take charge of him and protect him; even though he had committed theft itself. And so, after a good deal of strong praise and favourable prognostication of the

(348) [original:—

τομαρ εια μηρ α μурсáδ,
μαρ το ρυτھےρ ρεáγυρeáιρ;
το éνω ρεáεáιρ áρ áιθην

áρ na cethaib coraighi.
—Additional MS. (vellum), 19,995.
Brit. Mus., f. 4. a. top.]

future, the poet comes to the last stanza, in which he addresses *Donnchadh Cairbreach*, and which runs as follows:— xxxiii.

“ Permit me to return to my country,
 O *Donnchadh Cairbreach* of the smooth skin,
 Out of Scotland of the feasts and of the grassy [fields],
 Of steeds, of spears, [or, of suet], and of islands:
 My run to Erin on my return,
 How soon shall I make! And guess”.⁽³⁴⁹⁾

It is not to be understood that O'Daly was in Ireland at the time that he addressed this poem to *Murchadh*, the cousin of *Donnchadh O'Brien*, though intended for the more powerful chief himself. He not only asks *Murchadh* to guess who he is, but he admits distinctly that he has never seen his face or made his acquaintance.

After this poem we have no direct account of O'Daly but what the Four Masters state of the means by which he conciliated O'Donnell, and his having been received into favour by him on his return. This, however, is not the account of O'Daly's return contained in the poem of O'Higgin, above mentioned, a poem which is preserved in the old Book of Fermoy, a volume compiled in the year 1463. Brian O'Higgin, the author of this poem, was one of a learned family of bards and teachers of the province of Connacht. His name and fame appear to have reached the ears of David Roche, who at this time dispensed the hospitalities of a chieftain at his princely residence at Fermoy, in the county of Cork. The book called the Book of Fermoy was, in fact, compiled for this nobleman, in his own house, by the numerous poets and scholars who, by invitation, chance, or otherwise, repaired to him; and this is the reason that the book exhibits so many varieties of handwritings, each literary man writing his own poem or piece into it. Among the many scholars, then, who received an invitation to the court of Fermoy (and sufficient expenses for the journey, as he himself states) was Brian O'Higgin; and the present poem, in praise of the lord of that mansion, bears evidence to the fact that the author's reception was flattering and remunerative. It appears, however, that the bard was so well pleased with the hospitalities of the south that he felt inclined to abandon even the plains of Roscommon for the rich valleys of Munster. Nor does he hesitate to hint this desire rather broadly to David Roche; but as he appears anxious to save himself from a charge of singularity in

The poet
 Brian
 O'Higgins,
 and David
 Roche of
 Fermoy.

O'Higgins
 writes a
 poem to him
 which is in
 the "Book
 of Fermoy".

⁽³⁴⁹⁾ [original:—

Ceadais dampa dul am éir,
 a Donnchadh Cairbreach cneimín,
 a halbain fleadais péraí,
 ngepaí, ngepaí, nolenais:

ma puais i nEirinn tar mair,
 ní luais tégam. Ir comair.
 —Additional MS. (vellum), 19,955.
 Brit. Mus., f. 4. b. mid.]

XXXIII.

preferring a strange country and people to his own, he, in the following stanzas, adduces the case of *Muireadhach* O'Daly in such a way as to lead us to think that the means through which he returned from Scotland were not exactly those recorded by the Four Masters. Thus speaks O'Higgin:—

This poem gives a somewhat different account of O'Daly's return from that of the "Four Masters".

- "To abandon his native land,
On account of an insult to his profession,
Against the command of the southern land:
So did once a poet of my own peers.
"The jewel of *Donnchadh Cairbreach* having been sent
To release the chief poet of Scotland,
This it was that brought him over the sea,
Though it was a coming upon chance.
"His attention on the foreign Isles
He [*Donnchadh*] bestowed but a short time,
He brought *Muireadhach* over the sea,
Though he was an adopted son in Alba.
"When he [*Muireadhach*] was importuned,
At an after time, to go to his native place,
Seldom did he thither go
From the Dalcassians, as we have heard.
"My allusions to him have now come to an end,
To that *Donnchadh*, O David!
You and I are just like these
Two comrades in poetic science".⁽³¹⁰⁾

And it was thus, by the example of O'Daly's preference of the O'Briens and Thomond to the O'Donnells and his native Connacht, that Brian O'Higgin justified his own preference of Roche and south Munster to his native province and its chiefs.

There can scarcely be any doubt of the correctness of the scrap of history contained in these few verses. The harsh course of O'Donnell, and the friendly interference of O'Brien in the case of O'Daly, must have been subjects of such interest to succeeding bards that we may be satisfied they were preserved with vivid accuracy.

(350) [original:—

Tréigean a típe bunair,
Ar anonoir d'elaóam,
Dár aithne na típe éir:
Do pine maithgín veigear.
Seo do Donnchadh Cairbreig doéur
Ar cenn ollaman Albain,
Do biat ro a teécta tar tuinn,
Gér techta fa tuarpuim.
A d'ao ar innrib Gall
Ní tabrao aét do tamall,
Tuc fe muireadach tar muir,

gar fuineadach he analbain.
Da tugao aailgiur aih,
Traé eigin uil na vuthair,
A d'aul tapair gur annuim
o Dail Cair, do culamar.
Ar m' fairslib nír paimic eiré,
Don Donnchadh rin, a Dairibé
meir acar rib irpamla
'roá feiri rir ealaóna.

—Book of Fermoy, R. I. A., f. 117, bb.]

It is, however, with the ransom sent into Scotland to release O'Daly that our chief concern lies now. We are to suppose that the Mac Donnells, or perhaps the king of Scotland,—for O'Daly was *Ollamh*, or chief poet, of all Scotland,—perhaps, I say, that either of these powerful parties would not allow him to pass out of it, without demanding some remarkable compensation for so great a loss,—something, in fact, which they hoped would not be given. What, then, was the jewel (*seoid*) which O'Brien sent over to purchase the liberty of his favourite bard, and enable him to return to his own country? It could not be money; and it could scarcely be cattle, the only other commodity that could have value in both countries at the time. We know, indeed, from *Mac Conmidhe's* poem, that whoever the person was in Scotland who had possession of O'Brien's harp, refused to part with it, either freely or for compensation in Irish sheep. And this clearly enough shows that property of this kind was deemed of less value in Scotland than the harp of an Irish chief; and it shows also, we may fairly argue, that so rich a treasure as the gifted poet could not be parted with in the same country for any amount of the ordinary commodities of Ireland.

What was it then that brought O'Brien's harp into Scotland at this particular time? I may state here that *Mac Conmidhe's* poem appears to be defective at the end. It does not, according to an invariable ancient usage, end with the same word with which it begins; and if it had been perfect, it is more than probable that we should have had some allusion to the circumstances under which the instrument had passed into Scotland. We have no direct authority on the subject; but from the allusions I have referred to, I may express my own belief that the harp was the jewel sent there to release *Muireadhach* O'Daly from the difficulties which stood in the way of his return to his own country.

The next question is, whether that harp ever came back direct to Ireland? and to this question I think we may answer with all the probability of truth, that it did not; for we have it on the authority of *Mac Conmidhe's* poem, that its restoration could not be obtained for love or money, at least in the owner's time. And now we may further ask, whether it is possible that the harp now preserved in the museum of Trinity College, Dublin, with its traditional history, such as it is, may be no other than this very harp of O'Brien? I answer that it possibly may be so; and that whether this harp passed from Scotland into England along with the regalia in the time of Edward the First; or whether it came there in any other way before

XXXIII.

O'Daly was perhaps not allowed to leave Scotland without ransom.

What was the jewel paid as this ransom?

The author believes that it was the harp of O'Brien.

This harp did not come back to Ireland directly,

and may have passed into the hands of Edward I.,

XXXIII.

and have
been given
by Henry
VIII. to
Clanrick-
ard.

The armorial
bearings and
monogram
not of same
date as the
harp.

Objects of
the author
in this dis-
cussion.

or after that time the tradition of its having been given by King Henry the Eighth to the Earl of Clanrickard, and of its having continued a long time in the Clanrickard family, under the name of Donogh O'Brien's harp, remains uncontradicted by any evidence or by any logical argument.

Then, as regards the armorial bearings, by the character of which the age of this harp has been attempted to be determined, I venture to say that those armorial bearings, what family soever they may have belonged to, were no part of the original harp; and that there is not upon the entire instrument a spot left vacant in which they could fit, excepting that alone which is now occupied in the harmonic curve by the monogram *R. H. C.*, so rude and inferior in artistic design and execution to the rest of the carving, into which it would appear to have been inserted, probably by some possessor of the instrument after it had passed from the hands of its original owner.

In this tedious and perhaps shadowy discussion on the *Brian Boru* harp, I trust I shall be believed when I say, that I have had no object in view but the elucidation, as far as possible, of its true history; or if not that, the nearest possible guess at it; such a guess as might reasonably be given, from the few facts and circumstances that I have adduced, and which appear to me to supply coincidences bearing with remarkable point upon the subject. I don't want to offer any flat contradiction to high authority. I wish to place before these authorities such facts only as I have collected since Dr. Petrie's Essay was published, in the hope that if they do not lead to the certainty of the truth, they may be found useful landmarks in the further prosecution of this interesting antiquarian inquiry. And still further, to show that I am not trusting merely to speculations of my own in opposition to the opinions of well informed men, and that there is nothing at all improbable in what I have ventured to suggest as to the wanderings of the harp of *Donnchadh Cairbreach* O'Brien, I may here notice a reference to the straying harp of another distinguished, but much later nobleman of the great O'Brien family. This harp, indeed, might come within the range of Dr. Petrie's antiquarian tests, as to its age; but, if it is still extant, it is not accompanied by any known legend that would lead to its identification.

The reference to this harp that I have just mentioned, is found in an anonymous poem of considerable merit, which, like *Mac Conmidhe's* poem on *Donnchadh Cairbreach's* harp, was addressed to it, when heard played by a stranger, by the disconsolate bard of its exiled owner. This poem consist of ten quatrains, so appropriate to the present subject, and certainly

Poem on
another
straying
harp of an
O'Brien.

so valuable a corroboration of an important historical event, that I shall give a literal translation of the whole of it. It is as follows: XXXIII.

“Musical thou art, O harp of my king!

The plaint of thy strings has brought me to grief;

It is little that my mind was not deranged

When I heard thy voice while being tuned.

Poem on
another
straying
harp of an
O'Brien.

“Seldom hast thou been seen upon a visitation,

O fount of music! who hath gained every prize!

Thou beautiful harp of the *Clann Táiil* of [*Clann*] *Táiil*.

Oftener was the visit of nobles to thee!

“Thou musical, fine-pointed, speckled harp!

Thou hast seen a time—did we of it wish to tell—

When to thee were sung the poems of sages,

For which *Ua Duach* [O'Brien] paid steeds and gold.

“Many a hand ran over thy ribs,

In that bright mansion, where pleasure reigned;

Thou of the noble breast, delightful and free,

Until thou didst allow him to sail over the waves.

“Thou musical harp of the race of Brian—

After them no one should in greatness trust,

Whilst I am like *Torna* after *Níall*,

And thou among strangers after my king!

“The foreigners have driven beyond the sea

The Earl of the *Clann Táiil*—what greater wo!

From that time thither I have heard no harp

That has not a tone of wailing in its notes.

“Alas! that the fair, bountiful man did not consent,

The heir of the O'Briens, who gained all sway,

To suffer base deeds without anger

And guard himself against English treachery.

“Their oppressive demands were not borne

By the beloved of Cashel, of the foam-white skin

His glowing billow of kingly blood [could not bear it],

Its consequence, alas! has come upon us.

“Erinn has ceased to live of the sorrows of the king,

Completely has her career gone down,

The nut produce of Inis Fail has ceased,

The happiness of all men has ceased, and their music.

“Sweet, O'Gilligan, are thy notes,

Sweet the voice of the strings in thy fingers;

Still 't was sweeter to me in the time of *Ua Luirc*

[O'Brien],

Tho' this harp is always sweet for its music!“(351)

(351) [original:—

Ceolcár rín a cruic mo níg!

rom éur a ríim rianra do éeo;

ruail nacár raobaó mo cruic,

oo cuala do éuic oos élép.

XXXIII.

written in
1570;

the O'Brien
was
Conor, Earl
of Thomond;

the "Four
Masters"
account of
his submis-
sion to Q.
Elizabeth;

This poem, whoever may have been the author of it, must have been written in the year 1570; for it was in that year, as we are told by the Annals of the Four Masters, that Conor O'Brien, Earl of Thomond, in consequence of the dissensions of his own people and the pressure of the English power, came to terms with the Earl of Ormond, Queen Elizabeth's representative, and promised to be counselled by him. The following is the account of this event, as chronicled by the Four Masters:—

"He [the earl] gave up his towns, namely, Clonroad, Clarmor [now Clare Castle], and Bunratty, into the hands of the Earl of Ormond; and Donnell O'Brien and other chieftains of Thomond, whom the earl had as prisoners, were set at liberty, as were also the prisoners held by the president. The earl was afterwards seized with sorrow and regret for having given up his towns and prisoners, for he now retained only one of all his fortresses, namely, *Magh O'm-Bracain*, and in this he left ever-faithful warders; he resolved that he would never submit himself to the law or the mercy of the council of Ireland, choosing rather to be a wanderer and an outlaw, and even to abandon his estates and his fine patrimony, than to go among them. He afterwards concealed himself for some time in Clanmaurice [in Kerry], from whence he passed, about the festival of St. John, into France, where he stopped for some time. He afterwards went to England, and received favour, pardon, and honour from the queen of England, who sent letters to the council of Ireland, commanding them to honour the earl, and he returned to Ireland in the winter of the same year".

It must, then, have been in the precise year 1570 the above poem was written, for that was the year in which O'Brien was

anocht leat tfaicrim ar cuairt,
a ceolfaoi do fuaip gac geall!
a éruit éaem ollamna táil,
fa mince cuairio éaig do ceann!
a éruit éeolcár beannóirí bpeac!
taipairí feal,—gá ttám do—
do geabtaí mot laerte ruad,
ar a ttuc ua vuac eic ir óp.
mor lam polatao fao éneap,
ran mur ngeal, a bpaitee muir-
inn;
a mópóa bpuinne feargair faep,
gur leis tu a éaeb ne tuinn.
a éruit éeolcár clainne bhpuam,—
a tpean na noiaig nup éoir bpuig,
ir mipe map tóina tap eir theill,
ir tupa ar eacépa veir mo piú.
do cuipreao allinupais tap páil,
tapla ó táil—cia epao ar mó!
ó fom aleit m éuala epuit,

nae biaró poáar guil na glór.
ar tpuag nap aentaig an pino rial,
ua na mbpuan, ne mberéai bapp,
fulang élaín berr: cul ne feipig,
beré aia ccomine ar éeilg ngeall;
nup fulngeao oaeipe a mbpeac
leannan caipil, eneap map tuinn;
a éom moipac póla piú—
tapla a veapcáo, papior tuinn.
taipnig eipe viaépa an piú,
do éuao uile rir a réol,
taipnig eno meap épée páil,
taipnig aibner éaie pa cceol.
binn, a ti gilligain do glór,
binn goa na ttéo do meóp;
binne lim i a bpaiteor ti luipic,
ge binn i an éruit aia ceol.

—O'Curry MSS., C.U.I., Lives of
Saints, vol. ii., p. 48.]

forced to fly over the sea from the English power. It is curious, however, to find that within the comparatively short time the earl was absent his harp had passed into a strange country, if not into strange hands; for, although the poet praises the performance of O'Gilligan, who appears to have been the possessor of this harp at the time, O'Gilligan is not a Munster name, and the bearer of that name could scarcely be expected to be raised to the distinction of chief *Ollamh* in music to the *Clann Tail*, or O'Briens, in preference to the musicians of their own country and race.

XXXIII.

it was during his short absence that his harp passed into strange hands;

The harp now in Trinity College could not have been this harp of the Earl of Thomond, unless indeed that the latter harp might have come down some hundreds of years as an heirloom in the family; but this is not probable; and if this straying harp of Conor O'Brien, Earl of Thomond, of the year 1570, be in existence at all, it is not identified.

the harp in T. C. D. not this harp.

There is an old harp in the possession of John Lanigan, Esq., of Castle Fogarty, in the county of Tipperary; and I have heard Mr. Lanigan say that it exactly resembles in size and carving the harp in Trinity College, of which he saw a cast in the Royal Irish Academy. Mr. Lanigan's harp, however, has not been seen by any person who has given his attention to its comparative style and age, or who was qualified in any way to form and express an opinion on it. It is much to be regretted, and a great loss to inquiries of this kind, that the owners of rare relics of antiquity are not at all times willing to place for a time these curious remains in the Royal Irish Academy, where they could be properly examined and compared, duly understood, and appreciated by the general public as well as by the antiquary. There are generous exceptions to this rule, as in the case of Sir Richard O'Donnell, Bart., of Newport, county of Mayo, who has for many years allowed his precious relic, the *Cathach*, to add to the richness of the splendid museum of the Royal Irish Academy, and it would be greatly to be desired that his liberal example were more generally followed.

Mr. Lanigan's harp.

Owners of rare antiquities should place them for a time in the museum of the R.I.A.

In continuation of these observations of mine, and tracing still farther down the existence and abode of a few other surviving harps of the later times, the following communication from my own and Ireland's distinguished friend, Dr. Petrie, will, I am sure, be received with all the attention and respect due to his revered name. Thus writes Dr. Petrie.—

Some notes on Irish harps by Dr. Petrie.

“To the lovers of ancient Irish melody—a body, I regret to say, small in number amongst the educated classes in Ireland—it is a matter of deep regret that no very ancient specimen remains to us of the instrument which gave that melody a grace

“He regrets the absence of any ancient harp”;

XXXIII.

"present indifference to Irish harps and music";

of form and depth of feeling which that of no other country has ever equalled, or will ever surpass. As a nation, indeed, we have been and are hopelessly indifferent in the matter. We suppose the Irish harp to have been a barbarous instrument, and believe the music to which it gave birth to be at best but rude and unsuited to civilized ears; and in truth it is not of a kind to touch the feelings or satisfy the conventional taste of society as at present constituted.

"Some ecclesiastical relics preserved";

"The religious sentiment, so strongly characteristic of the Gaedhelic mind, has, in despite of so many adverse circumstances, preserved to us a few relics of those saintly men who by their zeal in the propagation of Christianity, both at home and abroad, obtained for their country the title of *Insula Sanctorum*; and these relics are no less interesting as touching memorials of the good men of a remote age, than valuable as specimens exhibiting an intimacy with the elegant arts which without them would probably be more than doubted.

"Dr. Petrie would have preferred the harp of St. Patrick or St. Kevin";

"Highly, however, as I appreciate these remains, I confess that I would rather have possessed the harp of the apostle Patrick, or that of the gentle Keven of Glandalough, which we know to have been so long preserved, than their bells, shrines, or croziers, or any other of their relics; for such were only memorials of their professional existence, while their harps would present to our imagination the existence of that sensibility to 'the concordance of sweet sounds' which the Creator has bestowed upon man, as the most sensuous and pure of his leisure enjoyments. Unhappily, such touching memorials, however, we can never possess

"our bogs may yet give us an ancient harp";

"But we may still indulge the hope that our bogs, which have preserved for us so many interesting remains illustrative of the progress in civilization of our forefathers, may still conserve and present to us a specimen of our ancient harp; for at least one such they have already given us in our own time, but it seems to have been uncared for, and, consequently,—destroyed!

"Mr Joy's account of such a harp found in the county of Limerick";

"The late Mr. Henry Joy, of Belfast, in his learned and admirable 'Historical Critical Dissertation on the Harp', printed in the late Mr. Edward Bunting's 'General Collection of the Ancient Music of Ireland' (vol. i.: London, 1811), has informed us that—

"About ten or eleven years ago, a curious harp was found in the county of Limerick, on the estate of Sir Richard Harte, by whom it was given to the late Dr. O'Halloran. On the death of that gentleman it was thrown into a lumber room, and thence removed by a cook, who consigned it to the flames. Its

exact figure we have not been able to obtain. Several gentlemen who saw it, declare that it totally differed in construction from the instrument now known in Ireland; that it was smaller in size, and still retained three metal strings, with pins for several others. It was raised by labourers at the depth of twelve spits or spadings under the earth in Coolness Moss, near Newcastle, between Limerick and Killarney. It seems extraordinary that any vestige of metal strings or pins should have remained, notwithstanding the qualities attributed to moss water'.

"From the great depth at which this harp was found", continues Dr. Petrie, "it could hardly have been less than one thousand years old. Nor is it improbable that amongst the harps belonging to the harpers of the last century and early part of the present, some of them may have been of a respectable though inferior antiquity to the Limerick harp. What, it may be asked, has become of the harps of the seven harpers who met at Granard in 1782, and the ten harpers at Belfast in 1792? Most of them, no doubt, have been used for firewood. Yet I have been informed by the late Mr. Christopher Dillon Bellew, and his lady, of Mount Bellew, in the county of Galway, that for many years a very aged harper, who was very probably one of those who attended the harp meetings, used, in making his annual rounds at the houses of the Connaught gentry, stop at their mansion for a fortnight, and that on those occasions they were always much struck with the antique character of his harp. 'It was', they said, 'small, and but simply ornamented', and on the front of the pillar, or forearm, there was a brass plate, on which was inscribed the name of the maker and the date—1509. The poor harper had often expressed his intention of bequeathing this harp to his kind entertainers; but a summer came without bringing him to his accustomed haunts, and the harp was never forwarded, nor its fate ascertained.

"Of the harps now remaining to us, that preserved in the museum of Trinity College, and popularly called '*Brian Boru's*', but which I would call 'O'Neill's', is, probably, the oldest. But, there can be no doubt of its being the work of a much later age than that of the Munster king: and it may be questioned if the ancient harps preserved in Scotland, and which are probably of Irish manufacture, are not of equal or even earlier antiquity. The next in age is the Fitzgerald, or, as it is now popularly called, the Dalway harp, having been in the possession of that old Antrim family for a considerable number of years. Of this harp, unhappily, only fragments remain, namely, the harmonic curve, or pin-board, and the fore-arm;

XXXII.

"According to Dr. Petrie this harp was at least 1000 years old".

"What has become of the harps of 1782 and 1792?"
"A harp of 1509";

"*Brian Boru's* harp is the oldest of those now known";

"the Dalway harp next in age";

xxxiii.

the sound-board having been lost or destroyed. These fragments are, however, of great interest, not only on account of their elaborate and tasteful ornamentations, but, perhaps, still more from their being in great part covered with Latin and Irish inscriptions. From these inscriptions we learn that the harp was made for one of the Desmond Fitzgeralds, namely, John McEdmond Fitzgerald of *Cluain*, or Cloyne, whose arms are handsomely chased on the front of the fore-pillar, surmounted by the arms of England. It presents us also with the name of the maker, 'Donatus, Filius Thadei', and the date of its fabrication, 1621; and, in the Irish language and letters, the names of the servants of the household.

"the inscription on this harp imperfectly translated in Mr. Joy's essay".

"These inscriptions having been imperfectly translated in Mr. Joy's Essay, but recently read correctly by yourself, and printed for private distribution by the late Dr. Robert Ball, I think it desirable to give them a more secure record in your lectures as interesting memorials of domestic life in Ireland at that period".

"Professor O'Curry's translation of them";

The following is my translation of these Irish inscriptions:—

"These are they who were servitors to John Fitz Edmond [Fitz Gerald], at Cluain [Cloyne], at the time that I was made, viz.: the Steward there was James Fitz John; and Maurice Walsh was our Superintendent; and Dermot Fitz John, Wine Butler; and John Ruadhan was Beer Butler; and Philip Fitz Donnel was Cook there, Anno Domini 1621.

"Teige O'Ruarc was Chamberlain there, and James Russel was House Marshal; and Maurice Fitz Thomas and Maurice Fitz Edmond; these were all discreet attendants upon him. Philip Fitzteige Magrath was Tailor there; Donnchadh Fitz Teige was his Carpenter,—it was he that made me.

"Giollapatrik Mac Cridan was my Musician and Harmonist; and if I could have found a better, him should I have, and Dermot M'Cridan along with him, two highly accomplished men, whom I had to nurse me. And on every one of these, may God have mercy on them all".⁽³⁴⁷⁾

(347) [original:—*triatro vob peromanaig ag Seadan mac Emainn Zeapalt, a gcluain, an tan voponad mri, .i. vobo roibard ann Semur mac Seadin; acar Muirur bneanach voba paomanad; acar Diarmuro mac Seadan buitileiriona; acar Seadan Ruadan buitileir na beopad; acar Philip mac Domnaill ba cocaipe ann, anno Domino 1621.*

Tarog O Ruairic ba peomrator ann, acar Semur Ruipel ba mapar-

gal tige; acar Muirur mac Tumair acar Muirur mac Emainn; ba giemanaig dheirgceveada iao ro uile. Philip mac Tarog nie Chait ba tailiur ann; Donn[c] mac Tarog na rale[r] ro non.

Giollapatrik mba Cridan voba fear ceoil acar oiraptoi dam; acar da fhaigm ni buit fear ir re ro bheag, acar Diarmuro mac Cridan maille peir, iar ro tfaibhe'glanna, ro bi agamra vom alimaen. Acar gac

“According to an old custom”, Mr. Joy writes, “the instrument is supposed to be animated; and, among other matters, informs us of the names of two harpers who had produced the finest music on it; these were, it seems, Giolla Patrick M'Cridan and Diarmad M'Cridan”. This harp, which was nearly twice the size of the last noticed, has been thus described by Mr. Joy:—“By the pins, which remain almost entire, it is found to have contained in the row forty-five strings, besides seven in the centre, probably for unisons to others, making in all fifty-two strings. In consequence of the sound-board being lost, different attempts to ascertain its scale have been unsuccessful. It contained twenty-four strings more than the noted harp called Brian Boiromhe's; and in point of workmanship, is beyond comparison superior to it, both for the elegance of its crowded ornaments, and for the general execution of those parts on which the general correctness of a musical instrument depends. The opposite side is equally beautiful with that of which the delineation is given; the fore-pillar appears to be sallow, the harmonic curve of yew.

“Description of this harp”.

“The instrument, in truth, deserves the epithet claimed by the inscription on itself—‘*Ego sum Regina Cithararum*’”.

“As following in age as well as in importance”, continues Dr. Petrie, “the harp I have next to notice is, by a curious coincidence, also a Fitzgerald one—it is the harp of the great parent family of Kildare, and is happily in their keeping. The size and proportions of this harp are about the same as those of the Cloyne harp; and, like the latter, it is richly, but less elaborately ornamented. In both harps, too, the style of the ornamentation is generally characteristic of an earlier age than that of their manufacture, as proved by the coats of arms and inscriptions upon them. In the Kildare harp, the inscription is,

“The harp of the Marquis of Kildare”.

ean riab go nreapna dia spara opda roin uile.

Beside the Irish inscription there is, in large Roman letters, near the figure of a queen, at the end of the harmonic curve,

IOE & EB ME FIERI FECERUNT
EGO SUM REGINA CITHARA-
RUM.

Upon the bow the royal arms of England are carved; and it is to be remarked that the quartering for Ireland exhibits a harp which is a good representation of that known as the harp of Brian Boromha. Under the royal arms are those of Sir John Fitzgerald, of Cloyne, im-

paled with those of his wife, the Hon. Ellen Barry, daughter of Viscount Buttevant; he was married in 1611, and died in 1640. The mottoes under the arms appear to be, “*Virescit vulnere virtus, Boutez en avant*”. Upon the edge of the bow were Latin inscriptions (now partly lost); there remain, “*Plecto vinco rego. . . . monstra viros, musica Dei donum. distractas solatur musica mentes. ut sonus transit sic gloria mundi. Vincit veritas*”. Upon the inside of the bow, in large letters, is inscribed, “*Donatus filius Thadei me fecit, spes mea in Deo*”.]

xxxiii.

indeed, a very simple one, namely, the letters R. F. G., and, in Arabic numerals, the date, 1672. Yet, brief as this inscription is, coupled with the escutcheon of arms above which it is carved, it is quite sufficient to identify the particular Fitzgerald for whom the harp was made. The escutcheon, which is carved in high relief upon the fore-pillar, exhibits the arms of the Kildare Fitzgeralds—pearl, a saltire, ruby; but they are charged with a crescent, to denote that they belong to the second son of the chief of the family; and thus informed, we are enabled by a reference to Lodge's Peerage, to determine, with certainty, that the R. F. G. of 1672, was Robert, the second son of George, the sixteenth earl of Kildare—who brought the name of Robert into that noble house—and who, during the minority of his nephew, John, the eighteenth earl, who was born in 1661, was appointed by the king to the government of the county. He was born in 1637, and he died in January 1697-8. On the death of George, the sixteenth earl, in 1707, the earldom passed to a second Robert, born in 1675, who was his first cousin, being the son of his uncle, for whom the harp was made, and from him, in a direct line, is descended the present estimable marquess, by whom, in the ancient castle of the family, at Kilkea, the harp is now most carefully conserved, and of his race may it never want conservators.

"Harps of the eighteenth century":

"I have now noticed all the harps of an age anterior to the eighteenth century known to me as existing in Ireland, and I have next to speak of those of a later age. The earliest harps of the eighteenth century which I have seen were made by Cormac Kelly, at Ballynascreen, in the county of Londonderry, 'a district,' as Mr. Bunting informs us, 'long famous for the construction of such instruments'. Of these harps, the most remarkable is that preserved at Downhall, the seat of Sir Hervey Bruce, Bart., in the same county, and which had belonged till the time of his death to Denis Hampson, the well-known harper of Magilligan, who died in 1807, at the age of 112 years. Its sides and front are made of white willow, and the back of bog fir, patched with copper and iron plates, and the following lines are sculptured on it:—

'In the days of Noah I was grown,
After his flood I've not been seen,
Until seventeen hundred and two:—I was found
By Cormac Kelly, under ground;
He raised me up to that degree,
Queen of music they call me'.

"the Castle Otway harp";

"A second, by the same maker, is preserved at Castle Otway, in the county of Tipperary, the seat of Captain Robert Jocelyn

Otway, R.N. and D.L., and bears the date 1707. This harp was the property of the harper and fiddler, Patrick Quin, a native of Portadown, in the county of Armagh, and who was the youngest of the harpers who attended at the assembly in July, 1792, Hampson being the eldest. Quin was brought to Dublin in 1809, as the only survivor of the old harpers, by the unfortunate John Bernard Trotter, who had made a visionary and fruitless attempt to organize a Harp Society, through whose patronage a school for the instruction of a new race of harpers might be established, of which Quin was to be the teacher; and many Dublin septuagenarians like myself may remember his performance at a Commemoration of Handel at the Rotundo in that year, and which was got up with the view to promote this object.

“A third harp of this period, which was, and, as I trust, is still preserved in the county of Limerick, is also, according to Mr. Bunting, the manufacture of this maker, and engravings of it are given in Walker’s ‘Irish Bards’, and in Ledwich’s ‘Antiquities of Ireland’. But there can scarcely exist a doubt that my old friend was in error in this statement; for, in addition to the fact that this harp, in its form and style of ornamentation, differs essentially from those of Cormac, we have the statement of Mr. William Ousley, of Limerick, who drew the harp and supplied the information respecting it for Walker, that it bore the inscription ‘Made by John Kelly, 1726’. It was also of greater size than any of the harps of Cormac Kelly, and which were never more than four feet in height; for we are informed that this harp was five feet high, and contained thirty-three strings. In 1783 this harp was in the possession of Mr. John Hehir, of Limerick. What has since become of it I know not.

“Superior in many respects to any of the harps of this period I have now noticed, was one which, through the kindness of a friend, I had the pleasure of seeing in 1832, and of which, unhappily, I can now speak only from a faded recollection. It was at that time the property or in the keeping of a country solicitor, who had his Dublin office on Bachelor’s Walk, and who was then out of town. This harp was of moderate size, about four feet in height, and, with the exception of a fracture which it was obvious it had recently received, was in the most perfect state of preservation. Its colour was that of a precious and well cared for Cremona violin, and no instrument of that class could exceed it in the beauty and perfection of its workmanship, while, from the antique character of its ornamentation, one would suppose it an instrument of much antiquity, but for the presence of an inscription which gives its history

XXXIII.

“a harp formerly belonging to Mr. Hehir of Limerick”;

“a Magennis harp seen by Dr. Petrie in 1832”;

XXXIII.

and the year of its making. This inscription was not, as usual, engraved on the woodwork of the harp, but written in the Irish language and characters on parchment, which was under glass, on the sound-board, and, amongst other matters which I forget, it informed us that it was the property of a Captain Art Magennis, of some place in the county of Down, for whom it was made in the year 1725, or thereabout. Shortly after my seeing the instrument, the friend to whose kindness I was indebted for the privilege emigrated to America, where he died, and its owner having given up his lodgings, I could learn nothing from his successor as to his town and country residences. I can only, therefore, indulge the hope, I confess a feeble one, that this interesting memorial of a past state of feeling and condition of society in Ireland may have escaped the usual fate of such relics, and I have a pleasure in penning this imperfect notice of it, from the hope that, if it yet exists, such notice may lead to our acquiring a knowledge of its locality, and perhaps to a conserving appreciation of its interest and value.

"the harp in
the possession
of Sir G.
Hodson";

"To this period I think we should also ascribe the harp preserved with an honoured place in the hall of Hollybrook House, county of Wicklow, the beautiful seat of Sir George F. J. Hodson, Bart. It is of small size, and without ornament or inscription. But it is not without a peculiar interest; for its presence carries our minds back to the joyous days in that district of the ancestor of Sir George, the 'Robin Adair' of many an old song. Which of us has not heard the 'You are welcome to Puckstown, Robin Adair', manufactured into 'You're welcome to Paxton, Robin Adair' by the Scotch, and for a long time claimed as their own? or the still more popular ballad 'The Kilruddery Fox Hunt', in the opinion of Ritson, the best ballad-poem in the English language, in which we are told triumphantly that 'Robert Adair, too, was with us that day'? That line will preserve his name and memory for ever. And it also reminds us that in those days of simple living, social Irish merriment, and unconventional freedom of manners, the sound of the Irish harp, and the melodies of Ireland, whether gay or tender, were not forgotten; for the first of these songs was associated with the exquisitely beautiful and impassioned 'Eileen aroon'; and the second with the tempered mirthfulness of 'Sighile ni Gara'. And, for my own part, I confess that I cannot banish from my mind the impression that there existed at this period, in the romantic district of the Bray river, a poet of the type of the ancient bards—one who combined with the powers of song the gift of composing exciting rhymes for the purpose of the hour. And he often presents himself to

my imagination, seated in the old mansion of Hollybrooke, with Robert Adair and the bold hunters of Kilruddery—himself no doubt one of them—singing, with the accompaniment of this very harp, those simple songs which are yet remembered, and give pleasure in the remembrance, not only in the locality that gave them birth, but even in distant countries that have little knowledge or conception of its beauty.

“To this period may also be ascribed the harp preserved in the Museum of the Royal Irish Academy, though indeed there is, in my opinion, a possibility of its being of an earlier age. It is of medium size and of good workmanship, but its only ornamentation consists of a bird’s head which adorns the fore pillar. This harp came into the possession of the Academy by the purchase of the second collection of Irish antiquities made by the late Major Sirr, his first and better collection having been disposed of to a Glasgow picture dealer, coupled with the singular condition that none of them should be offered for sale in Ireland; and I need hardly add, that, as a consequence, the whole collection passed into the hands of Scotch and English antiquaries.

XXXIII.

“the harp in the R. I. A. purchased from Major Sirr”;

“The Academy also possesses another harp, which, if it had any just claim to the name it bears—‘Carolán’s’—would be viewed by appreciators of musical genius with a deep interest. But, though it was sold to the Academy as such by a person who represented himself as the lineal descendant of the great minstrel, I have no doubt that he was a wretched impostor, whose statement was wholly unworthy of belief. We have trustworthy evidence that Carolán’s harp was burned by the servants of Mac Dermot Roe at Alderford House, in which Carolán died. And even if such evidence were wanting, the character of the harp itself would belie the assertion; for it is of the rudest form and workmanship, and without any characteristic of Carolán’s time. In short, I think it is a clumsy piece of work of the early part of the present century, and wholly unworthy a place in the great museum in which it is deposited.

“the so-called harp of Carolán in the R.I.A.”

“I have now noticed all the old harps which have come under my own observation, and—with the exception of the Lanigan harp, in the county of Tipperary, which I have never seen, but I believe to be old—all those of whose present existence I have become cognizant. I have now, therefore, only to say a few words in reference to the harps manufactured in our own time.

“As far as I know, these harps are all the manufacture of Egan, the eminent Dublin harp-maker, and owe their origin to the necessity of providing instruments for a new race of harpers, the pupils of the school of the Belfast Harp Society. These

“Harps of the present century all made by Egan”;

xxxiii.

"one of
them in Dr.
Petrie's
possession".

harps were of good form and size, about the height of pedal harps, rich in tone, and of excellent workmanship. But they were wholly without ornament, and had nothing about them to remind us of 'the loved harp of other days'. Where are these harps now? To what purpose have they been applied, now that their players have disappeared from amongst us? I cannot say. One, indeed, is in my own possession, and is an existing memorial of a great triumph of religious liberty—a triumph which I trust will yet obliterate the painful recollection of past divisions and sufferings, and unite Irishmen of all classes and creeds in the bonds of peace and brotherly affection. Many of us must, like myself, remember the triumphal procession of O'Connell through the leading streets of our city in 1829, after the passing of the Emancipation Act. The hero of the day was seated in a triumphal car, richly decorated with laurels; standing on his left hand, his henchman—one of my boy friends—the noble and lionhearted, and yet gentle, but not overwise Tom Steele; and seated before, but below them, a venerable minstrel, with abundant silvery locks and beard, arrayed in the supposed costume of the bardic race, and apparently drawing from his harp the joyous melodies of his country fitting for the occasion. It is true that he might as well have been a 'man who had no music in his soul', striking an instrument which could give forth no sound: for the never-ceasing Irish shout, which I believe is allowed to be far superior to all other shouts, of the assembled thousands who preceded, and surrounded, and followed the car, was a jealous shout, and would allow no other sound to be heard. The harp of that day was the one which is now mine; and the harper, whose appearance indicated a centogenarian age, and from whom, in a subsequent year, I bought it, was M'Loughlin, one of the *young* harpers of the Belfast school.

"Dr. Petrie's
opinion of
the exer-
tions of the
Harp Society
of Belfast".

"The effort of the people of the north to perpetuate the existence of the harp in Ireland, by trying to give a harper's skill to a number of poor blind boys, was at once a benevolent and a patriotic one; but it was a delusion. The harp at the time was virtually dead; and such effort could give it for a while only a sort of galvanized vitality. The selection of blind boys, without any greater regard for their musical capacities than the possession of the organ of hearing, for a calling which doomed them to a wandering life, depending for existence mainly, if not wholly, on the sympathies of the poorer classes, and necessarily conducive to the formation of intemperate habits, was not a well-considered benevolence, and should never have had any fair hope of success. And besides, there were no competent

teachers, imbued with a refined sense of the beauty of our finest melodies, to instruct them; none to select for them the most touching of those melodies, and unite them, anew, with a simple but correct harmony, such as has been preserved traditionally by the harpers of Wales, and give to their calling a continuance and a patronage not yet wholly extinguished. Thus imperfectly instructed—ignorant of counterpoint, and with a knowledge of only a few of our melodies, rarely of the first class, and scarcely ever perfectly preserved, how could it be expected that their performance could be tolerated by cultivated ears, accustomed to the ‘tunes of the day’, which are often of great beauty, and always correct and effective in their harmonies? But, even if it were otherwise—if those blind boys had been taught to play with skill and correctness the melodies of Ireland—the only melodies suited to their instrument—there was no longer in the country a generally diffused Celtic sentiment,—no national feeling, independent of class prejudices, like that of Scotland! A new phase of society, of which the struggle for wealth and the enjoyments of luxury are the characteristic features, has taken the place of that simpler one which gave a zest to the purer enjoyments, springing from man’s sensibilities. Fashion will not now allow us to exhibit depth of feeling, or marked individuality of character. As a great poet has expressed this change.

XXXIII.

“The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in nature that is ours;
We have given our hearts away, a sordid boon!”

“No. The Irish harp cannot be brought back to life: ‘t is dead for ever! And, even the music which it had created will never be felt again as it has been felt. But, it won’t die. A few minds, possessing the deeper sensibilities of our nature, and strong enough to spurn the deadening influences of fashion, will always be found, who, in the enjoyment of such music, will look for a solace amidst

“the Irish harp is dead for ever, but the music won’t die”.

“The fretful stir and fever of the world”.

Passing from this valuable communication of Dr. Petrie, I shall now take up the thread of my own observations.

There is a harp in Scotland known as the harp of Mary Queen of Scots, described in “Gunn’s Historical Enquiry”, and said to resemble in a remarkable degree the Trinity College harp; but it has not, I believe, been yet examined by any person properly qualified to say how far this resemblance really exists. This may, for all we really know, be the harp of *Donnchadh Cairbreach O’Brien*.

The harp in Scotland known as that of Mary Queen of Scots.

xxxiii.

So far I have endeavoured to collect such references to the form, compass, and arrangement of the ancient harp,—our characteristic national instrument of music,—as well as to the history of the few existing examples of it known to us, as I have been able to gather in my readings of our ancient lore. But before I proceed to the next branch of my subject, and as I have said so much of *Muireadhach Albanach* O'Daly, I must be pardoned another short digression, in order to allow me to correct an error into which a learned Scottish writer, of whose acquaintance I feel proud to boast, has lately fallen respecting this celebrated Irish bard.

The gentleman to whom I allude is the Reverend Thomas Mac Lauchlan of Edinburgh, who has within the present year published, with translation and notes, a volume of Gaedhelic poems selected from the Book of the Dean of Lismore in Scotland (a MS. of the year 1529). This book is a valuable contribution to the Gaedhelic literature of Ireland and Scotland. It is a work of great labour, most creditably executed, being enriched, besides the labours of the editor himself, by a long and deeply interesting introduction and additional notes from the learned pen of another valued friend of mine, William Forbes Skene, Esq., of Edinburgh. This is not, indeed, the place to enter into the merits of Mr. Mac Lauchlan's work, though I cannot resist the opportunity which the occurrence of *Muireadhach* O'Daly's name in it affords me of bearing my humble testimony to its merits. Among the curious selection of Ossianic and other poems in the volume, there are three short poems of a religious character ascribed to *Muireadhach Albanach* (O'Daly), of which I do not know of any copies existing in Ireland; and at page 109, in which is printed a poem ascribed to a John Mac Murrich, Mr. Mac Lauchlan appends the following note: "This John McMurrich, or McVurrich, was in all likelihood a member of the family who were so long bards to Clanranald, and who derived their name from their great ancestor in the thirteenth century, Muireach Albanach". And again, at page 157, where the first of O'Daly's poems occurs, the following note is appended:

"Murdoch of Scotland was the first of the great race of Mac Vurrichs, bards to Macdonald of Clanranald. From all that can be gathered regarding him, he was an ecclesiastic, and, according to the measure of light he possessed, a man of earnest and sincere religion. It was not known, until this volume of Dean McGregor's was searched, that any remains of his compositions existed; but here we find several, all very much of the same character. There is one long poem to the cross, which

Rev. Mr.
Mac Lauch-
lan's "Book
of the Dean
of Lismore";

it contains
three poems
ascribed to
O'Daly or
*Muireadh-
ach Alban-
ach*;

Mr. Mac
Lauchlan's
note on this
poet;

appears to have been modelled on the early Latin hymns. Murdock of Scotland, or *Muireadhach Albanach*, would appear to have lived between A.D. 1180 and 1220. Mr. Standish H. O'Grady, late President of the Ossianic Society of Dublin, kindly sent to the writer some years ago a poem, still preserved in Ireland, containing a dialogue between *Muireadhach* and '*Cathal Croibhdhearg*', the red-handed Cathal O'Connor, king of Connaught, on the occasion of their embracing a religious life. Cathal's 'florish' is known to have been between A.D. 1184 and 1225".

Mr. Mac Lauchlan prints the poem here, but the description of it is incorrect as far as O'Daly is concerned, for it contains no allusion whatever to his having embraced a religious life. On the contrary, he strongly urges the warrior king not to sheathe his sword, but rather to whet it for more battles, in place of whetting his knife for the purpose of tonsuring his head; and Cathal of the Red Hand did continue fighting his battles up to the year of his death in A.D. 1224, though he died in the habit of a Cistercian monk, in the abbey of *Cnoc Muaidh*, in the county of Galway, an abbey which he had himself founded in the year 1190.⁽³¹⁸⁾ Even in this poem O'Daly does not forget to pay a high and affectionate compliment to his friend *Donnchadh Cairbreach* O'Brien; but it is doubtful that he was in Ireland at all at the time of writing it. I possess a fine copy of this curious poem.

It does not appear that Mr. Mac Lauchlan was aware that *Muireadhach Albanach* was an Irishman, but such he certainly was; and if the Mac Murdochs, or Mac Vuirrichs, of Scotland, are descended from him, they are the only posterity he is known to have left. For although his own pedigree is preserved by the O'Clerys and Mac Firbis, they do not seem to know that he had left any descendants. *Muireadhach Albanach* O'Daly, or, as he was called, *Muireadhach* of *Lios an-Doill*, was the third of six brothers, the second of whom was *Donnchadh Mor* O'Daly, abbot of Boyle, in the county of Roscommon, author of many religious Irish poems, some of them of great beauty, particularly those in praise of the Blessed Virgin Mary. The abbot died in the year 1244, and it is possible that some of the poems ascribed to his brother were his. This branch of the learned O'Daly family is set down by the O'Clerys and Mac Firbis as the O'Dalys of Breifney, and not of Meath, as some say. They were descended from Niall of the Nine Hostages, and of the same race as the O'Neills, or *Cinael Eoghain*.

From this digression I now return to my proper subject, and

⁽³¹⁸⁾ See the Annals of the Four Masters, A.D. 1224.

XXXIII.

I shall accordingly proceed with our investigation into the records of the musical instruments used and the music performed in ancient Erinn.

The author has collected all that he believes authentic on the *Cruit*.

The harp, of course, was the chief instrument employed in that music. And it is concerning the use of the harp that the greater part of the apocryphal statements current concerning ancient music have been made. I have here collected all that I believe to be really authentic on the subject of the perfect harp, or *Cruit*; the remainder of what I have to say upon this class of instrument will come in more properly when I have to speak of the *Telyn*, or Welsh harp, and to lay before the reader more full account of the *Timpán*. I have here but to add a few words by way of caution as to the speculations of some of the more popular writers on the subject.

The statements about ancient Irish music and musical instruments of Walker and Bunting of no value;

Much has been confidently written on the ancient Irish music and musical instruments, particularly by Mr. Joseph Cooper Walker and Mr. Edward Bunting; the former chiefly from imagination, and the latter from induction, aided by a high musical education; for Mr. Bunting's actual knowledge, or rather notions, of the ancient Irish harp, and the peculiarities of ancient Irish music, were derived by him only from the degenerate body of harpers who held their last synod in Belfast in the year 1792. That the information derived by him from those professors was apocryphal and corrupt will clearly be seen from the long list of musical terms published in his last volume (1840), all of which, with few exceptions (as I shall show by and bye), are, I may at once say, mere forgeries, or else the most commonplace and vulgar Hibernicisms of English terms supplied him by his informants, whoever they were. Mr. Bunting was not an Irish scholar. It may appear strange that in all that has been written on the subject of Irish music and musical instruments down to our own time, no example or instance of the performances in ancient times on the harp, or any other musical instrument, either singly or in concert, has been published on anything like authority by our musical writers. The reason of this, however, is obvious enough. These writers had no acquaintance with our ancient literature; they did not even understand our language: they had a reference to *Craiftine* and his wonderful harp from Keting, a few references to horns or trumpets in what are called the poems of Oisín, and to these their own imagination and effrontery made large additions.

these writers did not know the Irish language;

It is with the greatest reluctance that I venture to offer such strong remarks on the compilation published by Mr. Bunting, who has rescued so much of our precious music from loss and oblivion; but I must say, that it would have been more to his

credit if he had left the whole discussion of the ancient Irish harp in such judicious hands as those of George Petrie and others of his stamp, whose deep learning and perfect conscientiousness would always keep them within the bounds of actual knowledge or fair rational induction. As for Mr. Cooper Walker, he appears to have been the sport of every pretender to antiquarian knowledge, but more especially the dupe of an unscrupulous person of the name of Beaufort,—not the learned author of the “Memoir of a Map of Ireland”, but another clergyman of the name,—who unblushingly pawned his pretended knowledge of facts on the well-intentioned but credulous Walker.

XXXIII.

the author
regrets to
have to
speak thus
of one who
has rescued
so much of
our music.

LECTURE XXXIV.

[Delivered July 1st, 1869.]

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). Names of musical instruments found in our MSS.—The *Benn-Buabhaill*; the *Corn-Buabhaill* a drinking horn. The *Benn-Chroit*. The *Buinne*. The *Coir-Ceathairchuir*. The *Corn*; the *Cornaire* or horn-player mentioned in the *Táin Bo Fraich*, in the “Courtship of *Ferb*”, and in a legendary version of the Book of Genesis; no reference to trumpets in the *Táin Bo Chuailgne*, but the playing of harps in the encampments is mentioned; instance of musicians in the trains of kings and chiefs on military expeditions:—the Battle of *Almhain* and the legend of *Dondbo*. Musical instruments mentioned in the Tale of the Battle of *Almhain*, and in the poem on the fair of *Carman*. The *Cornaire*, or horn-blower, also mentioned in the poem on the Banqueting-House of Tara. The *Craebh-Ciúil*, or Musical Branch, mentioned in the Tale of *Fledh Bricriind* or “*Bricriu's Feast*”; the musical branch a symbol of poets and used for commanding silence, as shown by the Tales of “*Bricriu's Feast*”, and the “Courtship of *Emer*”; the Musical Branch mentioned in the Tale of the “Dialogue of the Two Sages”; and also in the Tale of the “Finding of *Cormac's Branch*”; and lastly in a poem of about the year A.D. 1500; the Musical Branch symbolical of repose and peace; it was analogous to the Turkish silver crescent and bells; some bronze bells in the museum of the R.I.A. belonged perhaps to such an instrument. The bells called “*Crotals*” described in the “*Penny Journal*”; Dr. Petrie's observations thereon; “*Crotals*” not used by Christian priests; explanation of the term; the Irish words *crothadh*, *crothla*, and *clothra*; they are the only words at all like *crotalum*, except *crotal*, the husks of fruit, i.e. castanets; bells put on the necks of cows, and on horses; the *Crotal* not known in Ireland,—everything written about it is pure invention. The *Cranm-Ciúil*, or Musical Tree; it was a generic term for any kind of musical instrument, as is shown by a passage from the Book of Lismore, where it is a *Cruit*; *Cuisle*, a tube, explained in a vellum MS. as a Musical Tree; in another place in the Book of Lismore it is a *Timpun* that is so called. The *Cuiseach*: mentioned in the poem on the fair of *Carman*, and in the Tale of the Battle of *Almhain*. The *Cuisle Cuíil* another name for *Cranm Ciúil*; *Cuisle* a living word meaning a vein, or a kind of cock; mentioned in the Book of Invasions; *Cuisle* explained, in H. 3. 18. T.C.D., as a Musical Tree.

It is not at all satisfactory, nor is it to be wondered at, that, although we find several musical instruments mentioned by name in our ancient writings, we have so few of them now existing among the specimens of ancient art preserved in the museum of the Royal Irish Academy. Those instruments have for ages ceased to be known in Ireland, and are now only occasionally found buried deep in the earth, from which they are from time to time recovered to bear their unimpeachable evidence to a remote era of civilization and art in the country. The best way, perhaps, in which we could enter upon the study of these objects would be to first give in alphabetical order

a list of such musical instruments as I have found mentioned in old Gaedhelic writings, and then give in the same order a literal translation of these names as far as I can, together with the circumstances and ancient authorities in which they are found. After that I shall give (with such explanations as I can offer) the names for musical performers, and for the various species of music, and the occasions upon which they are mentioned, as far as I have been able to collect them.

The number of instruments, then, amounts to twenty, and the following are their names:

Benn-buabhaill; *Benn-Chroit*; *Buinde* or *Buinne*; *Coir-Ceathairchuir*; *Corn*; *Craebh-Ciúil*; *Craann-Ciúil*; *Cruit*; *Cruiseach*; *Cuisle-Ciúil*; *Feadán*; *Fidil*; *Guth-Buinde*; *Ocht-Tedach*; *Oirein*; *Pip* or *Pipai*; *Stoc*; *Sturgan*; *Teillin*; *Timpan*.

Names of musical instruments found in MSS.

The first instrument, *Benn-buabhaill*, was certainly a compound name, formed from *benn*, a horn, and *buabhall*, a buffalo or wild ox. This real horn, as an instrument of music, is not mentioned, as far as I have found, in any composition older than those mediæval poems and writings known as the Finian tales and poems, so called because they pretend to record chiefly the life and achievements of *Find Mac Cumhaill*, and his warriors. In the modern copies of these pieces the name of this instrument is written *Barra-Buadh*, but this is manifestly a corruption from the old correct form of *Benn-Buabhaill*. The name will be found in several of the Finian poems, and in the Finian tale so well known as the *Bruighean Chaerthainn*, in all of which it is made the chief instrument by which the champion *Find* called his troops together for war or the chase. Mention of the use of the natural horn occurs, but under another name and for a different purpose, in other places where it is called a *Corn-Buabhaill*,—*corn* and *benn* both being names for a horn; but under this name it is always applied to a drinking cup or drinking horn, and not to a musical instrument;—as, for instance, in the Finian tract in the Book of Lismore:—“And the young warrior gave its full in a *Corn-Buabhaill* out of the cask of ale which he had, to *Cailte*”⁽³⁴⁹⁾. Many other instances could be adduced of this use of the *Corn-Buabhaill*.

The *Benn-Buabhaill*.

The *Corn-Buabhaill* a drinking horn.

The second instrument, *Benn-Chroit*, is explained in an ancient glossary thus: “The strings of a *Benn-Crot*, that is, the strings of a pinnaced (or triangular) *Cruit*, that is of a *Timpan*”⁽³⁵⁰⁾. This is a curious interpretation, and if correct, it

The *Benn-Chroit*.

⁽³⁴⁹⁾ [original:—Οκυρ ευε αν τοε-
λαε α λαν α mbeano-buapball ar in
vabuz meava boi aige vo cailte.—
Book of Lismore, fol. 339 [141] a. a.]

⁽³⁵⁰⁾ [original:—Τετα mbeanncrot,
α. na crot mbeannaε, α. na timpan.
—II. 4. 22. 67 or 65].

xxxiv. would lead to the opinion that the real ancient *Cruit* was quadrangular, while the *Timpan* was triangular. The phrase, "As sweet as the strings of *Benn-Crot*", occurs very often in our ancient tales; and in deriving the name of *Geide Ollgothach*, or *Geide* of the great voice, one of our ante-Christian kings, we are told in the Book of Leinster and other equally ancient authorities, that he was so called because, from the peaceful, harmonious character of his reign, the people heard each other's words and voices with the same delight as if they had been the strings of the triangular [*? melodious*] harps, or *Benn-Chrotta*.

The *Buinde*.

The third instrument is the *Buinde* or *Buinne*; and we have the best definition of its form that can be desired, from the old text quoted in Zeuss' "Grammatica Celtica", vol. I., p. 481, where we find: *Roboi buinne fochosmuilius nadarcae side*, that is "a cornet horn; which means that it was a trumpet in shape of a horn". The learned author of the "Grammatica Celtica" merely gives the passages for grammatical purposes from a codex at Milan in Italy, containing a commentary on the Psalms of David; but this passage contains an important authority for the meaning of the word *Buinne*, since the MS. is one of the ninth century. Again the same authority has, at page 77 of the same volume: *angaibther isind buinniu, no croit*, which is glossed thus: "quod canitur; i.e. tibia vel crotta"; that is, "what is chanted on the tibia, or the harp". Now *Tibia* is not exactly a horn, or an instrument of the horn form, but a flute, fife, or clarionet; but of such an instrument no ancient specimen that I know of has come down to our times. I have not met with the name *Buinne* itself as applying to any instrument of music in my readings of ancient Gaelic original writings; but the *Buiniré*, or performer on the *Buinne*, is mentioned in the ancient poem on the *Teach Midhuarta*, or Banqueting Hall of Tara; and he is placed at the same table with the *Cornair*, or horn-player, in the plan of that hall published by Dr. Petrie in his Essay on the Antiquities of Tara.

The *Coir*
Ceathair
chuir.

The fourth instrument is the *Coir Ceathairchuir*,—the great harp of the *Tuatha Dé Danann*, so amply discussed in a former lecture; but, whether this was one of the special names for this particular harp, or the name of a particular fashion, or class of harps, it is at present quite beyond our reach to ascertain.

The *Corn*;

The fifth instrument on my list is the *Corn*; a word which simply and literally signifies a horn, but which, certainly, was applied only to a metallic instrument of music of the trumpet kind. Of this fact, as well as of the use of the *Corn*, we have many examples, of which the following will be sufficient for our present purpose. In the very ancient tale of the *Táin Bo*

Fraich, already quoted in former lectures (where the three harpers, the sons of *Uaithne* and *Boand* who attended *Fraech* on his matrimonial visit to the palace of *Cruachan*, are described) we are told that the young prince was attended in his progress by seven *Cornaire*, or *Corn* players.

xxxiv.
The *Cornair* or
horn player
mentioned
in the *Tain*
Bo Fraich;

"There were", says the tale, "seven *Cornaïres* along with them, who had *Corns* of gold and of silver, and who wore clothes of various colours; their hair was fair-yellow, as if of gold, and they wore brilliant white shirts".⁽³⁵¹⁾

We have a description of another group of *Cornaïre* from a different source, and a different tale of equal antiquity, exactly similar; I mean that in the tale called *Tochmarc Feirbé*, or the Courtship of *Ferb*; and which is one of the most celebrated of its class. *Ferb* was the beautiful daughter of *Gerg*, the chief of *Glenn-Geirg*, in Ulster, and she was beloved by *Máine*, one of the sons of *Ailill* and *Medb*, the celebrated king and queen of Connacht. We are told that this young prince having, with the consent of his father and mother, determined on paying a visit to the court of the lady *Ferb*'s father, for the purpose of making a formal demand of her hand in marriage, he set out at the head of a splendid cavalcade to his father's palace of *Cruachan* to show himself to his royal parents and to receive their benediction and good wishes. Nothing can be more gorgeous than the description in this tale of prince *Máine*, and the cavalcade that attended his progress, as may be seen from the following short extract, which it will be observed includes the mention of the *Cornaïre* or trumpeters, and of the *Cruitire* or harpers, as well as of the druids of the cavalcade.

"There were seven grayhounds attending his [prince *Máine*'s] in the chariot, in chains of silver, with balls of gold upon each chain, so that the tingling of the balls against the chains would be music sufficient [for the march]. There was no known colour that was not to be seen upon these grayhounds. There were seven *Cornaïre*, with *Corna* of gold and of silver, wearing clothes of many colours, and all having fair-yellow hair. Three druids also went in front of them, who wore *Minda* (or diadems) of silver upon their heads and speckled cloaks over their dresses, and who carried shields of bronze ornamented with red copper. Three *Cruitire* (or harpers) accompanied them; each of kingly aspect, and arrayed in a crimson cloak. It was so they arrived on the green of (the palace of) *Cruachan*; and they ran their three assembly-races upon the green of *Cruachan*".⁽³⁵²⁾

⁽³⁵¹⁾ [original already given; *ante*,
Lect. xxx., vol. ii., p. 220.]

⁽³⁵²⁾ [original:—Seét milcoim im-
ma carpat ir labraoib aipéir, agus

xxxiv.

After this the story tells us they went forth on their journey, which, however, happened to turn out an unfavourable one.

Of this fine old tale there remains a beautiful copy in the Book of Leinster, with the loss of, perhaps, a page at the beginning. I quote only that part of it in which the *Cornaire* are introduced.

and in a
legendary
version of
the Book of
Genesis;

The next reference to the *Corn* is from a very different source indeed, but it is one that sufficiently well defines the character and use of the instrument. It is to be found in a beautiful legendary version of the Book of Genesis, the creation of Adam and Eve, their temptation and fall, and expulsion from Eden.

"And it was then", says this legend, "that Adam heard the voice of Michael the Archangel, saying to Gabriel: 'Let a *Corn* and a *Stoc Focra* be sounded by thee, until they are heard throughout the seven heavens; and go all of ye to the presence of your Creator. And arise, all ye armies and host of angels of the seven heavens, until ye repair along with your Creator to paradise'".⁽³⁵³⁾

There can scarcely remain a doubt that the *Corn* spoken of here was the long curving trumpet of which we have such a magnificent specimen in the museum of the Royal Irish Academy, which is an instrument of the most powerful character;⁽³⁵⁴⁾ and it appears to me equally certain that the *Stoc* was a clarion, a smaller, a more shrill and sharp-sounding instrument, of which, as far as we can surmise, no specimen has come down

ubull oir for ceé flabrac, combaleor ceol fogur na nubull ffor na flabracasib; noco rabi vath na rabi irna Conasib. Batar aice mop ferrur cornaire, co cornasib oir, acur arsit leo, conetazib illatib impu, co mongasib rinburce forasib. Ba tar tri orui rempu cominuasib arpsuib uara cennasib, combatattib breccasib impu, acur corciatib umasib acur conarnasib cneumas forasib. Tri cruittri conecore ruga for ceae ma-domair imbrattib corpasib. Rancatar iarrin tachim rin co cruachain, acur roperat a tri gnaiphni aenais for paicti na cruachna.—H. 2. 18. fol 189. a. a. and a. b.

This passage is very similar to the corresponding one from the *Táin Bo Fraich*, given in lecture xxx. (*vide* vol. ii., p. 219). The buffoons, or as they ought perhaps more properly to be called jugglers, in the latter being here called Druids.]

⁽³⁵³⁾ [original:—Conro ann rin icualao doam gué mihclhil arcan-gil ocarao ffor Gabriel angel, remnter olpe corn ocur rtoce focra lib co clunn a ronn fona .un. nimib; ocur epcro uile icomuas bar-nouileman; ocur epcro uile aflogu ocur a arbrus angel na .un. nime conoechraro mapsen ria bur nouileman voom parour.—*Leabhar Breac*, folio, 46. a. a. bot.]

⁽³⁵⁴⁾ This grand instrument, fig. 61, when the two pieces are joined, measures eight feet five inches in length. The opening at the large end is three and a half inches wide, and five-eighths of an inch at the small end. There must have been another piece at least, as well as a mouth-piece. There is also in the Academy's museum the middle-piece of another great horn, fortunately preserving those circular bosses at the ends by which it was connected with the other two pieces.

to our time. Of this instrument, however, I shall have to speak again under its proper head.⁽³⁵⁵⁾ XXXIV

It is remarkable that there is no reference to instruments of the trumpet kind in the *Táin Bo Chuailgne*, nor in the *Bruighean Daderga*, two tales of a very warlike character, in which the mention of such instruments might naturally be expected. Indeed the only reference to music in the *Táin Bo Chuailgne* is where we are told that when the marching forces halted at night, they were regaled with the music of the harp and other instruments at and after dinner. Another instance of the attendance of musical performers upon kings and chiefs on their royal progresses and military expeditions, is found in the detailed account of the battle of *Almhain* (now the hill of Allen, in the county of Kildare) fought in the year 718; and this account contains so much that relates to our present subject, that although I have already used it in a former lecture,⁽³⁵⁶⁾ I must go into it at some length here.

no reference to trumpets in the *Táin Bo Chuailgne*, but there is to the playing of harps in the encampments;

instance of musicians in the train of kings and chiefs on military expeditions:

In the year 718, the monarch of Erin, *Ferghal*, the son of *Maelduin*, of the northern *Ui Neill* race, and who at the time resided at *Aileach* (near Derry), proposed to re-impose, and levy from the people of Leinster, the old Borromean Tribute which had been remitted to them a few years previously by the then monarch, *Finnachtu*, at the solicitation of *St. Moling*. He accordingly made great preparations for this dangerous expedition, as will be seen from the following extract:—

“Long, indeed, was this muster being made; for what every man of the *Leith Chuinn* (or *Conn*’s half, i.e. the northern half of Erin to whom the summons came) used to say, was: ‘If *Donnbo* goes upon the expedition, I will’. Now *Donnbo* was the son of a widow belonging to the *Fera-Rois* (of the county of *Muin-eachan* or Monaghan); he had never gone away from his mother’s house one day or one night; and there was not in all Erin one more comely, or of better shape or face, or more graceful symmetry, than he; he was the best at singing amusing verses and telling of royal stories in the world; he was the best to equip horses, and to mount spears, and to plait hair; and his was the best mind in acuteness of intellect and in honour.”⁽³⁵⁷⁾ Legend of *Donnbo*.

⁽³⁵⁵⁾ [See *postea*, Lect. xxxvi.]

⁽³⁵⁶⁾ [See Lect. xviii., *ante*, vol. i., p.

389.]

⁽³⁵⁷⁾ [original:—*ba fada tra nobár ag an tmoilrain; uair arret do beireo gac fear do leith Chuinn gur a poicead fuaccrao, .i. “dó o’ci Donnbo ar an fluagao nagaora”, Donnbo imuirpo mac baincreab-*

taige eirde o’fearaib Roff; agar n deacair lá na aróci a taig a mácar imac mañ; acar n raibe i n-Eirinn uile buó comie, no buo ferru crué no uelb, no uenam már. In raða i n-Eirinn uile buó gmaibó, no buó regaine már, acar ar uad buo ferru nann eppa acar purgela for uoim; ar e buó ferru do glecead,

XXXIV.

Legend of
Donnbo
(continued).

Such was the description of *Donnbo*, the widow's son, who appeared so precious, we are told, in his mother's eyes, that when the king summoned him to his standard, she would not allow him to go until she had gotten the security of *St. Colum Cillé*, through his representative *Mael Mac Failbhe*, that he should return to his home from Leinster in safety. Not so, however, was the young man's fate, as the sequel will show.

King *Fergal* having completed his preparations, set out from *Aileach* upon his southern march, and in due time and after much toil, reached *Cluain Dobhail*, at *Almhain*, where he encamped and set up his own pavilion. It was then, the story says, that *Fergal* said to *Donnbo*: "Make amusement for us, *O Donnbo!* because thou art the best minstrel in Erin, namely, at *Cuiseachs*, at pipes (or tubes), and at harps, and at poems, and at traditions, and at the royal stories of Erin; and to-morrow morning we shall give battle to the Leinstermen". "Not so", said *Donnbo*, "I am not able to amuse thee this night; nor can I exhibit one single feat of all these to-night. But, wherever thou art to-morrow night, if I be alive, I shall make amusement for thee. Let then the royal buffoon, *Ua Maighlinne*, amuse thee to-night". So *Ua Maighlinne* was called to them then; and he commenced to narrate the battles and triumphs of *Leth-Chuinn* and Leinster from the destruction of *Tuaim Teanbath*, that is *Dind Righ*, in which *Cobhthach Cael-m Breagh* was killed, down to that time; and they slept not much that night, because of their great dread of the Leinstermen and the great tempest. For this was the eve of the festival of *St. Finnian* in the winter" (that is, the 11th of December).⁽³⁵⁸⁾

The story goes on to relate that the battle was fought on the next morning, and that the northerns were defeated with the loss of nine thousand men, including the monarch *Fergal* him-

acaf do inorma fleš, ašar o-riše
folc, acur buo fep iu aicne [i. ing-
ne inntlecta] na eimec.—Three
Fragments of Irish Annals, pub. by
I.A.S., p. 34; vide also H. 2. 16. 939;
and Book of Fermoy, fol. 79. b.b.]

⁽³⁵⁸⁾ [original:—Ar anoirin arperc
fergal riu Donnbo: dēna aipri-
oēd dūm, a Donnbo! pobit ar tu
ar oēad aiprioe fuil in-Eirinn, .i. i
cūirš, ašar i cūirleuoib, ašar i
cūitib, ašar paoaib, ašar pao-
reōib, ašar iugrēlaib Eirenn;
ašar iu in maoini imbāpac do bē-
nam-ne cat do lašgnib. Ac, ar
Donnbo, nī cūmgaimi aiprioe dūit-
ri anoēt, ašar nimēa don gniom oib
riu uile do caioibin anoēt. Ašar

cūiri aipri i pabairi a māpac, ašar
imbeora, do dēnpa aiprioe dūitri.
Dēnaō imurpo an iugorpuē hua mai-
glēine aiprioe dūit anoēt. Tugad
hua maiglēm ēuēa iapctain; po
gabairōe oš inoirin cat, ašar com-
paina leite Chuinn ašar lašgn o ēo-
gail tuama Tenbat, .i. Dēana Rīš,
in pa mapbaō Cobēac Caolbpeš,
conigi an aipriur iu, ašar nī ba
mōr coalta do iunneōleo in aro-
chi iu, pa mēo eagla leo lašgn,
ašar le mēro na dūimne, .i. uair
aioēi fele phinniam gaimpōiriu.—
Three Fragments of Irish Annals,
pub. by I. A. S., p. 38; vide also H. 2.
16. 939; and Book of Fermoy, fol. 79,
b. b.]

self, and almost all the northern chiefs. It was *Aedh Menn*, a Leinster chief, that slew *Fergal*, but not before he had first slain the minstrel *Donnbo*, who appears to have lost his life in the special defence of the king. The buffoon, *Ua Maighlinne*, was taken prisoner; and we are told he was commanded to give his "buffoon's roar" (whatever that performance was), and that he did so. And the tale lays particular emphasis upon this performance, for we are told that loud and melodious was this roar; and that *Ua Maighlinne's* roar remained with the buffoons of Erin from that time to the time of the writer. This was not all, however, for we are further told that king *Fergal's* head was then cut off, and the buffoon's head was also cut off; and that the echo of the buffoon's roar continued to reverberate in the air for three days and three nights: a feat clearly showing to what class of the wonderful the tale I quote belongs. Then comes the passage in which the allusion to musical instruments occurs, in connection with which I shall quote this singular fiction.

"It was at *Condail* of the kings" (now Old Connall in the county of Kildare), continues the story, "that the Leinstermen encamped that night, drinking wine and mead pleasantly and in good spirits, after having fought the battle, and each of them relating his triumphs merrily and cheerfully. Then *Murchadh*, the son of *Bran* (king of Leinster), said: 'I would give a chariot worth four *cunhals* (that is, twelve cows) and a steed, and my dress, to any champion who would go to the field of slaughter, and who would bring us a token from it'. 'I will go', said *Baethghalach*, a champion of Munster. So he put on his battle-dress of battle and combat, and reached the spot where (king) *Fergal's* body was; and he heard something near, above him, in the air, which said, for he heard it all: 'Here is a command to you from the king of the seven heavens. Make amusement for your master to night, that is, for *Fergal*, the son of *Maelduin*, though you have all of you, the professional men, fallen here, both *Cuisleannchu* (that is, pipers), and *Cornaire* (that is, trumpeters), and *Cruitire* (that is, harpers); yet, let not terror nor debility prevent you this night from performing for *Fergal*'. And then the warrior heard the music both of singers, and trumpeters, and fifiers, and harpers; and he heard the variety of music, and he never heard before nor after better music. And he heard in a cluster of rushes near him a *Dord-Fiansa* (or wild song), the sweetest of all the world's music. The warrior went towards it. 'Do not come near me', said the head to him. 'I ask who thou art?' said the warrior. 'I am the head of *Donnbo*', said the head, 'and I was bound in a bond

XXXIV.

 Legend of
Donnbo
 (continued).

XXXIV.
Legend of
Donnbo
(continued).

last night to amuse the king this night; and do not you interrupt me!' 'Where is *Fergal's* body here?' said the warrior. 'It is it that shines beyond thee there', said the head. 'I ask', said the warrior, 'shall I take thee also away with me? It is thou that I prefer to take'. 'I prefer that nothing whatever should carry me away', said the head, 'unless Christ, the Son of God, should take me', continued the head; 'thou must give the guarantee of Christ that thou wilt bring me back to my body again'. 'I shall certainly bring thee (back)', said the warrior; and so the warrior returned with the head to *Condail* the same night, and he found the Leinstermen still drinking on his arrival.

"Hast thou brought a token with thee?" said king *Murchadh*. 'I have', answered the warrior, 'the head of *Donnbo*'. 'Place it on yonder post', said (king) *Murchadh*. The whole host then knew it to be the head of *Donnbo*; and this was what they all said: 'Pity thy fate, O *Donnbo*! Comely was thy face! make amusement for us this night, the same as thou didst for thy lord yesterday'. So he turned his face to the wall of the house, in order that it should be the darker for him; and he raised his *Dord Fiansa* (or wild song) on high, and it was the sweetest of all music upon the surface of the earth! So that the host were all crying and lamenting from the plaintiveness and softness of the melody".⁽³⁵⁹⁾

⁽³⁵⁹⁾ [original:—1 conoail na n-uog battur laigin an aróic, ag ol fína meóla apcup an cafa go rubac poimenmae, agar cae oíob ag innrin a comraína, i'íao meopaig meadóar-éaom. Ar anórin ía páro Murchaó mac b'páin: "do beapainn cappat ceípe cumala, agar mo eacé, agar m' éppaó, don laoc nó paáó i'rin árnacé, agar do bepaó comaréa eugainn ar". Íaáao-ía ar baot-galaé, laoc oim[n] muimain. Sebíó a cateppaó cafa agar comilanna uime, go páinig go haipm i mbaol corp feargaile; go curla ní i nea-gaigaipe i'rin aeor ór a cinn, con-veper: ar clopp uile, timarpaó uuib ó níg reéct nime. Uena aipíroe dá buí ttigepna anoéc, .i. o'fepígal mac maolóúin, cia do poépaíapí runn uile in bar naoiroana eroip cuipleanoéc, agar comraie, acap, epuitipe; na taipmercca epíuaé no hég comaric íb u'aipíroeó anoéc oi feargall. Go ceuala íapam an toglac an cuipig. agar an ceol í-íaeácaé. Go ceuala dan ían tum

luacpa ba nepa óó an tóro-íanpa, ba binne | in ceol hípin oíoaé cuil in doimain.—B. of Fermoy, f. 80, a. b.]. Luíó an toglac na uóécum. Na taip ar m'amur, ar an cenn íupí. Cerp, cia tu? ar an tóglac. Nín mípe cennó Duinnbo, ar an cenn, agar naíom ío naíomeó íupm a íeip aipí-íeo an níg anoéc; agar ná epcoíroíó óam! Caróe corp íopígaíl íupm,? ar an t'oglaé? [Íré a éoip in taíénea-mac íit anall, ar in ceano, cerp ar in toclacé cia no bep íum.—H. 2. 16. 939. et seq.] "ar tú ar óeac íum", Nom bépa, ar ann cenn; acé íac epírt uóo éinn óa nom nuga, ía ttuga mé ar amur mo éolla uó íro-íri. Do béip égin, ar an tóglac; agar ímpoi an tóglac agar an cenn-lar comge Conoail, agar íuaip laigin ag ol ar a éenn íin aróicé cétna. An ttugaí comaréa íac? ar Murchaó. Tugaí, ar an tóglac cennó Duinnbó. Íopam ar an íuaíéne ut éall, ar íupéaó. Tugaí an íluaí uile aíéne íapí íupí bé cenn Duinnbó; agar apéó ío-

However wild this strange story may be, the composition affords evidence sufficient to show, that in the middle ages, say in the seventh and eighth centuries, it was the custom in Erin that music and song should attend on military expeditions, if not to cheer them on to the battle-field, at least to keep up their spirits and to dissipate the gloom which must naturally hang over an army on the night preceding the day of battle; and so also we gather from the context, that it was customary for the victors to celebrate their triumphs with wine, ale, music, and song. I may here observe that the musical instruments mentioned in this story were the *Cuiseach*, the *Cuisle*, the *Cruit*, and the *Corn*. Of the *Cruit* I have already said much; of the others I shall have more to say further on.

xxxiv.

Musical instruments mentioned in the Tale of the "Battle of *Almhain*";

This represents one class of those occasions on which we find the music of the horn player referred to.

Again, in the ancient poem preserved in the Book of Leinster, and described in a former lecture, which gives an account of the sports and entertainments practised at the fair of *Carman*⁽³⁶⁰⁾ (now Wexford) in ancient times, we find several instruments of music mentioned as having been in requisition at these great national or provincial assemblies. This poem was written by *Fulartach*, a native of Leinster, about the year 1000; and, in speaking of and enumerating the various kinds of these entertainments, the poet tells us (at the fifty-fifth stanza), that among its favourite sources of enjoyment were the *Stuic*, the *Cruta*, the wide-mouthed *Corna*, the *Cuiseacha*, the *Timpain*, the *Pipai* (or pipes), the Fiddles, the *Fir-Cengail*, the *Cnamhfhir*, and the *Cuislennachs*. I may observe that the last three names are those of performers, derived from the names of their instruments, of each of which I propose to speak under its particular head.

and the poem on the Fair of *Carman*.

The *Cornnair*, or horn-blower, is mentioned also in the ancient poem on the arrangement of the Banqueting House of Tara, the *Teach Midhehuarta*; and we find the particular place assigned to him in that great house marked on the plan of it published by Dr. Petrie in his "History of the Antiquities of Tara".

The *Cornnair* or horn-blower also mentioned in the poem on the Banqueting House of Tara.

The sixth instrument on our list is the *Craebh Ciúil*, or Musical Branch. This appears to have been a branch, or branchy *páiríreo uile: tairpan dúit a Dhuinn-bó! bá caoin do dealb, dena airíroe dúinn anocht, feb do iugnuir doot tigeapna imbuaíad. impoig-éer a aigíró [páiríró in tigi ar daig comao doíca do.—H. 2. 16. 939. et seq.]; aḡar atpáct a doíro-pianpa atpuaḡ ar airo, [combabinoi cachi céol ar tuimro talman—H. 2. 16.*

939. et seq.] *ḡo mbáctur uile aḡ caoi aḡar aḡ tuirri [ria tpuaiḡi aḡar ri tairuiri in ciuil poḡan.—H. 2. 16. 939. et seq.]—Three Fragments of Irish Annals, pub. by I.A.S., p. 46.*

⁽³⁶⁰⁾ [See Lect. II., ante, vol. ii. p. 38; and also Appendix, for the original of this important poem]

The *Craebh Ciúil* or Musical Branch;

xxxiv.

pole, upon which a cluster of bells was suspended; something, perhaps, like the crescent with its bells, which, borrowed from the Turks within our memory, held a rather conspicuous place in the military bands of the British army. It is, perhaps, scarcely correct to call this a musical instrument, as we do not find it mentioned any where in connection with other instruments of music. The first reference to a musical branch that I have met is in the very ancient tale of *Fledh Bricrind* (*Bricriu's* feast), fully described in a former lecture.⁽³⁶¹⁾

mentioned
in the Tale
of *Fledh*
Bricrind or
"*Bricriu's*
Feast";

When at this feast the wives of the great champions of Ulster had got into a warm war of words in support of the merits of their respective husbands, the husbands themselves being present became excited, and ready to step beyond the limits of wordy argument to test the assertions of their spouses on the spot. As the passage is a very short one, I may as well give the following translation of it from the *Leabhar na h-Uidhre*:

"The house became a babel of words again with the women, in a contention about their husbands and themselves. And the husbands showed a disposition to quarrel again, namely, *Conall* [*Cearnach*], and *Laeghaire Buadhach*, and *Cuchulaind*. Then *Sencha* [the poet] son of *Ailill* arose, and he shook the *Craebh Shencha*, or *Sencha's* Branch, whereupon all the Ultonians were silent to hear him".⁽³⁶²⁾

This *Sencha* was a distinguished scholar and poet, and held, besides, the post of chief judge to *Conchobar Mac Nessa*, king of Ulster at this time. In a former lecture⁽³⁶³⁾ I have given a description of his person, arms, and dress, as told by *Mac Roth*, to *Ailill* and *Medbh*, the king and Queen of Connacht, at Sleimhain, in Westmeath, quoted from the *Tain Bo Chuailgne*.

the Musical
Branch a
symbol of
poets, and
used for
commanding
silence

That the Musical Branch was an appendage peculiar to the poets, and probably for the double purpose of distinction and of commanding silence, as in the present case, may be inferred from another passage in the same tale of *Bricriu's* Feast, on the occasion of the first commotion of the women and their husbands referred to in the passage just quoted above. The contention in this case arose among the women when outside the house, as to who should be the first to get in, whereupon the tale says:

⁽³⁶¹⁾ [See *Lectures on the MS. Materials of Ancient Irish History*, p. 346; and also Lecture xix., ante, vol. ii. p. 17.]

⁽³⁶²⁾ [Original:—*Do rala in teé m-aráitpeáib briaéar oc na mnáib, so riuir oc imarbaig eter a fepaib ocur riat fepur. Co foltaimret*

inorin comepti debta roriri, a. Conall ocur loegaire ocur Cuchulainn. Arpaet Senca mac Ailella pocpoit in Craebh Senca, ocur con-toipeit ula[sultu] uli rpur.—Leabhar na h-Uidhre, fol. 67 a. b. et seq.]

⁽³⁶³⁾ [See Lecture xxiii., ante, vol. ii. p. 92.]

"Their husbands arose in the house; each man of them (anxious) to open the door for his wife, so that she should be the first woman to enter the house. 'It will be an evil night', said (king) *Conchobar*; and he struck the red bronze post of the couch with the spike of silver which he held in his hand, upon which the whole host sat down".⁽³⁶⁴⁾

That this was not an accidental circumstance as regards the king's means of commanding peace and silence, we have ample evidence from the following passage in the *Tóchmarc n-Eimire* (or, the Courtship of *Emer* and *Cuchulaind*), in which the same king *Conchobar Mac Nessa*, and his palace, the Royal Branch of *Emania*, are described:

"*Conchobhar's* couch was placed in the front of the house; it was ornamented with plates of silver, and it had posts of red bronze, with gilding of gold on their heads, inlaid with gems of carbuncle, so that day and night were of equal light in it. There was a plate of silver [i.e. a kind of gong] over the king, reaching to the roof of the royal house; and whenever *Conchobhar* struck with the royal wand this plate, the Ultonians all were silent".⁽³⁶⁵⁾

The next reference to the *Craebh Ciuil*, or Musical Branch, is to be found in the ancient tale called *Agallamh an da Shuadh*, or the Dialogue of the two Sages or Professors, of which I gave a free analysis in a former lecture when treating of the pieces called ancient prophecies.⁽³⁶⁶⁾ I shall give here a short analysis of the story by way of preface to the particular passage bearing upon my present subject.

Adhna, a learned man of the province of Connacht, was chief poet of Ulster, and attached to the court of the above *Conchobar Mac Nessa* at *Emania*, about the time of the Incarnation. This *Adhna* had a son, *Neithe*, who, after finishing his education at home, passed into Scotland, to add to his learning and knowledge of the world in the schools there. After spending some time there, at the school of a celebrated philosopher of the name of *Eochaidh Ehbheoil*, he returned with a few companions to his father at *Emania*. When he reached that royal palace,

⁽³⁶⁴⁾ [original:—[Conéirget a fír
irín tís; larpodan cáe fír oíib do
orlogso ría na mnái combao aben
ceéna típao íppa teé apéúr. Dúo
olc inoaoais, or Concobar; beparao
aclo narpit po bóí maláim fíurín
nuáitén cpeúuma in namnoa. Con-
oepítar in orlíais innaipuoí.—*Leab-
har na h-Uidhre*, folio 67. a. b. et seq.]

⁽³⁶⁵⁾ [original:—Inoae Concobar
inoaipenech in tise, co ríaoaluoib

aircro, co nuaitén cpeúumaí, co-
lignuo oir fop a cenaoib, co nge-
moib coppmogul inoib, comma com-
polap laa ocup auaice in te. Zona
rteill aircro uap an iúg co apolior
an iústizi; in nam no bualeo Con-
cobar co fíere iúgoai an rteill, con-
taoír ulaio ulie fír.—MSS. Eger-
ton 5280, Brit. Mus.]

⁽³⁶⁶⁾ [See *Lectures on the MS. Mate-
rials of Ancient Irish History*.]

xxxiv.

as shown by
"Bricriu's
Feast",

and the
"Courtship
of Emer";

the Musical
Branch men-
tioned in the
tale of the
"Dialogue
of the Two
Sages";

XXXIV.
the Musical
Branch men-
tioned in the
tale of the
"Dialogue
of the Two
Sages";

however, he discovered that his father had died a few days previously; and having entered the court, he found the *Ollamh's* or chief poet's chair which his father had filled, empty, with the chief poet's splendid cloak laid on the back of it, as no successor to the learned deceased had been yet appointed. The young man without hesitation put on the cloak and sat in the chair; but, shortly after the poet *Ferceirtne*, who was the presumptive successor to the vacant chair, walked in, and to his astonishment found it already occupied by a youthful stranger. *Ferceirtne* questioned him as to the chair and cloak of which he had possessed himself. The young man answered that his learning was his title to them, and he proposed to maintain it by a public discussion. The challenge was accepted, and the discussion was carried on in presence of king *Conchobar* and the nobles of Ulster; and this is the discussion, the report of which is what has ever since been called the *Agallamh an da Shuadh*, or the Dialogue of the two Sages or Professors. It is not, however, with the dialogue itself that we are at present concerned, but with a passage in the preface to it, which, in the following words, gives an account of the young poet's setting out from Scotland with his companions:

"*Neidhe* then set out from *Cenn Tiré* (now Kentire), and went from that to *Rinn Snog*. He after that set out from *Port Righ* (in Scotland) over the sea, and landed at *Rind Roiss* (in Ulster): from this he set out over *Seimhne*, and over *Lath-airne* [now Larne], and over *Magh Line*, and over *Ollarbha*, and over *Tulach Ruse*, and over *Ard-Sleibhe*, and over *Craib Telca*, and over *Magh-Ercaithe*, and over the [river] *Banna* upper, and over *Glenn Righi*, and over the territories of *Ui Breasail* [in Armagh], and over *Ard Sailech*, that is *Ardmacha*, and over the hill of the palace of *Emhain* [or *Emania*]. And it is how he made his journey with a silver branch over him. This was what the *Anradhs* [that is the poets of the second order] carried over them; and it was a Branch of gold that the chief poets, that is the *Ollamhs*, carried over them; and it was a Branch of bronze that all other poets besides these carried over them".⁽³⁶⁷⁾

(367) [original: — Opoictha dóib
tíre a certa documlairet do Chinn
Tíre, ocuflair na rín do Rinn Snóg.
Documlairet iarm a púirt Ríg dár
fáirgi, corragababair iRinn Roiff:
arfaroe for Semniu for Latarnu,
for mag line, for Ollorbai, for
Tulaig Roiff, for Ard Slébe, for
Cráib Telca, for mag neircate, for
Banna ian nuactar, for Gleno

Ríge, for tuacha hi-mbneair, for
Arto Sailec, fupraitear Arto m. in-
tiu, for ríto buig na hémna. Ir
amlaro dan do cumlaí in mac, ocu
creab airgoíoe uaro. Uair irreo
nobio uar na hanpoéaib; creab óir
imoppo uar na ollamain; creab
umai uar na pírio ar éena.—H. 2. 18.
folio 142. b. a. mid.]

This is a curious passage, as preserving to us an interesting feature in the professional equipment of the several degrees of the poets in the olden times, and one, too, hitherto unnoticed by all writers on Irish antiquities. XXXIV.

The third reference to a *Craebh Ciuil* or Musical Branch is found in an ancient tale, entitled, "The Finding of Cormac's Branch",—copies of which are preserved in the Books of Ballymote and Fermoy in the library of the Royal Irish Academy, and the Yellow Book of Lecan in the library of Trinity College. *Cormac Mac Airt*, the hero of this story, was monarch of Erin in the middle of the third century; and the following is the opening passage of the tale, which gives an account of the way in which he obtained this Branch, as told in the Book of Fermoy.

"One time that *Cormac*, the grandson of *Conn* [of the hundred battles] was in *Liabh-Truim* [another name for Tara], he saw coming towards him on the green of the palace, a stately fair-gray-headed warrior. The warrior came up carrying in his hand a Branch of Peace, with three apples (or balls) of red gold upon it; and it is not known to what particular kind of wood it belonged. And when he [the warrior] shook it, sweeter than the world's music was the music which the apples produced; and all the wounded and sick men of the earth would go to sleep and repose with the music, and no sorrow or depression could rest upon the person who heard it"⁽³⁶⁸⁾

It is not necessary to our present purpose to enter farther into the details of this story, or show how king *Cormac* obtained, lost, and regained this wonderful Branch: it is proper to state, however, that, as long as *Cormac* had it, he used it in the same way that the poet *Seucha* used his Branch at *Bricriu's* feast, and king *Conchobar* his silver spike and wand, namely, to shake it, and produce peace and silence in his palace, whenever the high spirits of his courtiers approached the point of disturbance at the feast.

The next and last reference to a Musical Branch that I have met is of modern date, compared to those already given; but it is not the less valuable on that account, because, although the name is but figuratively applied to a harp, the figure is correctly carried out by ascribing to the particular harp referred to, the magically soothing properties of a Musical Branch. and lastly in a poem of about the year A.D. 1500;

⁽³⁶⁸⁾ [Original:—*féctur do bí Cormac huCunn aLiathuim, coracearó aenoclach fupurta fínnliat agi ar faigti in dúin. Ir amla do bí an toclach ocu cpaeb róadhaíl anallam, co tpi hublaib deirgoir fuppre; ocu ní fer ca fíó hí; ocu an tan*

poctaitéad hí ba binne anac ceoil an beata úile acanóir na hubla; ocu poctóroelóir fer[ab] gonta agur aer galair] an beata leirn ceoil rin, ocu nacabit cútha na rinim air na dáim no eirtead an ceoil rin.
—Book of Fermoy, folio 62 a. b.].

xxxiv.

This reference is found in a sweet little Gaedhelic poem of eighteen stanzas, of which I possess a very good copy. The name and time of the author are unknown to me; but I should suppose that he flourished about the year 1500. The author appears to have been, or pretends to have been, abandoned or neglected by his friends and patrons; and in this state he addresses the poem to his historical manuscript book, calling on it to come to him, and not to abandon him like his other dear friends. He charges the book to come to him accompanied with his paper, his pens, his book of poems, and his handbook of arithmetic and astronomy, by means of which he was enabled to calculate chronology since the Deluge, and to count the stars of heaven. This brings him to the eighth stanza, which, with the ninth, tenth, and eleventh, he devotes to his harp, as will be seen from the following literal translation:—

“Do not forget the Musical Branch,
The red-boarded, dry, sweet-toned [instrument],
The soft-voiced, melodious moaner;
Which is a sleeping sedative to the mind.

“Do; bring me the musical lyre,
Speaking, brilliant, plaintive,
Polished, well-seasoned throughout,
Fine-stringed, and carved all round.

“Whenever I see the artistic harp,
The great brown-shaded, smooth-sided [instrument]
Under the bounding ardour of my swift-moving fingers
It excites my mind despite itself;

“Until I have played thrilling sweet tunes
From the very tips of my furiously rapid fingers,
Warm, thick-wove, and grave,
Filtered, hard-fingered, even”.⁽³⁶⁹⁾

The Musical Branch symbolical of repose and peace;

I scarcely need say any more to prove that the *Craebh Ciúil*, or Musical Branch, was an instrument indicative or symbolic of repose and peace, and used by those who were qualified by station or profession to command it. The particular form or parts of the Musical Branch we have now no means of discovering; but, from the qualities ascribed to the branches of the poet

⁽³⁶⁹⁾ [original:—

na veim dearmad don Chraobh
Ciúil,
Dearg éiláruide, éirim, éaigiuir,
uallanac bog, fótaic bhinn;
ir ruanan codálta óintinn.
Óáilríó dam an lipic loinneac,
eangac, eadpoct, ioghlannac,
maim gneanta, fádaire ar fúo,
teioleabair, toéailte tiomcol.
An tan aodú an éiláiríac éarúac,

Donnrgáileac móir, mínleargac,
fa ghorófeing ruéim mo meoir
Do bhoruig mintinn damídeoin
Fur rinnioó linn criúre cor fórt
Óríppunn mo meoir bfuéir ghor,
go éirim, eiué deantaic, éróim,
Sileac, cruimearac, coérom.
—O'Curry MSS., Cath. Univ., Historical Poems, vol. iv. p. 549, mid.]

Sencha and of king *Cormac*, we may assume that it resembled, in effect at least, if not in shape, the silver crescent of the Turks, with its gently-tingling bells, or that which, copied from it, some years ago had a place in British military bands. It happens that there are at present in the museum of the Royal Irish Academy two sets of little bells formed like hollow musket bullets, with stems, which may probably have formed parts of an instrument of this kind. One set of these bells consists at present of fifteen loose bells; they are formed of bronze of an ancient kind, having two small holes at both sides of the stem, and without any enclosure. The other set consists of thirteen; they are formed of a more modern kind of brass or bronze, and are a little smaller than the former, and not so regularly globular. They have each two similar perforations, and contain each of them a small loose ball or pea within, made, I suppose, of the same metal. They are at present—and were so when purchased by the Academy—slung loosely by their stems on a piece of wire bent into a series of regular bends, and the whole of them formed into a hoop or ring, like a cogged crown wheel, with a diameter of about four inches. Now, if this ring were fixed horizontally at the top of a thin pole or wand, and so shaken, the little bells being each slung upon its own bend of the wire, they could produce a small tingling noise, or music it may be, though certainly not of a very soothing quality. But I cannot refer to them as by any means an example of the effective instrument whose music is described in the ancient writings I have quoted.

XXXIV.
it was analogous to the Turkish silver crescent and bells;

bronze bells in the museum of the R.I.A. belonged perhaps to such an instrument.

There is another class of bells preserved in our national museum, of a different form from those just described, and of most undoubtedly remote antiquity. These bells were noticed in the “Dublin Penny Journal”⁽³⁷⁰⁾ by a correspondent who signs himself with the letter B. The article is headed, “Ancient Irish Bells and Crotals”, and goes on as follows:

The bells called “Crotals” described in the “Penny Journal”;

“The annexed wood-cuts represent some ancient Irish bells, which, with a great variety of ‘skeynes’, ‘celts’, spears and arrow-heads, gongs, metallic pans, and other relics of antiquity, were found a few years ago in a bog near Birr in the King’s county. Many specimens of the curiosities just enumerated, as well as of other rare remains of ancient times, including that antique work in metal called *Barnán Coolawn* [*Bearnán Cullann*] (upwards of nine hundred years old), of which an account [a very silly account indeed] is given in the fourteenth volume of the ‘Transactions of the Royal Irish Academy’, are now in the collection of T. L. Cooke, Esq., of Birr. The bells are of

(370) No. 47, vol. i., p. 376, May 18th, 1833.

XXXIV.

The bells
called
"Crotals"
described in
the "Penny
Journal":

bell-metal, and appear as if gilt. No. 1 is five inches long by two and one and a-half in the greatest diameter; and No. 2 is three by two inches and a quarter.

"These bells were formerly called Crotals or bell-cymbals, and are supposed to have been used by the clergy. They consisted, as Dr. Ledwich writes, and as the specimens before us prove, of two hollow demispheres of bell-metal, joined together and enclosing a small piece of the same substance, to serve the use of a tongue or clapper, and produce the sound. The learned antiquary just referred to says, on the authority of John Sarisher, 'The Crotal seems not to have been a bardic instrument, but the bell-cymbal used by the clergy, and denominated a Crotalum by the Latins'. He adds, 'it was also used by the Roman pagan priests'.

"The name", continues this writer, "seems to be derived from the Irish *crotal*, a husk or pod, which was metaphorically used to express a cymbal. The venerable General Vallancey, in the twelfth number of his 'Collectanea', intimates that bells might have been employed by the Irish druids, and adduces instances of the ancient augurs having used them in pronouncing their oracles. Walker, in his 'History of the Irish Bards', vol. i., p. 127, tells us that these bells were formerly used by the priests to frighten ghosts".

Doctor Petrie, the learned editor of the "Penny Journal", offers the following observation on the communication from B, of which I have given the above extract.

"The ancient religious bells of the Irish, thus briefly noticed by our respectable correspondent B, is a subject of considerable interest, and which we shall return to in a future number at some length; we shall, therefore, only observe now that the bells represented by our correspondent, 1 and 2, as well as a third which we here add from the museum of the Dean of St. Patrick's, and which was found in the same bog, are evidently of that description called Crotal, or bell-cymbal—two of which were always connected together by means of a flexible rod. Beauford, in his essay on the ancient Irish musical instruments, published in Ledwich's 'Irish Antiquities', gives a plate of what he and Ledwich supposed to be the form of the Irish Crotals, but which are in reality only sheep-bells of the seventeenth century, and of which we subjoin a specimen from our own collection. The Crotals given above are the only true specimens of the kind which we have heard of as being found in Ireland; a great number of brazen trumpets, of the same metal, gilt in the same manner, and apparently the work of the same workman, were found along with them. These trumpets

are in the possession of Lord Oxmantown [the late earl of Rosse], xxxiv.
the Dean of St. Patrick's, and Mr. Cooke, of Parsonstown".

Of the collections of Irish antiquities alluded to in the preceding observations of Dr. Petrie, that of the Dean of St. Patrick's has since that time passed into the museum of the Royal Irish Academy, that of Mr. Cooke to the British Museum; but of Lord Rosse's collection I know nothing. If it were not humiliating to our national pride and degrading to our self-respect, it would be amusing to read these bold attempts of such ignorant, unscrupulous fabricators of facts, as Ledwich, Beauford, and Vallancey, to impose their audacious forgeries on our presumed ignorance of the written and existing records of our national history. A boldness to be the more wondered at from the well known fact, that not one of the three ever read, or ever could read, one chapter, one page, or one sentence of that history in the native tongue, although it encircled them all round in ponderous volumes, five, six, seven and more hundreds of years old. It is true that the Christian priests from St. Patrick down had the use of bells for the ordinary ecclesiastical purposes, but these were of the ordinary shape, round or square, open below, and with regular clappers of the ordinary kind. It is crotals not used by Christian priests; not true, however, as far as the most extensive reading leads, that *Crotals*, or *Crotalum*, were ever used by our Christian priests for any purpose whatsoever. In fact, the word "crotal" does not exist at all in the Gaedhelic language. It is a modern corruption of the Latin word, thus explained in "Ainsworth's Dictionary":

"Crotali, or crotaliorum, jewels so worn that they jingle as they strike against one another. explanation of the term; Crotalum, an instrument made of two brass plates or bones, which being struck together made a kind of music; a castanet".

Now I ask, whether there is the remotest resemblance between the "Crotals" or brass plates described here from Pliny and Cicero, and these curious bell-shaped instruments which are to be found in our national museum? I have, in former lectures, from time to time had occasion to describe poets, musicians, and druids in the actual exercise of their respective professions; but in no instance of these, nor anywhere else, have I found "Crotals", or bells of any kind forming any part of their professional paraphernalia, excepting in the instance of the poets and their Musical Branches, already described in this lecture. To follow these most impudent, because most ignorant, writers farther on the present subject, would be a positive waste of time and patience, and I shall therefore leave them for the present, and conclude this part of my subject with a few more words on the word Crotal, or Crotalum.

XXXIV.

the Irish
words
crothadh,
crothla, and
clothra;

It would, perhaps, be a question of some philological interest to collate the Latin word *Crotalum* with the Gaedhelic word *Crothadh*, to shake, and *Crothla*, and *Clothra*, anything which makes a noise by shaking. My meaning will be understood by giving the translation of the signification of these two words, as I find it in a Brehon Law Glossary, compiled by *Domhnall O'Dubhdabhoirenn*, or O'Davoren, an accomplished scholar and gentleman of Burren, in my native county of Clare, in the year 1569. The following are the glosses:—

“*Clothra*, that is, a thing which is heard being shaken, such as it is [in the Laws]: ‘If it be a dog that is accustomed to spring upon people, there must be an alarm of a bell or a *Clothra* around its neck, that is, a little bell at its neck, or something else which is heard shaking [or ringing] when it is going to commit a trespass’.

“*Crothla*, such as the warning of a cross or a *Crothla*, that is, to pass over what is shaken there, that is, the forbidding *drolan* (or hasp), that is, the *Crothla* which is placed upon the garden door of the garden of an exile of God [that is, of a recluse or pilgrim]”.⁽³⁷¹⁾

From this curious explanation of the word *Crothla* we learn two interesting facts: the first, that in olden times in our country, the law allowed no person to enter into the hermitage of a religious recluse without due notice of his approach; and secondly, that the advance or garden door of this hermitage was furnished with a cross, hasp, or something else, which was struck against the door, like our knockers, or shaken, as the iron hasp of the door continues to be to this day, in the country parts of Ireland.

These two words, then, *Clothra* and *Crothla*, which actually mean the same thing, are the only words that I am acquainted with in the Gaedhelic language, which at all approach the Latin word *crotalum*; but we see clearly, from their assigned signification, that they are really as unlike bells of any kind as the crotalum or castanet itself. There is, to be sure, as the writer in the “Penny Journal” says, the word *crotal*, signifying the husks of fruit, or the scales of fish, and such like; but there is no great reason to imagine that the Gaedhils improvised the name of a bell from so remote and dissimilar an idea. We know

they are the
only words
at all like
Crotalum

except
crotal the
husks of
fruit, i.e.
castanets;

⁽³⁷¹⁾ [original:—*Clóthra*, .i. ní clu-
intear agha crothadh, amais aca [. . .]
mao cú foilmeadh bío upfogha
cluice, no clóthra fo a bpaíait, .i.
cluigin ima bpaíait, no ní eile it
clumpitheadh agha crothadh in tan

clóthra do genaim fogla. O'Davoren,
voce *Clothra*.

Crothla, ut, upfogha croiri no
crothla, .i. uil reáan ni crothar ann, .i.
in spolan upgureá, .i. crothla bír ar
soipar aipiliri, aipiliri an soiparo
vé. O'Davoren, voce *Crothla*.]

from the Brehon Laws that cows of the first class or quality in ancient times were, for distinction, furnished with bells (called *Cluig*) at their necks, and that cows so furnished were by law inviolate, so that they could not be taken in d restraint even under a process of law, and if stolen or injured, the penalty was much higher than that which attached to the same offence when committed upon ordinary cows [v. *Senchus Mor*, vol. i. p. 143, pub. by Brehon Law Com.]. We know, too, that horses were furnished with little bells, sometimes of silver and gold, at their necks, long before the introduction of Christianity into this country. An instance of this fact is preserved in the very ancient tale of the *Táin Bo Fraich*, where we are told that *Fraech*, of whom so much has already been spoken in these lectures, when going to *Cruachan* to pay his addresses to the princess *Findabair*, went with a cortege of fifty horsemen in rich array, and each horse furnished, among other things, with a crescent of gold, and little golden *clogs*, or bells, at its neck. But again, I assert that there is no such instrument as a *Crotal* known in the Gaedhelic language, and that all that has been written about it for the last eighty years in books, and read in papers before the Royal Irish Academy, is pure fabrication, founded on the assumption of a fact that never had existence.

XXXIV.
bells put on
necks of
cows;

and on
horses;

the *Crotal*
not known
in Ireland—
everything
written
about it pure
invention.

Having, as I trust, disposed for ever of the “*Crotal*” as having been an ancient Irish instrument of music, I shall turn from this rather long digression, and again take up the alphabetical list, at the word next in order, namely, the *Crann Ciúil*, or Musical Tree; and, in the first place, I must observe that the word tree, in this as well as in various other instances, does not mean a tree in the ordinary sense of a growing plant. When I use the word here, I do so in translation of the Irish word *Crann*, and exactly in the sense in which we understand the word tree in some compound English words, as a spade-tree, an axle-tree, a boot-tree, a saddle-tree, and others of the same class. The *Crann Ciúil*, or Musical Tree, would imply by the very form of the words that the instrument was made of wood, but beyond this, even if so far, its natural signification does not extend. Indeed, I might say that the word *Crann-Ciúil* is a generic term for almost any kind of musical instrument; and as a discussion on the subject would be of little value, I shall content myself with two examples of this use of the term. In the old Book of Lismore, we find the following conversation recorded as having taken place between *Cailte* (the surviving historian of *Find Mac Cumhaill*), and St. Patrick:—

The *Crann*
Ciúil or
Musical
Tree;

it was a
generic
term for any
kind of
musical
instrument,

“It was then”, says the story, “that St Patrick asked *Cailte* if they had musicians in the *Fenian* troops. ‘We had, indeed’

XXXIV.
as is shown
by a passage
from the
Book of
Lismore,

when it is a
Cruit;

Cuisle, a
tube, ex-
plained in a
vellum MS.
as a Musical
Tree;

said *Cailte*, 'the one best musician that could be found in Erin or in Alba'. 'What was his name?' said St. Patrick. '*Cnu Deroil*', said *Cailte*. 'Where was he found?' said St. Patrick. 'Between *Crotta Cliach* and *Sidh Ban Find* (now *Sliabh na m-Ban*, in Tipperary) in the south', said *Cailte*. 'What was his description?' said St. Patrick. 'Four handsbreadths for *Find* was his height; and three handsbreadths for him was the height of the *Crann Ciúil* which he played', said *Cailte*. 'The other musicians of the *Tuatha Dé Danann* became jealous of him', said he, 'and turned him out of their court. *Find*', continues *Cailte*, 'happened to go on that day to *Sidh Ban Find* to a chase and hunt, and he sat there upon a raised mound. The Fenian chief having looked about him, perceived the little man tuning and playing his *Cruit* (or harp) upon the bank near him; and there he sat with his fair yellow hair floating down his back to his hips. And when he saw *Find* he came up to him, and put his hand into his hand [as a token of submission], for he [*Find*] was the first person he met after coming out of the [fairy] hill. And he continued to play his *Cruit* in *Find*'s presence until the rest of the Fenian warriors came up. And when they came up they heard the enchanting fairy music. Good, O beloved *Find*', said the *Fianna*, 'this is one of the three best gifts that you have ever received'. And he continued with him [*Find*] afterwards till his death".⁽³⁷²⁾

In this short article it will be seen that what was first described as a *Crann Ciúil*, or Musical Tree, of three hands in height, is twice afterwards described as a *Cruit*, or harp; and yet, in an ancient glossary preserved in a vellum MS. in the library of Trinity College, Dublin,⁽³⁷³⁾ we find the word *Cuisle* (a tube) explained as a *Crann Ciúil*, or Musical Tree. We are told further in the same old Book of Lismore, that while *Cailte*

⁽³⁷²⁾ [original:—*if anorin no fíar-
paiz pátaric do chailti in pabatar
aíppitiz acuibri in feinn. Do bi
umorro ar cailti in taen aipitec
if feppí do bi a neipinn na a ná-
bain. Ca hainm rin ar pátaric.
Cnu Deroil ar cailti, caic aipit e
ar pátariz. Eirer cnota cliac acur
sich bann bfinn tíf ar cailti.
Cpet a tuarapcbail ar pátaric.
Ceirpe uipinn finn do bi ina aipoi,
acur tpi uipinn do rin crano
ciuil do feineo, acur aipitiz tua-
ta De Dánnain do pinde tuat nír.
luio finn inla rin co sioban finn
riar do feilz acur opiaac, acur
puidir ar in bfeir potbuiz anorin.
Sillir iapum in flait feine recha*

*confaca in fep bec ac refnac,
ocur ac fapfeinn a cruici ar in
fóo ina focair, acur if amlaro
nobui, acur polt fada finnbuoi co
clap a va lear fap, acur ar faic-
rin finn tainic da ionnfaizro, acur
tuc alam na laim, op are ceo uine
tapla do he iap tuioct ar in tpio
amach, acur nobui oc feinn acpui-
ti afiaonuiri finn no gu tanca-
tar in fiann, acur ar techt uoib
actuatair in ceol rpectac fíoi.
Maic a anum a fhinn ar an fiann,
are put in tpeir turcaipite ar fep
fuapair puah, acur do bi ac finn no
go fuair bá. Book of Lismore, fol.
205 a.b.]*

⁽³⁷³⁾ [original:—H. 3. 18. f. 415.]

was on a visit to the king of Ulster, a young man came to the court dressed as a minstrel, and carrying his *Timpan* at his back. This young stranger turned out to be *Cas Corach*, son of *Bodhbh Derg*, the great *Tuatha Dé Danann* chief of *Magh Femen* in Tipperary, who had come to make acquaintance with *Cailte*, and add to his stock of story and song from the inexhaustible stores of the veteran Fenian warrior. *Cailte* received the young man with kindness and encouragement, and introduced him to St. Patrick, who was highly pleased with his wonderful performance on his *Timpan* or harp. The saint received his confession of faith, for which, and for his delightful performance, he promised him heaven, in the following words:

"Heaven is thine", said St. Patrick, "and may thy art be one of the three last arts by which a person shall realize his benefit in Erin; and though the unwelcome which may be intended for a man of thy art, when he has played his music and [told] his stories, may be great, he shall not be any longer unwelcome; and the professors of thy art shall be at all times the couch fellows of kings, and they shall be prosperous provided they be not lazy". And then he (*Cas Corach*) put up his *Crann Cúil* into its keep-place.⁽³⁷⁴⁾

in another place in the Book of Lismore a *Timpan* is so called.

From these few extracts, quite enough for my purpose, we see clearly that the term *Crann Cúil* was applied indiscriminately to a *Cruit* or harp, a *Cuisle* or tube, and a *Timpan*, which was certainly a stringed instrument of the harp kind.

The next instrument in alphabetical order is the *Cruit*, of which I have already treated in the former lectures.

Next in order is the instrument, the name of which is written *Cuiseach*, a word not obsolete, but which, from the position of gradation that it holds in relation to the other instruments mentioned along with it, I should take to signify a reed, or some such instrument of a very simple order. To this instrument I have never met more than two references, the first of which is in the ancient poem on the fair of *Carman* described in a former lecture,⁽³⁷⁵⁾ and which I have also referred to in this lecture in connection with musical instruments. Among those I mentioned *Cuiseachs*. The word which actually occurs in the poem is *Cusigh*, which I take to be the plural of *Cuiseach* [*? plur. Cuiseacha*], and to signify reeds or small pipes. The

The *Cuiseach* :

mentioned in the poem on the fair of *Carman*,

(374) [original:—nem óuit ar patrúic, acur gurab i an treas ealada ar a faguib nech a leapaíó fua depeao an Eirinn hi; acur gró mor in voichóll bíar ne fear healaíon aét convepna aipríteo, acur con-voipr pceia gan voiceall poime, ar

patrúic; acur fear leaptá níg tre bíú per healaíuim, acur poipbear voib aét naé deapnaít lepece. Ocur no cuiprúim a Crann Cúil ina com-eao. Book of Lismore, f. 223 a.b.]

(375) [See Lecture ii., ante, vol. i. p. 3^e.]

XXXIV.

and in the
Tale of the
Battle of
Almhain.

next, and only other reference that I have met to the *Cuiseach*, is found in the passage from the ancient account of the battle of *Almhain* which I have quoted above, where king *Fergal*, addressing *Donnbo*, says: "Make amusement for us, O *Donnbo*, because thou art the best minstrel in Erin, namely, at *Cuiseachs*⁽³⁷⁶⁾ at pipes (or tubes), and at harps, etc. In this combination of instruments we find the *Cuiseach* placed first, before the *Cuisle* (or tube) and the harp; leaving us room to infer that it was the minor or simplest instrument of the three. However, as I am not able to throw any further light upon the history or identification of this instrument, I shall pass from it for the present, leaving to future investigation the chance of carrying the inquiry farther.

The *Cuisle*
Ciúil
another
name for
Crann Ciúil;

cuisle a
living word
meaning a
vein, or a
kind of
cock;

mentioned
in the latter
sense in the
Book of
Invasions;

Cuisle
explained in
H. 3. 18.
T. C. D. as a
Musical
Tree.

The next instrument in alphabetical order is the *Cuisle Ciúil* (or musical tube). This is, simply, another name for the *Crann Ciúil*, or musical tree; and it is from this form of the name that the designation of the performers is derived, namely, that of *Cuiseleannach*, or tube performer, whilst there is no attempt at deriving a performer's name from the form "*Crann Ciúil*". The word *Cuisle* is a living one at this day, as well as in more ancient times, and is applied both to the veins of the living body through which the blood courses from the heart to the extremities, and also to a piece of reed, or hollowed wood, such as in country public houses is, or was in my youthful days, used with a stopper, in tapping a keg of whiskey or cask of ale, before the convenience of regular cocks for this purpose penetrated to the rural districts. In this sense it was also called *canaile*, or canal. And it is in these latter senses that it is mentioned in the ancient Book of Invasions of Ireland, in the story of the misbehaviour of *Dealgnaid*, Parthalon's wife. This lady is stated, in this very old account, to have given her paramour a drink of ale from a special cask reserved for her husband, of which she was always entrusted with the *Cuisle* of gold through which the liquor was drawn. In the ancient poem which repeats the prose account of *Dealgnaid*'s misbehaviour, the *Cuisle* is glossed as *Corn Cael*, that is, a thin or slender horn or tube; and in an ancient glossary preserved in the vellum M.S. classed H. 3. 18. T.C.D., folio 415, *Cuisle* is explained as *Crann Ciúil*, or a musical tree. This old example of the word sufficiently indicates that a musical instrument of this name must have been of the pipe or tube class, and probably one of slight or thin bore.

⁽³⁷⁶⁾ See *supra*, p. 310.

LECTURE XXXV.

[Delivered 4th July, 1862.]

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). The *Fedán*; mentioned in the Book of Lismore; *Fedán* players mentioned in the Brehon Laws. The *Fidil* or Fiddle; mentioned in the poem on the fair of *Carman*; and in a poem written in 1680. The *Guth-Buinde*; mentioned in an Irish life of Alexander the Great; the *Ceólán* also mentioned in this tract; incorrect meaning given to this word in Macleod's and Dewar's Dictionary; *Ceólán* not a diminutive of *ceol*, but the name of a tinkling bell; the *Ceólán* mentioned in the Irish life of St. *Mac Creiche*. The *Guthbuinde* also mentioned in an Irish tract on the Siege of Troy. The *Oet Tedach*. The *Oircin*; mentioned in the Irish Triads; one of the bards of *Seanchan Torpeist's* "Great Bardic Company" called *Oircne*; no explanation of *Oircne* known, except that it was the name of the first lap-dog. Of the *Pip* or Pipe, and in the plural *Pipai* or Pipes; mentioned in the poem on the fair of *Carman*; the only ancient reference to the *Pipaireadha*, or *Piobaire*, or Piper, known to author is in a fragment of Brehon Law. Of the *Stoc*; mentioned in a paraphrase of the Book of Genesis in the *Leabhar Breac*, and in the version of the "Fall of Jericho" in the same book; and again in describing the coming of Antichrist; and in the plural form *Stuic* in the poem on the fair of *Carman*, and in the *Táin Bo Flidais*. Another instrument, the *Sturgan*, mentioned in this tract; and also in a poem on Randal lord of Arann. The *Sturganuidhe* or *Sturgan* player mentioned in Keating's "Three Shafts of Death". Specimens of the *Corn*, *Stoc*, and *Sturgan* are probably to be found in the museum of the R.I.A. The *Corn* was the Roman Cornua; specimens in the museum of the R.I.A. The *Stoc* represents the Roman Buccina. The *Sturgan* corresponds to the Roman Lituus. Mr. R. Ousley's description of the *Stuic* and the *Sturgana* in the museum of the R.I.A.; the specimens in the Academy's museum are parts of two instruments, and not of one; ancient Irish wind instruments of graduated scale and compass; the trumpets mentioned in Walker's "Irish Bards" first described and figured in Smith's History of Cork; Walker's observations on them; they are figured in *Vetusta Monumenta*; a similar trumpet found in England; the author agrees with Walker that there must have been another joint in the trumpets; discrepancy between the figures of Smith and the *Vetusta Monumenta*; Smith's opinion that they were Danish, erroneous; Smith's error that the Cork trumpets formed but one instrument, reproduced by Mr. R. MacAdam; Sir W. Wilde's novel idea of the use of the straight tubes; his idea that they were part of a "Commander's Staff", borrowed from Wagner; Sir William Wilde's illustration of the use of the straight part of a trumpet as a "Commander's Staff", unsatisfactory; his separation of the straight tube from the curved parts in the Museum of the R.I.A. a mistake which ought to be corrected. *Sturgana*, *Stuic*, and *Corna* in the museum of the Royal Irish Academy, and Trinity College, Dublin.

THE next musical instrument in alphabetical order from the list ^{The *Fedán*;} which I gave in my last lecture is the *Fedán*. The word *Fedán*, in the living language, signifies a thin, slender, musical pipe, or tube, and in the old medical manuscripts the term is applied to

XXXV.

a fistula. It was probably a whistle, since *fed* is the term, both ancient and modern, for a whistling with the mouth, and *Fedán* would therefore simply signify a whistling instrument. I don't remember having met with more than one written reference to this instrument, namely, in the Dialogue of the Ancient Men in the Book of Lismore. It is where *Cailte* is relating to St. Patrick how the palace of Tara was set on fire every November eve by *Ailean*, the son of *Midna*, a famous chief of the *Tuatha Dé Danann* race, who resided in the fairy mansion of *Sliabh Cuilúin* in Ulster. This chief, it appeared, was accustomed to approach Tara, playing one or more musical instruments in such soft and soothing strains, as to throw its guardians into a dead sleep till he had accomplished his purpose, for, as *Cailte* says, "even women in labour and wounded champions would be put to sleep by the plaintive fairy music, and the sweetly-tuned strain of song which the skilful performer raised who burned Tara every year"

This soothing musician, however, was killed at last by *Find Mac Cumhaill*, with a spear given to him by *Fiach Mac Conga*, a friend of his fathers; and, when giving him the spear, we are told that *Fiach* said to him: "When you hear the fairy music and the sweet-stringed *Timpan* and the melodious-sounding *Fedán*, uncover the blade of this spear, and apply its sharp edge to your forehead, or to some other member of your members, and it will keep you from falling asleep until *Ailean* comes within reach of you".⁽³⁷⁷⁾ *Find* took this good advice, and when *Ailean* approached Tara, he found himself detected accordingly, and fled to his residence, followed closely by *Find*, who overtook and slew him as he was entering the door of his own mansion.

In an ancient Brehon Law tract in the Book of Ballymote [f. 186. b. a. top], which gives a list of the rank and pay of the various professions, the *Fedánaigh*, or *Fedán* players, are set down among those who performed at the fairs and public sports.

The next musical instrument in alphabetical order is the *Fidil* or Fiddle, to which, however, I have met but two references in our old MSS., one considerably older than the other; but I cannot say that the old term *Fidil* was applied to the same kind of instrument as our present Fiddle. The first

mentioned
in the Book
of Lismore;

Fedán
players
mentioned
in the
Brehon
Laws.

The *Fidil* or
fiddle;

(377) [original:—*uair do coel-
dair mna conrónaib, ocu laeich
leodairce iurín ceol ríneádaí ríoi,
ocu iurín nḡadán nḡleirce nḡuic-
binn do canad in fír roinemail ríoi
no loirceó temair gaéa bliadán
(.i. aillen mac mrona) . . . ríann
do rairí ríada, mar atclunpe in ceol*

*rioe ocu an timpan teirbinn ocu
an fíodán foguárbinn, ben a cumrúad
do eann na cruirí agur tabuir
iúe teodán, no reball elí oot bal-
laib, agur ní leirce gḡam na ríea-
ḡi neme coḡlad uir. Book of Lis-
more, f. 212. b.b.]*

of these references is found in the version of the poem descriptive of the ancient fair of *Carman*, referred to in the last lecture, which is found in the Book of Leinster (a MS. of about the year 1150). Among the various instruments of music and musicians mentioned in this poem as having been present at this great assembly, are *Fidli*, or Fiddles;⁽³⁷⁸⁾ the old word differing from the modern in having one *d* only, in accordance with the genius of the Gaedhelic language.

The second place in which I have met with the word "Fiddle" is in a poem written about the year 1680 by *Eoghan O'Donnghaile* (or Eugene O'Donnelly), a native of Ulster, for a harper, whose Christian name was *Feidhlimy*, who paid him a visit. The poet's praise is conveyed chiefly in a negative strain, not describing the artistic perfections of his visitor and his harp, but the defects and blemishes which they have not. This very clever poem consists of fifteen quatrains, of which the following, the third quatrain, will give a very good idea of the character of the whole:

"You are not Eugene of the bad tuning,
Who has the blubbering *Fidioll*;
It is not you who have the shifting posture,—
And there are no startings in your nerves".⁽³⁷⁹⁾

Here the fiddle is written *Fidioll*; and it is a curious fact that at the present day, in Munster at least, the instrument is called violin in speaking Irish, and fiddle in English; nor have the people any notion that the latter is the older name in their language. The word Fiddle is, I believe, an old word in the Saxon language too.

The next musical instrument in alphabetical order to which I have met with any historical reference, is the *Guth-buinde*, a word compounded of *guth*, the human voice, and *Buinde* or *Buinne*, a pipe or tube; probably some kind of speaking trumpet. I have never met this instrument named in any purely Gaedhelic composition, nor at all but in two instances, both of which are translations from the Latin. The first reference to the *Guth-buinde* is found in the life of Alexander the Great, translated from *Orus*, an unknown author, and preserved in the great book of *Dun Doighre*, or *Leabhar Breac*, in the library of the Royal Irish Academy,⁽³⁸⁰⁾ into which it was copied from the ancient Book

XXXV.

mentioned
in the poem
on the fair
of *Carn-an*;

and in a
poem writ-
ten in 1680.

The *Guth-
Buinde*;

mentioned
in an Irish
life of Alex-
ander the
Great;

⁽³⁷⁸⁾ [See lecture ii. *ante*, vol. i. p. 46; and see Appendix for the original of the whole poem.]

⁽³⁷⁹⁾ [original:—

ní tu eogán n'olc inmoill,
ag a mbí an fídioll maoréan;

ní hionat bíor an bocrad,—
ní bíonn ríocrad anso rímaoran.
—O'Curry MSS. Cath. Univ. His-
torical poems, vol. iv. p. 405.]

⁽³⁸⁰⁾ [Fol. 105, a. b.]

xxxv.

The *Guth-buinde* mentioned in an Irish life of Alexander the Great;

of Saint *Berchan* of *Cluain Sosta*, now Cloonsost, in the King's county.⁽³⁸¹⁾

The passage in which this reference occurs follows Alexander's epistle to his tutor Aristotle, in which he informs him of his victory over the great king Darius, and his subsequent overthrow of Por (Porus), king of India, whose chief city he captured and pillaged, and whom he then pursued into the country of the Bactrians, that is, as the story says, the country of the *Serrdha*, a people who manufactured for themselves clothes from the moss which grew upon the leaves of trees. The historian then goes on to say, that—

“Great was the army of Alexander at this time. Two hundred and fifty thousand foot soldiers, and thirty thousand horsemen, and one thousand elephants carrying gold and silver for them; and four hundred four-horse chariots; and two thousand [?] (ordinary [sicked, B. of Ballymote]) chariots; and two thousand mules; and fifty *Cassiandras*, that is a certain description of beasts of burden, and five hundred camels; and two score thousand [?] *Sumadas* (or nags) and *Mallas* (or mules) and oxen, and asses, and horses besides for carrying wheat. The herds were countless which were there to supply flesh meat to the army. It was straps of gold they had to whip the elephants and the camels, and the mules and the royal steeds with, when necessary. The arms and the helmets of the army were carved and ornamented by [order of] Alexander, with red gold and precious gems; in the same way were the *Guth-buinde* with their golden *Céblána* adorned by him. Though it had been by night this army had marched they would have light sufficient from their clothes, and from their arms, adorned with gold and silver, and from their gems of precious stones, the same as if each man were a king”.⁽³⁸²⁾ All this

⁽³⁸¹⁾ [The copy of this tract in the *Leabhar Breac* is imperfect, but there is a complete but not so good a one in the Book of Ballymote. At f. 93. a. a. of the *Leabhar Breac* copy it is stated that the account is taken from Orus. Theophilus O'Flanagan has written at the beginning of the tract in the Book of Ballymote, in red ink, that the account is from the Latin of Justinus. The Orus alluded to is Paul Orosius, who drew the materials for his chapters relating to Alexander from Justinus. So that both statements are to a certain extent true. The tract appears to be to a certain extent an original work compiled from various sources, especially the two named. Professor O'Curry made a rough translation of this tract shortly before his death, which it is to be hoped will soon be published, along with several others relating to classical and mediæval history.]

⁽³⁸²⁾ [ba moir tpaérlógao Alaxan-
dair an mbuio rin .l. por. cc. m. so
tpaigtesá, ocur .xxx. míle map-
cach, ocur .x. c. elefinnte oc im-
meóam óir ocur argait doib; ocur
.cccc. cetharruas; ocur .cc. x. cairp-
tech; ocur .xx. c. so mularb; ocur

.l. so cairruasab, .i. apáile an-
mannab beptair aipe, ocur .u. c.
camall; ocur .xx. [m.] so rimeasab,
ocur malla, ocur váma, ocur apa-
na, ocur echab ar éna ríua hóm-
charr cuiteáda. ba óirime na hal-
ma batarr ann ríuiméneéa feola

gold and silver, and these gems with which Alexander enriched his army, were taken from the treasury of *Por*, king of India, whose chief city he had taken and pillaged. Among the articles beautified and adorned from the precious stores of *Por*'s unfortunate city, were the *Guth-buinde*, with their golden *Ceólána*. From the component parts of this word, namely, *Guth*, the voice, and *Buinde*, a tube, one would be inclined to infer that the instrument was a speaking trumpet; but it is rather a puzzle to understand how, if it were a speaking trumpet, it should have such appendages as *Ceólána*, that is, musical bells, attached to it!

XXXV.

the *Ceólán* also mentioned in this tract;

Of the name *Ceólán* itself, no authoritative signification has been hitherto published by any of our Irish lexicographers or historians. In Shaw's "Gaelic Dictionary", published in London in the year 1780, he gives *Ceólán*, as a little bell; and Edward O'Reilly, in his "Irish-English Dictionary", printed in Dublin in 1817, follows Shaw exactly. Not so, however, the Rev. Dr. Norman Macleod and the Rev. Dr. Daniel Dewar, in their Dictionary of the "Gaelic Language", printed in Glasgow in 1839, scorning to follow their own countryman Shaw, or the Irishman O'Reilly, they strike out a new path for themselves, and very learnedly tell us that *Ceólán* is a "diminutive of *Ceol*, faint music; a tender soft air". It is surprising to see two educated gentlemen, well versed, too, in the spoken dialect of the Gaedhelic of Scotland, fall into such a grammatical error as this. *Ceol*, in Irish, has no diminutive, any more than "music" in English; and if it had, it should be *Ceólin*. *Ceólán*, then, is not a diminutive of *Ceol*, music; but it is a descriptive name for a sweet tingling, or chiming bell; and it cannot, as far as I am aware, be applied properly to any thing else. That it was a bell of some musical power, will be clearly enough understood from the passage in the Irish life of St. *Mac Creiche*, which I shall now quote.

incorrect meaning given to this word in Macleod and Dewar's Dictionary.

Ceólán not a diminutive of *ceol*, but the name of a tinkling bell;

St. *Mac Creiche* was the contemporary and bosom friend of St. *Ailbhe* of *Imliuch Ibhair* (now Emly in the county of Tipperary), and must have been born before the death of St. Patrick. He was the founder of several churches in the present county of Clare, only one of which is named from him, namely,

the *Ceólán* mentioned in the Irish life of St. *Mac Creiche*.

uona flogaib. ialla óroa tra nobíur fua gnoisib na nélepnit ocu na camall, ocu na mul, ocu na nech nua in tan ba himarcaroe. Ropinto ocu no ecpait aipm ocu caébaip na flog la halaxanar, oo uergór ocu oo gemmaib logmarais; nocumtoigeo laip tra

pon inuip rin na guchbuine cona ceolanaib opoais. Ciamao auaio no iméigicir in flogrin ba polar uois oia neireuais, ocu oia narimcumtoaisib uioip, ocu oia napaat, uina gemmaib leas lógmar amail bro nís ceé fer. *Leabhar Breac*, fol 95, a.b]

XXXV.

the *Ceólán*
mentioned
in the Irish
life of St.
Mac Creiche.

Cill Mic Creiche, near Innistimon in that county. In the early part of the sixth century, we are told, among other pestilential visitations which afflicted that country, was a dreadful amphibious monster called *Broic-Seach* (or the badger-monster), which suddenly appeared in *Loch Broicisighe*, or *Broicseach's* lake, a lake not now known by this name,⁽³⁸³⁾ but situated in the ancient territory of *Cineal Fermaic*, a district comprised in the present barony of Inchiquin, in the county of Clare, and some ten miles east by north of *Cill Mic Creiche*. The havoc which this monster caused among the people of the district and their cattle, induced them to call upon their clergy to exercise their sacred powers for its abatement. This call was readily responded to by the clergy, who, headed by saints *Maeldalna*, *Mac Aiblen*, and *Blathmac*, attended a great meeting of the people on a certain day. It happened at this time that the monster was chasing the cattle of the district up to the very precincts of the assembly. The ecclesiastics felt much alarmed, and what they did, says the legend, was to ring their bells (*Cluicc*) and their *Ceólána*, and make a great noise with their reliquaries and their croziers; and the [people of the] country shouted with them, both men, women, and children".⁽³⁸⁴⁾ These proceedings, however, only gave additional vehemence and ferocity to the monster, so that the people were forced to disperse in all directions; and it was reserved for St. *Mac Creiche* to relieve them afterwards by chaining their enemy for ever at the bottom of its own lake. I have recounted this curious legend in detail, because this is the only precise and unmistakable reference I can recollect to have ever met to the name and use of the *Ceólán*.

The second reference to the *Guthbuinde* that I have met is found in an ancient Irish translation of the Argonautic Expedition, and the Destruction of Troy, preserved in the Book of Ballymote, in the library of the Royal Irish Academy (a MS. book compiled in the year 1391), and of the same piece there is also a large fragment preserved in the Book of Leinster. The

⁽³⁸³⁾ [The lake anciently called *Loch Broigseach*, that is, the "Badger's Lake", and now called *Loch-na-Ratha*, the "Lake of the Rath", is situated at the foot of the hill on which the old church of *Rath Blathmach* stands, in the parish of Rath, and barony of Inchiquin, and about two miles W. by S. from the town of Corofin. High up on the precipitous side of a hill, close to the lake, there is a hole or cavern, still called *Poll na Brocuidhe*, or the "Badger's Hole". The *Ceólána* alluded to in the legend are traditionally

well remembered in the parish just named, and have, with other objects supposed to have belonged to Saint *Blathmac*, passed into the possession of the Royal Irish Academy.]

⁽³⁸⁴⁾ [original:—*ḡabair eccla, acur uatbar mor na cleirig, acur areb do ponrac a ccluicc acur a cceolana do buain acur tuaragnad mor da minnaib acur da mbaclarb; acur do ḡairriot an tair leo fearnaib, macaib mnaib. Life of Saint Mac Creha, O'Curry's MSS., Cath. Univ. Lives of Saints, vol. I., p. 345, bot.]*

The *Guthbuinde* also mentioned in an Irish tract on the Siege of Troy.

passage in question occurs at folio 239, b. of the Book of Ballymote, where the second attack upon the city of Troy is described, beginning as follows:

"These were the kings and the chiefs who came to the battle from the Greeks: Agamemnon, the son of Ater, son of Pilop, son of Tantal, son of Mercury, son of Jove, son of Saturn; and Menelaus his brother; and Achilles, and Patroclus, and the two Ajaxes, namely, Ajax the son of Oileus, and Ajax the son of Telamon; and Ulysses, and Diomed, Nestor, and Polimnestor, and Palamides, and Mnestius, and many other leaders. All these high kings and chiefs of the Greeks came to the battle this day. It was a beautiful sight to look at them when they had arranged the battle. The sky blazed with the lustre and splendour of the various many coloured vestures, and the carbuncle gems of all colours, and the gold and silver *Guth-Buinde*, and the emblazoned battle shields, and the splendid various weapons which were over them".⁽³⁸⁵⁾

I have not been able to find any passages to agree, exactly, in phraseology with these in any version of the Life of Alexander, or of the Siege of Troy; and, consequently, no equivalent of the name *Guth-buinde*, in any other language, has as yet been found; so that I am unable, with any precision, to ascertain the nature of the instrument.

The next musical instrument in alphabetical order on my list is the *Ocht-tedach*, literally the eight-stringed, which must from its very name, have been an instrument of the harp kind with eight strings. To this instrument I have met with but one reference. That reference, however, with its associations, is as good as many, and evidently typifies a class of instruments which must have been in extensive use, and probably with a particular profession, namely, the ecclesiastical. As, however, the legend of this instrument, and the curious metrical address of the abbot of *Ui Cormaic* to *Feidhlemidh Mac Crimhthainn*, king of Munster, have been amply dealt with in a previous lecture, it is not necessary to repeat the account I have already given of it.⁽³⁸⁶⁾

⁽³⁸⁵⁾ [original:—*Itereo nís ocuṛ tairis tangadairín cáe o tpecaib. Agamemnon mac Ateri, mac Píloip, mac Tántail, mac Mepcuin, mac Ióib, mac Satuirín, agur Menelaúr abhatair, ocuṛ Aicib, ocuṛ Patrocoil, ocuṛ na da diax; .i. diax mac Oilei, ocuṛ diax mac Talamoin, ocuṛ tiliuxer, ocuṛ Diomíto, nestor ocuṛ Polimnestor ocuṛ Palamítoer, ocuṛ Mnestiur, ocuṛ tairis imda ele. Tancadair tpa na huile airis ocuṛ coirig tpecairín cáe in lairín. Da*

caem tpa aṛáirín i cafeṛao iap co-pugao doib in cáta. Rolaratár in tairí do tellṛao ocuṛ do tairneam na tlaét necramail mloatach, na ngem carpmocal cáe daṛa, ocuṛ na ngutbuinde opdae, ocuṛ airisíto, ocuṛ na caṛciaṛ comoṛtaí, ocuṛ na nairm nalamail mlaṛoa baṛoar uairraib. Book of Ballymote, f. 239, b.a.]

⁽³⁸⁶⁾ [See Lecture xxxii, ante, vol. ii. p. 261 et seq.]

The Ocht
Tedach.

xxxv.

The *Oircin*;mentioned
in the Irish
Triads;

The next musical instrument, if indeed instrument it can be called, to which I have met reference, is the *Oircin*. To this *Oircin* I have met but one reference, and that not in connection with any other musical instrument, or with musical performance, but in comparison with other instruments. The name *Oircin* occurs in the ancient tract of which the ancient Irish triads form part. These tracts form a collection of short, pointed, wise sayings,—affirmative, negative, and comparative; and they are generally known as king *Cormac Mac Airt's* instructions to his son *Cairbre*. The section of these instructions in which the name *Oircin* occurs, is the comparative, and consists of twenty-four comparative affirmatives, beginning thus: "Every man is wise till he sells his inheritance". That is, any other act of folly is wisdom compared to the folly of selling one's inheritance. The next is: "Every one is a fool till he purchases land". That is to say, that all other exercises of prudence or acquisition of wealth was simple folly, compared to the purchase of land in perpetuity. These ancient sayings are curious evidences of the importance which at all times attached to the possession in fee of land in Ireland.

The nineteenth of these wise sayings runs thus: "All music is the music of cats, compared to the music of the *Cruit*". That is to say, all other music is but caterwauling, compared to the harp. And, in the twenty-third, we are told that "the sweetest of all music is the music of the *Oircin*".⁽³⁸⁷⁾

I have failed to find any further reference to this instrument, if instrument it was at all; and I have mentioned it merely for the purpose of pointing the attention of future archaeological readers to the fact of such a reference being extant. I should, however, note here, that among the great company of bards who attended *Seanchan Torpeist*, the chief poet of Erin, in his visit to the court of *Guaire*, king of Connacht, as described in a former lecture,⁽³⁸⁸⁾ there was one who was named *Oircne*, that is *Oircne*, the repeater, chief *Ollamh*, or professor of north Munster; but, unfortunately, the nature of his profession is not explained, any further than what his name implies. The name *Oircne*, however, must have been derived from *Oircin*, in the same way that *Cruitire*, a harper, is derived from *Cruit*, a harp. For the word *Oircne*, I have not found any explanation, but that it was the name of a specially gifted lap-dog or small

one of the
bards of
*Seanchan
Torpeist's*
"Great
Bardic
Company"
called
Oircne;

no explanation
of *Oircne* known,
except that
it was the
name of the
first lap-
dog.

(387) [original:—

1. ʒaet cáe coranav peic a forb-
baí.

2. baet cáe colluagyr tpe.

19. caio cáe ceol co epuit.

23. mīrem cáe ceol, ceol in-
porcm.—H. 2. 18. f. 235. a. col. 4.
mid.; H. 2. 17. f. 179, *et seq.*]

(388) [See Lecture xxxi., *ante*, vol.
ii. p. 235.]

hound; but I do not know what relation existed between the dog and the musical performer, or professional *Oirene*. I may, however, remark that, according to the Brehon Laws, no one was allowed to have a lap-dog called *Oirene* but a *brugaidh*, or farmer, a queen, a doctor, and a harper.

The next musical instrument in alphabetical order to which I have met any reference are the *Pipai* or pipes. To this instrument itself, under this, its proper name, I have met with but one ancient reference, and that in the poem in the Book of Leinster, already so often quoted in the course of these lectures: I allude to the poem describing the games and sports of the ancient fair of *Carman*, now the town of Wexford. In the list of musical instruments preserved in that poem, as having been in use at this great provincial fair, we find the *Pipai*, or pipes; and there is no reason to think these *Pipai* were not the bag-pipes of the times, whatever their simple or complex character may have been. *Pip*, or in the plural *Pipai*, that is pipe or pipes, continues to be the name of the bag-pipes to this day in Ireland. The following fugitive stanza, more than a century old, and taken down by me in 1855 from the lips of Mr. P. Mac Donogh, a native of Castlebar, in the county of Mayo, but now of the British Museum, preserves the Connacht popular name of the pipes. The first two lines of the stanza appear to have been addressed to an itinerant piper on his return from his wanderings to the residence of some hospitable patron; and the second two lines are significantly characteristic of the long established habits ascribed to this particular class of performers.

“Play up the pipes, and thou shalt have payment,

Give us that melody which we have not for some time heard”.

“The key is in the door, and draw us a horn of drink,

The pipes are thirsty; but they shall be so no more”.⁽³⁸⁹⁾

Mr. Mac Donogh sings this stanza to a delicious simple air, of which he gave me an accurate score, to add to the ample and select collection of our great collector, Dr. Petrie.

Like the pipes themselves, I have not met in any ancient composition more than one reference to the *Pipaireadha*, or pipers. This reference is preserved in a fragment of our ancient laws consisting of but one single sheet of four pages, now bound up at the end of the ancient volume of laws so often referred to in the course of these lectures, and classed H. 3. 18. in the lib-

xxxv.

Of the
Pipai or
Pipes;

mentioned
in the poem
on *Carman*;

the only
ancient
reference to
the *Pipai-
readha* or
Pipers
known to the
author is a
fragment of
Brehon Law.

(389) original:—

Seinn fuar na pipai, is geaba tura
siolaisgeact,
ta bair duin an binn uo, na cual-
amar go fóil.

atá an eodair annra doipur, asur
tappraing coir uige duinn,
'ta tarat ar na pipai, aet ni bairó
nir mó.

xxxv.

rary of Trinity College, Dublin. The article contains a list of the fines or recompense paid to professors of the mechanical arts for insults or bodily injury, and concludes in these words:

"These are base, that is, inferior professions, and are entitled to the same amount of fines as the *Pipaireadha*, or pipers; and the *Clesamhnaigh*, or jugglers; and the *Cornaireadha*, or trumpeters; and the *Cuislennaigh*, or pipe blowers".⁽³⁹⁰⁾ This paragraph is valuable so far as to show that the *Cuislennach* or pipe-blower was a different person from the *Pipaire*, or piper.

Of the *Stoc*;

mentioned
in a para-
phrase of
the Book of
Genesis in
the *Leabhar
Breac*.

The next of the musical instruments in alphabetical order to which I have reference is the *Stoc*. The only instance of the occurrence of this instrument, in its singular form, that I have met, is found in the passage from the paraphrase of the Book of *Genesis*, preserved in the Book of *Dun Dóighre*, or *Leabhar Breac*, which I quoted in a previous lecture.⁽³⁹¹⁾

In the passage referred to it will be seen that the *Corn*, that is a horn or trumpet, and the *Stoc Focra*, or alarm *Stoc*, are commanded to be sounded at the same time, and in such a way as to lead us to think that two distinct instruments are spoken of, namely, the *Corn* or horn, for congregating or calling attention, and the *Stoc Focra*, or alarm trumpet, to sound the marching blast. Could the ancient Irish writers have had any old romantic commentary on the following verses from the Old Testament (*Numbers*, chapter x.), which authorized them to make a distinction between the two silver trumpets which the Lord ordered Moses to make, one for mustering the tribes, and one to sound the march?

"1. And the Lord spoke to Moses, saying:

"2. Make thee two trumpets of beaten silver wherewith thou mayst call together the multitude when the camp is to be removed.

"3. And when thou shalt sound the trumpets, all the multitude shall gather unto thee to the door of the tabernacle of the covenant.

"4. If thou sound but once, the princes and the heads of the multitude of Israel shall come to thee.

"5. But if the sound of the trumpets be longer, and with interruptions, they that are on the east side shall first go forward.

"6. And at the second sounding and like noise of the trumpet, they who lie on the south side, shall take up their tents. And

(390) [original:—*Ἄσπερ νεμίστο τριά, ἰ. naipreōa, ocuṛ na cuislennaiḡ.—II. poḡána na ḡpatoti tuar, ocuṛ coih 3. 18. loose sheet at the end of book.]
eneclann iad ocuṛ na pipaireōa, (391) [See Lecture xxxiv., ante, vol.
ocuṛ na clesamnaḡ, ocuṛ na cor- ii. p. 308.]*

after this manner shall the rest do, when the trumpets shall sound for a march.

“7. But when the people is to be gathered together, the sound of the trumpets shall be plain, and they shall not make a broken sound”.

xxxv.

mentioned
in a para-
phrase of
the Book of
Genesis in
the *Leabhar
Breac*,

Here it does not appear very clear whether the assembling trumpets, and the alarm or marching trumpet, were one and the same instrument, or whether the two were sounded at the same time and for the same purpose or not; but I believe they were not.

We have in the same great authority another curious instance of the actual natural horn and the trumpet, from *Joshue*, chapter vi.

“1. Now Jericho was close shut up and fenced, for fear of the children of Israel, and no man durst go out or come in.

“2. And the Lord said to Joshue: Behold I have given into thy hands Jericho, and the king thereof and all the valiant men.

“3. Go round about the city, all ye fighting men, once a day. So shall ye do for six days.

“4. And on the seventh day the priests shall take the seven trumpets which are used in the jubilee, and shall go before the ark of the covenant: and you shall go about the city seven times, and the priests shall sound the seven trumpets.

“5. And when the voice of the trumpet shall give a longer and broken time, and shall sound in your ears, all the people shall shout together with a very great shout, and the walls of the city shall fall to the ground, and they shall enter in, every one at the place against which they shall stand”.

These five verses of the sixth chapter of *Joshue* are taken from the Douay Bible, but other translations and commentators call these trumpets which were sounded against the walls of Jericho, trumpets of rams' horns. I need not follow these quotations further; it is sufficient to say, that these trumpets continue to be spoken of down to the fall of the city of Jericho at the seventeenth verse of the chapter. The following passage from the historical version of the fall of Jericho, from the Book of *Dun Doighre*, will show what the ancient Irish translator calls the trumpets of rams' horns.

and in the
version of
the “Fall of
Jericho” in
the same
book;

“They [the Israelites] spread their flocks and their hosts over the beautiful, wonderful plains of Jericho, that is, the chief city of Canaan. They collected their hosts and their scourers, and their battalions around about the city. There were seven strong impregnable walls around that city. There were sounded by the sons of Israel seven powerful choice *Stuic* around the seven

xxxv.

walls of the city for a week, and a wall each day was what they knocked down".⁽³⁹²⁾

and again in describing the coming of Antichrist;

Again, in the same old book, where the coming of Antichrist, and his combat with, and overthrow of, Enoch and Elias are related, we find the passage of which the following is the translation:

"The day of judgment then will approach. Tuba canet Michael, et omnes resurgunt. Michael the archangel will sound his *Stoc*, and all [the dead] shall arise from their graves".⁽³⁹³⁾

And in the plural form *Stuic* in the poem on the fair of *Carman* and in the *Táin Bo Flidais*.

The *Stoc*, in its plural form of *Stuic*, is found in the enumeration of the musical instruments in the ancient poem on the fair of *Carman*, already referred to; and it occurs again in a more military sense in an ancient tale called *Táin Bo Flidais*, or the Cow Spoil of *Flidas*. This *Flidas* was a lady of great beauty and accomplishment, the wife of *Ailill Finn*, or *Ailell* the fair-haired, a valiant and powerful chief of *Irris* in Connacht, in the century preceding the Incarnation. This was the time at which *Ailill* and *Medb*, the celebrated king and queen of Connacht, were preparing to set out on that famous expedition into Ulster, so well known as the *Táin Bo Chuailgne*, to which frequent reference has been made in the course of these lectures. Preparatory to setting out on this expedition, these royal personages collected voluntary contributions from their provincial subjects, in the way of supplies for their army. One of the Connacht chiefs most celebrated for his flocks and herds was this *Ailill Finn*, or the fair-haired; and to him the king and queen sent a friendly request for a contribution to their commissariat. *Fergus*, the prince of Ulster, who was at this time in exile at the Connacht court, asked and obtained permission to go with this request to the court of *Ailill* the Fair-haired. But *Fergus* had motives of his own for preferring this request: he had seen and loved *Ailill*'s wife, the beautiful *Flidas*, and he sought to make this an opportunity to see and converse with her in her own court. *Ailill* the Fair-haired, however, was not without his suspicions of the true motives of this visit, and when, therefore, *Fergus* arrived at his court, he received him coldly, refused him the supply, but offered him the hospitality

⁽³⁹²⁾ [original:—Ro pīpīet a cneāta ocuī a fīoīs fōp mūīgīb aīlle ex-amlā hēpīco .i. pīīmīcathāīr nā cānnānta, tīmīfāīgīc a fīoīs ocuī a fīpīte ocuī a cāta īmon cāthpāīg īmacuāīr. Seēt mūīr dāīgīe oī-thōglāīde īmon cāthpāīg fīn. Rō-pēnnīc oc maccu īppāel .i.ī. fīuīc tēpēnā tōghāīde īm .i.ī. mūpā nā

cāthpāc co cenō pēctmāīne .i. mūīp cēt loel īpēo nō lēgōīr nēm-pu.—*Leabhar Breac*, fol. 52. b. a.]

⁽³⁹³⁾ [original:—Compocīīgīo lā-thī bīpāta īāppīn. Tūbā cānēt mīchāel et omīnēp pēpūīgūnt. Sēpīo mīchāel et fīooc cōnōpēēt īn ulī āpānāonāctīb.—*Leabhar Breac*, fol. 52. b. a.]

of his house. *Fergus* refused this offer, whereupon a quarrel ensued, in which he was himself captured with two of his party, and twenty more of them killed, whilst the other eight fled to the royal palace of *Cruachan*, and apprised the king and queen of the dangerous state in which they left their chief. This news was not tamely received by king *Ailill* and queen *Medb*. They immediately set out with a large force, and having arrived at the fort of *Ailill* the Fair-haired, they laid siege to it, and after a long struggle, took and plundered it, killing himself and all its other brave defenders. It is in describing the attack on the fort of *Ailill* the Fair-haired the *Stoc* is mentioned. The passage is as follows:

“And then arose the men of the four great provinces of Erin, and the dark exiles [of Ulster] along with them; and they were excited greatly by *Ailill* and *Fergus* and *Medb*; and they altogether faced the fortress; and they sounded their *Stuic*, and their *Sturgana* in proclamation of battle, and they raised tremendous terrific shouts”.⁽³⁹⁴⁾

Another instrument the *Sturgan* mentioned in this tract;

This passage leaves no doubt of the ordinary use of the *Stoc*, whatever might have been its precise form. But we have here, along with the *Stoc*, another instrument, evidently of the trumpet kind, namely, the *Sturgán*. Of the *Sturgán* I have never met with any mention but the present, and two more, which, though coming down to comparatively recent times, do not throw any additional light on the kind or quality of the instrument.

There is a poem in my possession, written for Randall, Lord of the island of Arann, in the Frith of Clyde in Scotland. This Randall was of Danish extraction, and the grandson of Godfrey Meranach, lord of the Danes of Dublin, who died in the year 1095. Randall, the subject of this poem, and who flourished about the year 1180, was of the Irish race by his mother's side; and in right of this descent, the poet exhorts him to come over to Ireland and establish his right to the throne of Tara. The poem consists of fifty stanzas. The stanza which contains the reference to the *Sturgán* is the last, and is as follows:

And also a poem on Randall lord of Arran.

“O Randall, thou best of the world's kings,
Thou king to whom my warm affection clings;
After thee around O'Colman's Hill,
There will be a concert of *Stuic* and *Sturgána*”.⁽³⁹⁵⁾

⁽³⁹⁴⁾ [original:—*Acup no egeoban ceirpe holl-cuigro epeno anó rin, ocup in dublongear map den riu, ocup no sneir oilill go mon, ocup fersur, ocup meob iat, ocup tucrat anaigti a nsenfeet ap in tonaó, ocup no fenot a stuic ocup a sturgana leo i compusgra cata,*

ocup no eogbasan gairu aibbli uat-mapa.—H. 2. 16. col. 354.]

⁽³⁹⁵⁾ [original:—

*a Ragnaill a rís in domnan
a ru da tabraim talgao
do diaig um Cnoc ó Colmain
biaio organ, rroc, ir rcurgan.]*

present state of two curved pieces, which were joined together for use by means of the boss which may be perceived on the small end of one of them, into which boss the end of each piece was received and made air-tight. It is evident that each instrument has lost one or more curved pieces, which had been attached in the same way, and continued until they formed the required circle of the instrument. They must have also had an ornamented mouthpiece, to correspond with the beautifully decorated disk which adorns the orifice of the one which has the boss just referred to. That these instruments consisted originally of three pieces at least, we have, I think, ample evidence in the fact of the middle piece of a third *Corn*, still retaining upon its ends the original bosses into which the ends of the other two pieces were received and attached. These unique *Corns* are composed of ancient bronze, not cast or welded, but joined by a riveted band of the same metal, which runs within the cylinder along the concave side, and upon which the edges of the moulded horn, which was originally a flat plate, are beautifully and, to modern artizans incomprehensibly, riveted down, the flat heads of the rivets being on the inside.

The second of these instruments, the *Stoc*, represents, I am satisfied, the Buccina of the ancient Romans. The Buccina is described in Rees' Encyclopaedia as "an ancient military metallic instrument crooked like a horn used in war. The word", he continues, "comes from *bucca*, mouth, and *cano*, I sing". In no description, however, of the Roman Buccina that I am aware of, is there any definite reference to the way in which the instrument was blown; whether from the smaller end, in the ordinary way, or from an orifice in the side or in the concave surface. Indeed from the fact that the name Buccina is derived from *bucca*, the mouth, and *cano*, I sing, there appears good reason to think that the instrument was a speaking trumpet of a deep, loud, but not shrill compass.

The *Stoc*
represents
the Roman
Buccina.

It is remarkable that no specimen of a straight trumpet, pipe, or tube of any kind, of a musical character, has yet been discovered any where that I know of.

The third of these instruments is that which I have ventured to identify as the *Sturgán*; and when we compare the following short description of the Roman Lituus from Rees' Encyclopaedia, and the figure of that instrument given in that work, with specimens in the Academy's museum, it requires no argument to prove that, however they may differ a little in the exact shape of the curve, they are identically the same in original conception and use.

The *Sturgán*
corresponds
to the
Roman
Lituus.

"The Lituus", says the writer in Rees' Encyclopaedia, "which

xxxv.

was almost straight, but crooked at the extremity, in the form of the augur's staff, whence its name, was a species of clarion or octave trumpet, made of metal, and extremely loud and shrill, used for horse, as the straight trumpet was for foot. The *Lituus*, among medallists, was the wand or staff, twisted at the top, used by the augurs, made in the form of a crozier, and the badge of the augurship. Aulus Gellius says it was bigger in the place where it was crooked than elsewhere".

The *Sturgán*, it will be seen, like the *Corn*, was composed of at least two parts, and perhaps of a third, with a bowl or mouth-piece; still, as far as we know of, no specimen of the instrument has yet been discovered consisting of more than two joints.

Mr. R.
Ousley's
description
of the
Stuic or
Sturgana in
the museum
of the R.I.A.;

Of the *Stuic* and *Sturgana* in the museum of the Royal Irish Academy, the following brief account by Mr. Ralph Ousley, is preserved in the second volume of the Transactions of that learned body, for the year 1788, as follows:—

"An Account of three Metal Trumpets found in the county of Limerick, in the year 1787, by Ralph Ousley, Esq., M.R.I.A., communicated by Joseph Cooper Walker, Esq., Secretary to the Committee of Antiquities. [Read March 29, 1788.]

"As every attempt", says Mr. Ousley, "to elucidate the antiquities of this country has of late been favourably received, the following short description of three uncommon musical instruments is with great deference offered to the Royal Irish Academy.

"These trumpets were found by a peasant cutting turf in the bog of *Carrick O'Gunnell*, county of Limerick, in the month of May, 1787, and by him sold to a brazier in the city of Limerick, who reserved them for the present possessor. They are of a rich mixed metal, neither copper nor brass, but inclining rather to a copper colour. They resemble strongly those described in Walker's Historical Memoirs of the Irish Bards (page 109, Appendix), except in the middle, which differs from any I ever heard of, and is, I believe, an unique. This tube is $23\frac{6}{10}$ inches long, of one entire piece, and has a loop in the centre to run a cord through. At each end it has four holes, corresponding to four in each trumpet, through which two pins or pegs fastened the instrument. Both trumpets were fixed on the middle piece, like the points of a German flute, when first found, and very firm with rust and dirt, but the pins were lost. I should imagine this tube was only to hang them up by: Doctor Fisher (a celebrated performer on the violin, and doctor of music in the University of Oxford), who saw them with me in Limerick, conjectures fig. I. and II. are first and second. The mouth or large end of fig II. is four and a-half inches diameter,

being one inch wider than the other. Fig. III. is the *Stoc* or *Stuic*, a sort of speaking trumpet described by Colonel Vallancey in the *Collectanea*, No. XIII., page 46, and *Historical Memoirs of Irish Bards*, page 83. The mouth-hole is oval, $1\frac{3}{4}$ inches long, by $1\frac{1}{4}$ wide, and was cut across by the turf spade; but the other two and middle piece are in fine preservation. They are all ornamented with little conical teats or projections at each end, as in the drawing, viz., four at the small end, and four near each extremity of the middle piece. Fig I. and fig III. have four holes at the wide ends, which seems as if some other tube was to be fastened occasionally within them, perhaps in the manner of Lord Drogheda's, described by Colonel Vallancey. It is natural to think there must have been mouth-pieces for fig. I. and II., but none were found with them, nor with any others, I believe, in the kingdom, being made, probably, of perishable materials. The three trumpets and middle piece weigh 9 lbs. $11\frac{1}{2}$ oz., viz.: middle piece, 1 lb. 11 oz.; fig. I., 2 lbs.; fig. II., 2 lbs. $9\frac{1}{2}$ oz.; fig. III., 3 lbs. 7 oz. A very curious brass spur-rowel of $2\frac{1}{10}$ inches diameter, and eight prongs or rays, was dug up with the trumpets, and is now in my possession.

“RALPH OUSLEY.

“Millsborough, near Castlereagh, August 15, 1787”.

The trumpets so accurately described in Mr. Ousley's communication are now in the museum of the Royal Irish Academy, and the drawings which accompany Mr. Ousley's paper are correct representations of them. It will, however, be apparent to any man of common sense that the three instruments could never have been the parts of only one instrument, as they might be supposed to have been, from the state in which they were found. To make sure that such was not the case, I have examined the originals, and the result of that examination enables me to assert positively, that they are parts of two, not of one instrument. For upon applying the straight tube to the smaller end of the larger trumpet, I found the opening of the latter much too wide for either of its ends, and that the rivet holes of neither end would match the holes of the opening. Again, upon applying the straight piece to the opening of the smaller trumpet, I found that one end fitted exactly, holes and all, showing by this simple method how easy it would have been for Mr. Ousley to satisfy himself that the two curved pieces were never intended to form with the one straight piece but one instrument. We may very well suppose, indeed, that the rivets which the finder of the trumpets said were lost by him, had not been present at all, and therefore that the two curved

the specimens in the Academy's museum are parts of two instruments, and not of one;

xxxv.

pieces, if at all found as represented, were stuck only temporarily in some moment of hurry upon the one straight piece. The four holes at the wide ends of each of the curved pieces were for fastening a disk, such as may seem upon one of the *Corns* in the Academy's museum, and not, as Vallancey surmised, to fasten another tube to them.

Although this, or some such argument, would be sufficient of itself to prove that these were parts of two, not of one instrument, still we are not trusting to mere argument alone to put the assertion beyond dispute. It will be remembered that in Mr. Ousley's communication he says that these trumpets, then in his possession, resembled strongly those described in Walker's Historical Memoir of the Irish Bards, page 109 of the Appendix, excepting in the middle piece. It is singular that the instruments thus referred to should consist of three distinct specimens; and so like those of Mr. Ousley's are they, that, at first view, they could scarcely be distinguished from one another. And this fact suggests good reason to think, that in ancient times in Ireland these wind instruments were grouped in instruments of graduated scale and compass; the great *Corn* forming the deep loud bass, and those others diminishing in compass and increasing in shrillness down to the smallest sizes of *Sturgan* which are in the museum of the Royal Irish Academy. There may have been still smaller, but as yet none such have been met with.

ancient
Irish wind
instruments
of graduated
scale and
compass;

the trumpets
mentioned
in Walker's
"Irish
Bards" first
described
and figured
in Smith's
History of
Cork;

The trumpets to which Mr. Ousley refers us in Walker's Memoir of the Irish Bards, published in 1786, were originally described and figured in Smith's History of Cork, vol. ii. p. 404, published in 1750.

"In a bog between *Cork* and *Mallow*", writes Charles Smith, "a few years ago, were discovered several brass trumpets, some of which are now in the possession of the Rev. Mr. Somerville of Castlehaven. One of them resembles that given us by Sir Thomas Molyneux in the Appendix to Boate's Natural History of Ireland. These of ours are drawn from the originals by a scale which shows their dimensions; the smaller end was entirely closed, the hole they sounded them by was at the side D, fig. 1, and not at the end as in our modern trumpets. It is not well known what kind of noise those who had skill in sounding this instrument could make before it had been injured by time; at present it gives but a very dull, heavy, uncouth noise, that cannot be heard at any great distance.⁽³⁹⁷⁾ If the method of filling the German flute was lost, and a person was to find one, it

⁽³⁹⁷⁾ Smith has a note here from Diodorus Siculus.

would be very difficult to guess what kind of sound it might afford; and the same may be said of our trumpets.

xxxv.

"Fig. 2. is a kind of double trumpet, open at both ends, with no hole in the side as the former.

"From A to A are two brass pipes better than half an inch diameter; these pipes had been soldered at B, but at A A they exactly enter the small ends of the curved part of the instrument. The curved parts are both of a size; if joined when the pipe B was whole, it was impossible by blowing in the wider end to make any musical sound; but by blowing into either small end with one or both pipes fixed, it might have afforded no inharmonious noise. The wider, as well as the smaller ends of these instruments, are ornamented with a row of small pyramids, as in the figure. They are of cast brass, very smooth on the outside, but not quite so thin as a common brass trumpet. They undoubtedly belonged to the Danes, from their being found in one of their intrenchments, and there were thirteen or fourteen more discovered at the same time; but these were the most perfect and uncommon, particularly fig. 2".

That Smith, any more than Ousley, bestowed but little of close examination upon these trumpets which he figures, will be sufficiently evident from the following reference to them taken from the Appendix to Walker's Memoir of the Irish Bards, page 109:

"About thirty years since, the trumpets delivered above were found in a bog between Cork and Mallow. They were bought by a brazier in Cork, who was just going to melt them down, when they were rescued from his hands by the Rev Mr. Somerville of Castlehaven. Being afterwards exposed to sale, they were purchased by the Rev. Mr. Archdall for Dr. Pococke, bishop of Meath, to whom he was then chaplain. On the bishop's decease his valuable collection of curiosities was sold by auction in London. The trumpets fortunately getting into the possession of the Antiquarian Society of London, engravings of them appeared in the *Vetusta Monumenta*, a work which was conducted by that learned body. The engravings were illustrated by the following observations:

Walker's
observations
on them;

they are
figured in
*Vetusta
Monumenta*;

"'Fig. I. II. III. Three brass trumpets found (with ten or a dozen more) in a bog between Cork and Mallow, in the kingdom of Ireland. They are imagined to be some of those instruments which the northern nations made use of in battle. 'They have amongst them', says Diodorus Siculus, speaking of the Gauls, 'trumpets, peculiar as well to themselves as to other nations: these, by inflation, emit an hoarse sound, well suited to the din of battle'. 'And', says Polybius, 'the parade and

xxxv. tumult of the army of the Celts terrified the Romans. For there was amongst them an infinite number of horns and trumpets which, with the shout of the whole army in concert, made a clamour so terrible and so loud, that every surrounding echo was awakened, and all the adjacent country seemed to join in the horrible din'.

"Of these, fig. III. consists of one piece of fine brass, closed at the small end, near which it has a large oval hole for sounding, in the manner of the German flute at this day. The two rings were probably designed to receive a string, by which it was to be carried or supported. Fig. I. and II. are of a different construction; they consist of two pieces, viz., a curve pipe and a small straight tube, fitted exactly to enter into the small end of it. These were not sounded as the former, but from the end, in the manner of a common trumpet. The mouthpiece to both seems wanting.

"More of this sort were found some years ago, near Carrickfergus, in the north of Ireland, two of which were brought to England, and are possibly the same which are now deposited in the British Museum'".⁽³⁹⁸⁾

Walker adds the following observations, which show what any man with ordinary discernment might see, that he did not believe these two curved and two straight tubes were ever intended to form but one instrument:

"Colonel Vallancey consulted Dr. Burney respecting these trumpets; the doctor and he concurred in opinion that fig. I. II. might have been a kind of musical trumpet. But the drawing does not show the instrument complete; there was certainly another joint. One Mr. Rawle, a gentleman of London, possesses a trumpet very much resembling the one in question, but with two joints and a perfect mouthpiece. This trumpet was found in England".

So far Mr. Walker, and I have only to repeat that I agree with him fully in the opinion, indeed I may say certainty, that there must have been another joint to each of these trumpets, and that that joint, whether long or short, if not itself the mouthpiece, must have contained the mouthpiece.

I need not point attention to the discrepancy between the uniform figures of these two curved tubes, given by Smith, and the engravings of them, which must be more accurate, published in the *Vetusta Monumenta*, in which there is a marked difference to be seen between the suddenness of the curve in one from that of the other. A similar difference of curve will be seen in these two trumpets, figured as one by Mr. Ousley in the

⁽³⁹⁸⁾ See *Vetusta Monumenta*, vol. ii., 1789, plate xx.

a similar instrument found in England;

author agrees with Walker that there must have been another joint in the trumpets; discrepancy between the figs. of Smith and the *Vet. Mon.*;

Transactions of the Royal Irish Academy. Smith's opinion, that these were Danish trumpets, because they were found in a Danish entrenchment, is as fallacious as his drawings evidently are. The Danes had no such trumpets at any time in this country, and the absurdity of their ever having an entrenchment in the bog in which these instruments were found does not require one word of refutation.

xxxv.

Smith's
opinion that
they were
Danish
erroneous;

I should not perhaps have dwelt so long on, I might say, the self-evident proof that the one group of these tubes, and consisting of three pieces, found in the county of Limerick, and the other, consisting of four pieces, found in the county of Cork, did not each form one but two instruments, if the contrary had not been put on record by such men as Smith and Ousley in their day, and reiterated, as regards the Cork tubes, in our own time. For, in the April number for 1860, of the *Ulster Journal of Archaeology*, edited by Mr. Robert Mac Adam of Belfast, and in a clever article written on Irish trumpets by that gentleman himself, we find Smith's engravings of the Cork trumpets, and his idea of their having formed but one instrument, reprinted, without any attempt on the part of the writer to show the utter absurdity of such an idea.

Smith's
error that
the Cork
trumpets
formed
but one
instrument
reproduced
by Mr. R.
Mac Adam;

Dr. [now Sir William R.] Wilde, however, in his *Catalogue of the Antiquities of the Museum of the Royal Irish Academy*, page 624, takes a different, and to us in Ireland, a very novel view of the straight piece of tube found with these instruments. After shortly referring to Smith, Ousley, and Walker's account of them, Sir William Wilde says:

Sir W.
Wilde's
novel idea
of the use
of the
straight
tubes;

"One of these resembles No. 12 in our museum (see figs. 526 and 529), with a lateral aperture or mouth-hole; the other two were simple curved horns, like fig. 524; but with these were found pieces of straight tubing, like that represented by Ousley, and which were then believed to have formed parts of these trumpets. It does not, however, follow that they were portions of, or in any way attached to the horns with which they were discovered; and if (as we believe) they were portions of a commander's staff, as stated at page 492 (see fig. 360), it was not an unlikely place for such articles to be found, where the commander of a battalion had also his speaking-trumpet, as well as his trumpeters beside him, when he fell in battle. That a curved trumpet, attached to each end of a straight tube four feet long, could not be of any use known or conjectured in the present day, is manifest. The subject, however, requires further illustration!" And so indeed the subject did require further illustration, and Sir William Wilde would have materially aided, if not altogether supplied that illustration, had he, as he ought to have done,

xxxv.

given the engravings of these trumpets from Smith and the *Vetusta Monumenta*, neither of which he has done; for then he would have given to his readers the opportunity of using their own eyes, a very important aid in such an inquiry. It has, to some extent, been the custom with some Irish antiquaries to bow with great deference to the opinion of foreign writers, perhaps more from a desire to show their acquaintance with works in other languages, than from any real convictions of the soundness of such opinions. I should be sorry to assert that Sir William Wilde's opinion of the straight tube in question was a mere imitation; but why otherwise he should adopt it is to me a difficulty. His reason, however, will be found in the following extract and engravings from his catalogue, pages 490, 491, 492, where he is describing certain faulchion-shaped weapons, of which there are a good many in the museum:—"Heretofore these articles have been denominated 'war-scythes', and vague notions have existed as to the way in which they were used, as already stated at page 450. Their precise use may now, however, be learned from the following: In Holstein, Mecklenburg, and Saxony, bronze implements, with blades similar to some of those now under consideration, have been discovered, and to these the German antiquaries have given the name of *Commandostab*, a sort of military baton. Three of these have been figured in Wagner's *Handbuch der Alterthümer*, from fig. 1281 of which is copied the accompanying illustration, in which the blade corresponds, in many respects, with several of those in the Academy, and of which fig. 358 is the type. In the same work we find the curved variety, with a blade precisely similar to figs. 329 and 330, also represented. In the hill of Osterburg in Saxony, where the article here figured was discovered, there were found along with it one thousand urns, several stone war-axes (celts), and twelve oval metal disks, supposed by Wagner to have been attached occasionally to the commander's staff in signaling.[!] The handles were hollow tubes, strengthened by wooden staves, which projected below a considerable distance, and thus also added to their length.

"Among the bronze articles heretofore unexplained in our collection is a hollow tube, $24\frac{1}{2}$ inches long and $1\frac{1}{4}$ in diameter, No. 296 in rail case O, with a moveable ring in the middle, and furnished with four circles of spikes (four in each row), two near the centre, and one at each end, where the collars and rivet holes show that it had been attached to other portions. Hitherto, this article has been regarded as a portion of a trumpet, and would appear to be [it really is] that figured as such in vol. ii. of the *Transactions of the Academy*, and de-

his idea that they were a part of a "Commander's Staff", borrowed from Wagner;

scribed by Ralph Ousley, Esq., one of our earliest collectors of antiquities; it was found in the county of Limerick in 1787. The trumpets found along with it are still in the Academy, and are described under the head of musical instruments. During the past year another and very beautiful form of bronze battle-axe blade has been procured from the bog of Rock Forest, near Roscrea, in the county of Tipperary; it is $7\frac{1}{2}$ inches long and $8\frac{5}{8}$ measured along the base, where it has two perfect rivet-holes and two notches, as shown in the accompanying illustration, the lower portion of which represents the tube alluded to, the dotted line above marking its probable termination at top. It is possible, however, that the socket for holding the blade may have projected beyond the line of the shaft".

The illustration which Sir William Wilde prints of the application of the Rock Forest war-scythe to the tube found with the Ousley trumpets, must appear rather unsatisfactory; for, if the too cumbersome tube were, as he says, "strengthened by wooden staves, which projected below to a considerable distance, and this also added to the length", then, indeed, not only would the collars or rings upon the tube be hidden by the overlapping laths, but the handle would then be too clumsy and too meaningless, either as a lever for so light a military weapon, or a graceful "commander's staff". It may be worth while to state that, in old Irish wars and battles, as far as they have come down to us, the "commanders" were always armed and equipped like the ordinary warrior, but in a more superb degree, trusting more to the example of their swords or spears, and the power of their arms, to raise and direct the courage of their followers, than the simple wave of so out-of-the-way a "*commandostab*" as that figured by either Wagner or Wilde.

Sir William Wilde, in submission to the Wagner doctrine, has, in his arrangement of the Academy's museum, taken the straight tube in question away from the trumpets joined to which it was found, and placed it in company and connection with the war-scythes, swords, and spear-heads in the department assigned to them. This appears to me to be a grave mistake, and one which must be corrected, if not by Sir William Wilde himself, then, by the authority of the Academy, by restoring it to the place in its kindred group which it has filled for more than fifty years. I do not wish to enter here on any criticism of Sir Wm Wilde's catalogue, however I may dissent from many of his antiquarian dogmas. As a descriptive catalogue, it has its value; but the antiquarian speculations in which the writer indulges rather too freely, might, in my opinion, have been reserved for a more mature stage in the author's antiquarian studies.

xxxv.

Sir W. Wilde's illustration of the use of the straight part of a trumpet as a Commander's Staff unsatisfactory;

his separation of the straight tube from the curved parts in the Mus. of the R.I.A., a mistake which ought to be corrected.

xxxv.

Sturgana,
Stuic and
Corna in the
museum of
the R.I.A.
and T.C.D.

Of these trumpets it only remains for me to say, that of the *Sturgana*, or *Lituus*, there are in the museum of the Royal Irish Academy the curved parts of four, differing more or less in size, and a straight piece which fits one of them. Of the *Stuic* or *Stocs* blown into from the side, there are four perfect ones and a broken one, of different sizes; and in the museum of Trinity College, Dublin, there are two very neat, small specimens of the same instrument. Of the *Corn*, or great horn, we have, as already stated, two fine specimens, consisting each of a curve and middle piece, and the middle piece of a third. Many more of these trumpets are known to exist, but I shall speak only of those I have myself seen, and those engraved in the *Vetusta Monumenta*.

LECTURE XXXVI.

[Delivered July 23rd, 1862.]

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). The word *Teillin*, the name of a harp in Welsh, is not applied in Gaedhelic to a musical instrument; meaning of *Telyn* according to Owen's Welsh Dictionary; *Telyn* originally perhaps a derisive name; *Caradoc*'s account of the introduction of harp music from Ireland into Wales; author unable to find what Welsh word *Caradoc* used for harp; the *Telyn* and *Cruth* were the *Cruit* and *Timpan* of Ireland; Owen's definition of a Welsh *Cruit*. The Irish *Cruit* was a lyre, and not a cithara. The Welsh *Crud* or *Crowd* could not represent the Irish *Cruit*. The Welsh word *Telyn* apparently the same as the Irish *Teillin*, applied to the humming bee and humble bee; *Teillin* occurs in the *Dinnseanchas*; also in a poem about *Marbhan* and *Guaire*; and in one by O'Donnelly written about 1680. The word *Teillin* applied to the humming of bees; it has become obsolete in Ireland, but not in Scotland; occurs in the Highland Society's dictionary as *Seilleán*. *Telyn* could not be a modification of the Greek *chelys*. Some think the fiddle represents the ancient *Cruit*; the poem on the fair of *Carman* proves this to be erroneous. Of the *Timpan*: *Cormac*'s derivation of this word gives us the materials of which the instrument was made; the *Timpan* mentioned in an ancient paraphrase of the Book of Exodus; also in the Tale of the Battle of *Magh Lena*; and in that of the Exile of the Sons of *Duili Dermait*; another reference in the Dialogue of the Ancient Men; the passage in the latter the only one which explains *Lethrind*; in this passage *Lethrind* signified the treble part; another description of the *Timpan* given in the Siege of *Dromdamhghaire*. The *Timpan* was a stringed instrument played with a bow; this is fully confirmed by a passage from a vellum MS.; which also shows that the harper and timpanist were not necessarily distinct professions; this MS. was compiled by Edmund *O'Deorain* near St. *Senan*'s lake; the passage was copied into it or first written in 1509; the same person may have played the harp and *Timpan*, but they were two distinct professions. The *Timpan* came down to the seventeenth century. Important passage from Brehon Law respecting the Timpanist; it would appear from this that, in addition to the bow, the deeper strings were struck with the nail. Harpers and Timpanists are separately mentioned in the *Tochmarc Eimere*. The harper alone always considered of the rank of the *Bo Aire*; the timpanist, only when chief Timpanist of a king. Relative power of harp and *Timpan* illustrated by a legend from the Book of Lismore. Professional names of musical performers: the *Buinnire*; the *Cnainh-Fhear*; the *Cornair*; the *Cruitire*; the *Cuilennach*; the *Fedánach*; the *Fer Cengail*; the *Graice*; the *Pipaire*; the *Stocaire*; the *Sturgunaidhe*; the *Timpanach*.

THE next musical instrument (if I may so use the term), and the nineteenth on my list, is the *Teillinn*. But, although I have, for an object which shall immediately be seen, taken this word, *Teillinn*, into my list of names of musical instruments, I have never met it so applied in the Irish language. The word *Teillinn*, however, is the name for a harp in the Welsh language; whilst the name for a fiddle, in the same language, is

The word *Teillin*, the name of a harp in Welsh, is not applied in Gaedhelic to a musical instrument;

xxxv.

Cruit, or *Cruth*, as the Welsh write it; and I have heard respectable Irish antiquaries give it as their opinion that *Teillinn* was really the ancient Gaedhelic or Celtic name for the harp, as well as *Cruit* for the fiddle; and this on the mere assumption that the Welsh form must be correct, because they choose to regard it as a more primitive dialect of the ancient Celtic than the Gaedhelic. I do not mean to controvert these opinions by argument here; but I shall bring forward the few instances (very few, I am sorry to say) in which I have met the word *Teillinn* in my Gaedhelic readings, not, indeed (as already stated), as the name of an instrument of music, but so closely connected with music, as to throw some doubt on the correctness of the opinions just alluded to, as well as upon the antiquity and correct application of the name *Teillinn* to the *Cruit*, or harp, in the Welsh language.

meaning of
Telyn
according to
Owen's
Welsh
Dictionary.

In William Owen's Welsh Dictionary, printed in London in 1803, we find the word *Telyn* thus explained:—" *Telyn*: what is stretched; what is compact or straight; what is in even row; a harp; also the ribs and whole side of a carcass, when divided into two". This, I think, is a very poor explanation of the word upon which to assume that it is to be taken to mean a harp. If *Telyn* signifies nothing more than "what is stretched, what is compact or straight, (or) what is even in a row", I don't see why the term should have been applied to the harp, any more than to the web in a weaver's loom, the lines on a ropemaker's spindles, the shrouds of a ship, or anything else in which any number of threads or lines are stretched straight, compact, and even. The name, so far, would be a merely arbitrary and conventional one, without the smallest reference to shape or form. It would appear, indeed, from the application of the word to the ribs and whole side of a carcass, that the Welsh might have had a tradition of our legend of the harp having been first taken from the playing of the wind upon the skeleton of a whale on the shore of the strand of Camas. If so, then, wherever this legend came from, it would have been common to the Gaedhelic and Britons, at some remote period; though, whilst the former retain it in its integrity, the latter remembered but a misty fragment of it, implying, in their sense, no relation whatever to the harp, to its actual form or characteristics. There was, however, a time, I am confident, when the name *Telyn* did apply properly to, and was well understood to describe, the then Welsh harp; or, rather the comparatively powerless instrument which stood the Welsh in place of that Irish harp, which, in after time, was introduced into their country. Indeed there is some reason to think that it was directly from Ireland that the

Welsh got the word "*Telyn*", as a derisive name for a power-
less buzzing instrument of music, perhaps of the guitar kind;
and that with the decay of their language, they in some way,
now inexplicable, retained the derisive name *Telyn* to denote
the superior instrument, and transferred the real ancient Irish
name of that instrument, the *Cruit*, to another altogether dif-
ferent and inferior.

XXXVI.

Telyn
originally
perhaps a
derisive
name;

The old native historian of Wales, so well known as Caradoc
of Lhancarvan, who died about the year 1156, when speaking
of *Gruffyth ap Conan*, prince of North Wales, who died in
the year 1136, writes as follows:—

Caradoc's
account
of the
introduction
of harp
music from
Ireland
into Wales;

"There were several good and wholesome *Laws* and *Statutes*
enacted in his time; and, among the rest, he reformed the great
disorders of the Welsh minstrels, which were then grown to
great abuse. Of these [minstrels] there were three sorts in
Wales; the first were called *Beirdh* [or Bards], who composed
several songs and odes of various measures, wherein the poet's
skill was not only required, but also natural endowment or a
vein, which the Latins term *Furores Poeticus*. These, likewise,
kept the records of all gentlemen's arms and pedigrees, and
were principally esteemed among all the degrees of the Welsh
poets. The next were such as plaid upon musical instruments,
chiefly the harp and crowd, which music *Gruffyth ap Conan*
first brought over into Wales; who, having been born in Ire-
land, and descended by his mother's side of Irish parents,
brought with him from thence several skilful musicians, who
invented all the instruments as were plaid upon in Wales. The
last sort [or class] were called *Athchanaidh*, whose business it
was to sing to the instruments plaid upon by another."⁽³⁹⁸⁾

These are remarkable words from a native Welsh writer, who
wrote in his native language, and flourished at the very time in
which, as he informs us, the prince *Gruffyth ap Conan* intro-
duced the Irish music, Irish musical instruments, and Irish in-
strument-makers, for the first time into his native country.
Caradoc wrote in the Welsh language. I quote from an Eng-
lish translation, good enough for general purposes, but unfor-
tunately not so for my present one, to ascertain the precise
names by which Caradoc speaks of the harp and *Cruth*. After
various applications to native Welsh scholars, I have failed to
obtain any satisfactory information on this subject, and there-
fore feel myself compelled to believe that Humphry Lloyd, the
first translator of Caradoc (about the year 1540?), has taken
these terms as he found them in his original. Supposing that

author
unable to
find what
Welsh words
Caradoc
used for
harp;

⁽³⁹⁸⁾ Caradoc of Lhancarvan's *The Hist. of Wales*, p. 158. W. Wynne's
edition. Lond. 1697.

XXXVI

the *Telyn*
and *Cruth*
were the
Cruit and
Timpan of
Ireland;

Caradoc, in his history, used the terms *Telyn* and *Cruth* to denote the chief instruments of music which *Gruffyth ap Conan* had a short time before introduced into Wales from Ireland, it will appear very strange that such a writer should designate these new instruments by names known in his own country only, and not by the names which they bore in the country whence they had been taken. It is quite clear, however, that the instruments mentioned here as the *Telyn* and *Cruth* were the *Cruit* and *Timpan* of Ireland; and I am only at a loss to understand how it has happened that the names have been confounded in Wales, so far as to give to our *Cruit* or harp the name of *Telyn*, and to our *Timpan* the name of *Cruit*, which was the ancient proper name for our harp.

Owen's
definition of
a Welsh
Cruit

I have already quoted from Owen's Welsh and English Dictionary, his definition of a *Telyn*. I shall now quote from the same author his definition of a Welsh *Cruit*: "*Cruth*", says Owen, is "any body swelling out or bulging; a paunch; a kind of box scooped out of a piece of wood, and rounded, except on the side where the excavation is made, which is flat and covered with a board ending in a tail, to hang it up by, when it appears much like a bottle, having a hole in the upper part of the rotundity through which it is filled. It is used mostly to hold salt; and hence a salt box of any form is called *Crowth Halen*; [that is a salt *cruit*]; also a musical instrument with six strings, the two lowest of which are touched by the thumb, whilst the others are touched with a bow. It is much on the same principle with the violin, of which it is the prototype; and the term [*Cruth*] is now indiscriminately used for both".

So far, Mr Owen; and, without entering into any criticism on the application of the term *Cruit* to anything swelled out or to any kind of box, we can clearly understand that his *Cruth* is, in fact, the ancient *Testudo*, the body of which was formed like the shell of a tortoise, an object which would very well answer his description of the meaning of the word.

The Irish
Cruit
was a lyre,
and not a
Cithera.

In a former lecture I showed that the harp which king David played, was called a *Cruit* in an Irish tract, as old, at least, as the year 800;—that it had ten strings, to represent the ten commandments; and that it was played with the ten fingers. It is surely clear that this *Cruit* must have been a lyre; that is, an instrument which, from the time of I'indar, was distinguished from the Cithera, by having the strings free at both sides, whilst the Cithera is described to have had the strings drawn partly across the sounding board, and consequently over a bridge; thus leaving them free, but at one side only. Our harp, then, represents the true ancient lyre; and, from the time of the battle

of *Magh Tuireadh*, down to, I believe, the seventeenth century, I am certain it bore no other name than *Cruit*, excepting in those places where it seems to be alluded to under the name *Timpan*. I am equally certain that we have never borrowed the instrument, nor its name, from our neighbours and ancient Celtic cousins—the Britons; but that, if anything, they have borrowed it from us.

The Welsh *Cruth*, or *Crowd*, then, as described by Owen, with its six strings, and played with a bow, could not represent the ancient lyre, our *Cruit*; and the only ancient instrument which it really does represent in form appears to be the *Testudo*, or *Chelys*, so called from its likeness to a tortoise shell. If, however, the term *Telyn*, which the Welsh apply to their present harp, be an ancient form, and not a modification (as it is suggested by some Welsh authorities that it may be) of the word *Chelys*, a tortoise shell, and if it be intended to be a name descriptive of the power and quality of the instrument, then we have in the Gaelic language a word identical with it in sound and orthography, and indicative of a peculiar kind of music, if not derisively of a musical instrument. The word that I allude to is written *Teillin*, whilst the Welsh word pronounced in the same way, is written *Telyn*, which is apparently only a phonetic from our word. Of the occurrence of this ancient Irish word in composition, I have never met with more than three instances, in each of which it is used in reference to the buzzing or humming of bees, if not to that of the humble or larger wild buzzing bee in particular.

XXXVI.

The Welsh *Cruth* or *Crowd* could not represent the Irish *Cruit*.

The Welsh word *Telyn* apparently the same as the Irish *Teillin*, applied to the humming bee and humble bee.

The first of these references to the word *Teillin* is found in the ancient topographical tract called the *Dinnseanchas*, so often quoted in the course of these lectures, and in that article of it which gives the legendary origin of the hill of *Bri Leith*, in the present county of Longford. The story is shortly this:—

Teillin occurs in the *Dinnseanchas*;

Liath (or the gray man), the son of *Celtchair* of *Cualund* [in the county of Wicklow], was the comeliest son of a chief among the *Sidhe* [or fairy nobles] of Erin; and he fell in love with *Bri*, called *Bri* of the freckled face, daughter of *Midir*, called *Midir* of the valiant deeds, son of *Indiu*, son of *Echtach*. *Bri* went with her attendant maidens to the Mound of the maidens, (*ferta na ningen*) by the side of Tara, [to meet her lover, and] *Liath* came with his attendant youths to the Hill of Pursuit, (*Tulach na hIarmaitrigh*) [to meet her and carry her off in elopement]. They failed, however, to approach each other nearer than this, by reason of the warders of the court of *Midir* [the lady's father], whose showers of darts were as thick as *Teillinn Bees* upon a summer's day. And they wounded *Celt-*

xxxvi.

lan, the servant of *Liath*, so that he died. The maiden returned to *Bri Leith* [her father's mansion,] where she died of a broken heart. And *Liath* said:—"Although I have not obtained the maiden, it is my name she shall bear". That is *Bri Leith*, that is *Bri*, who was owned by *Liath*; and hence the name of the hill at which she died; and which had previously been called *Sidh Midir*, or *Midir's* fairy mansion.⁽⁴⁰⁰⁾

The value of this passage for our present purpose lies in the statement, that the showers of offensive missiles hurled by the battlement warders of *Midir's* court were as thick as *Teilinn*, or humming wild bees, upon a fine summer's day.

The next and second reference to the *Teilinn* is found in an ancient, and I believe well-authenticated poem, which is ascribed to a royal recluse of Connacht, who flourished about the year 640, and whose historic name was *Marbhan*, or the dead. This *Marbhan* was brother to *Guairé* the hospitable, king of Connacht, who died in the year 662. In the prime of life he abandoned his brother's court, and his share of his father's inheritance, and retired to the deep shades of a valley at a considerable distance, called *Glenn an Scail*, there, in seclusion and solitude, to devote his life to the service of God and the contemplation of heavenly things. After some time his brother, king *Guairé*, paid a visit to the recluse, and endeavoured to induce him to leave his solitude and return once more to the abode of man and the comforts of his own hospitable court. On this occasion the king addressed his brother in verse, and the brother answered in the same way. Of king *Guairé's* poem I have found but two stanzas—the first and the last; but of *Marbhan's* answer I have got thirty-one stanzas, which, I believe, formed the entire of it. Thus speaks king *Guairé*:—

"O *Marbhan*! thou recluse,

Why sleepest thou not upon a bed?

Thou sleepest oftener abroad,

With uneasy head in the middle of a fir-tree".⁽⁴⁰¹⁾

⁽⁴⁰⁰⁾ [original:—*bri leith, canar po hainmigeó .nín. liath mac celtchar chualano, ipe mac flaéo i' caime boi hi i'rocainib epenn. cupa capartar p'oe b'pí mb'uaé mb'uc ingen m'ioin moir glon'uaig mic in'oi echtaig. do choad'ono b'pí ocur a hingen'aro co f'erta na ningen i taeb t'empaé. l'uro liath lin a mac'aro co m'boi i taulaé na h'ap'ma'it'ig. Confeim'io'et comp'ac m'bao ne'am f'ua taibleopaib p'oe m'ioir; ap' ba l'ip beé teilleoin illo ainne m'p'ea'g'ia a n'oiub'raice co*

pa b'p'eo leo CoéLán, gilla leith, co napao. im'ioi in ingen co b'pí léith co'pa b'p'eo a c'p'oe m'nte. Ocur a'be'p' liath: cen co'p'ara in ingen, ipe mo ainm'p' b'ep' f'ui'p'u, i b'pí léith. a. b'pí, i' la liath.—H. 3 3. folio 70. b. T.C.D.; Book of Lecan, f. 261. a. a.]

⁽⁴⁰¹⁾ [original:—

a. *Marbhan*

*a mapuam! a oith'p'ub'iaig,
c'io na co'la f'op' co'leaig?
pa menci do'io f'eir amois,
cento do'p'ois f'op' l'ar ocht'gaig.]*

also in a
poem about
Marbhan
and *Guairé*;

To this friendly interrogation, the recluse answers, in thirty-
one stanzas, beginning:—

“ I shall not sleep upon a bed,
Even though offered safety there;
There are numbers abroad
Who would rise up to censure me !”⁽⁴⁰²⁾

Marbhan then goes on to say that of the friends of their youth and schoolfellows, a few only now remain; and he describes how, when he was abandoning the world, he distributed his little personal property among them. He then, in glowing terms, describes his little hermitage in the wood, and the natural beauties of water, shrub, tree, beast, and insect, that surround him and yield him food and consolation of body and mind. Among his musicians he enumerates the redbreast, the cuckoo, and the *Ciarann*, or beautiful large mottled wild bee, of which he says:—

“ Dusky *Telinns*, round-bodied buzzers,
A gentle chorus;
The cackle of the wild-geese at approach of November,
The hoarse note of the merle-hen”⁽⁴⁰³⁾

The next and third reference to the term *Teillinn* that I have met with is much later. It is found in a poem written by Eugene *O'Donoghale*, or *O'Donnelly*, who flourished so late as about the year 1680. This poem, as stated in a former lecture,⁽⁴⁰⁴⁾ was written in praise of and bidding welcome to a harper whose Christian name was *Feidhlimy*. The poet's praises were bestowed negatively, by showing the imperfections which the subject of his praise has not; and after having disposed of the performance, he then turns to the instrument, with which he deals in the same way, as will be seen from the following, which is the ninth stanza:—

“ It is not you that has the perverse harp,
Which makes the clattering noise upon the strings;
It is not it that has a confused tone
Like a *Teillinn* buzzing in the summer heat”⁽⁴⁰⁵⁾

Now, from these three instances of the word *Teillinn* we can plainly see that it is applied to the humming of bees, and,

⁽⁴⁰²⁾ [original:—

ní con coctuum fop colcaig,
ge becheur com implanuó;
ataio roéaróí amoió
atpaz hoc imupaduó.]

⁽⁴⁰³⁾ [original:—

Tellinn ciarainn, ceptain cruinne,
cpnan remh;
gíspaino caóin gair ne ramain,
reim gairú ceir.]

⁽⁴⁰⁴⁾ [See Lect. xxxv., ante, vol. ii., p. 329.]

⁽⁴⁰⁵⁾ [original:—

ní hagao ata an clairreé cpoioa,
ro gúro an bpoigup an ceoiaib;
ní hinnte ata an gué boóar
map teilleann alabairt a neib-
ioll.]

and in one
by O'Don-
nelly
about 1680.

XXXVI.

The word *Teillin* applied to the humming of bees;

it has become obsolete in Ireland, but not in Scotland;

occurs in the Highland Society's Dictionary as *Seillean*.

Telyn could not be a modification of the Greek *Chelys*.

Some think the fiddle represents the ancient *Cruit*;

the poem on the fair of *Carman* proves this to be erroneous.

as in the last instance, to the humming bee itself, buzzing in the summer heat. It is strange that this word, which was known so late as 1680, has not found its way into any of our more ancient glossaries, or any of the several Irish lexicons of the last hundred and fifty years; neither is it, as far as I know, remembered in the spoken language in any part of the country. Not so, however, in the Highlands of Scotland. Here the word is still preserved in its original signification, and almost in its original orthography, the only modification being the substitution of the letter "S" for the initial letter T, and such details as must have arisen in consequence of the word having been taken from the spoken pronunciation, and not from any ancient written source. Shaw, the father of Scottish lexicographers, and who printed his work in 1780, gives the word as "*Seilloin*, a bee, humble bee". But this is the genitive form of the word, and, with the exception of the initial letter S, agrees exactly with the form in the *Dinnseanchas* of *Bri Leith*, where the words are written *Beich Teilleoin*, or humming bees. The Highland Society's Dictionary gives *Seillean dubh*, or black *Seillean*, as the equivalent for the bumble or humble bee; and this also, with the exception of the initial letter, agrees with the dusky *Teillinus* of *Marbhan* the hermit's poem.

What, after all, if the Welsh term *Telyn* were at one time, then, but a name of contempt for a powerless harp or some other musical instrument? As for its being a transition form of the classic word *Chelys*, a tortoise shell, I have the authority of my learned friend [the late] Dr. Siegfried, to say that the transition of *ch* to *t* is unheard of between the Welsh and Greek or Latin languages.

I shall not dwell farther on the words *Telyn* and *Cruth*, as applied by the Welsh to their musical instruments; but, as some friends of mine are inclined to think that it is the fiddle that really represents the ancient *Cruit* both of Ireland and Wales, I may direct attention only to the extracts from the old poem on the fair of *Carman*, in which *Cruits*, Timpani, and Fiddles, are enumerated:

"These are its peculiar privileges:
Trumpets, *Cruits*, open-mouthed horns,
Cuiseachs, timpanists without tiring,
Poets and poetasters,

"Pipes, fiddles, shackle men,
Bonemen and tube-players,

A host of quill-men and of ornamental style-men,
Of roarsers and of loud bellowers".⁽⁴⁰⁶⁾

XXXVI.

The twentieth and last instrument of music on my list is the *Timpan*, of which, although I have said much already, I have yet to say a little more here, so far as to quote some of the instances in which I have met it in the old books. The first reference to the *Timpan* that I shall produce is an attempt at the derivation, or rather analysis, of the name, taken from *Cormac's* Glossary, compiled about the year 900:—" *Timpan*, i. e. from *tim*, soft, i. e. the sally tree, and *bán*, i. e. bronze; of which (two) materials it is made, or, as it were, *Simpan*, from symphonia, sweetness".⁽⁴⁰⁷⁾

Of the
Timpan :*Cormac's*
derivation of
this word

With the speculations involved in this etymology we have little to do at present; but, the statement of the instrument being of sally-wood, and bronze or brass (as it may be supposed, the frame of wood, and the strings of brass), is of some value, as coming from an authority so old as *Cormac*.

gives us the
materials of
which it was
made;

The next place in which I meet the word *Timpan* is in the free translation of the Book of *Exodus* in the Great Book of *Dun Doighre*, where we are told, that after the Israelites had come up from the Red Sea, they assembled, "the men at the one side of Moses and Aaron, and the assembly of the women around Mirian; that is, Mirian the daughter of Anram and sister of Moses, and she playing a *Timpan*": "So Mary the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went forth after her with timbrels and with dances".⁽⁴⁰⁸⁾ Now this passage agrees with *Exodus*, chap. xv., verse 20, where the instrument which Mirian played is called a timbrel, which at the present day would mean a tambourine or some such instrument, though it is certain that such was not the instrument which the Irish translator had in view.

the *Timpan*
mentioned
in an ancient
paraphrase
of *Exodus*;

The word *Timpan* next occurs in the ancient historic tale of the Battle of *Magh Lena* (page 50), where *Eoghan Mór*, king

also in the
tale of the
Battle of
Magh Lena;

⁽⁴⁰⁶⁾ [The greater part of this poem, according to the two versions of it found in the Books of Ballymote and Leinster, has been already given in Lect. ii., vol. i., p. 41 *et seq.* The two stanzas given here are from the version in the Book of Leinster, and differ somewhat from those given in Lect. ii. This poem is of such very great importance in connection with the manners and customs of the ancient Irish, that the Editor thinks it desirable to publish the whole of the original text, with a complete translation, in Appen. III.]

⁽⁴⁰⁷⁾ [original:—*Timpan*, .i. *tim*, .i. *bocc*, .i. *paíl*, *acaf bán*, .i. *uma búr-inncti*, vel quasi *Simpan* a symphonia, i.e. from the melodiousness.]

⁽⁴⁰⁸⁾ [original:—*na fir son dapa leth do moyre ocuf imm apon, ocuf oipecht namban imm muire; .i. muire ingen amraim fuir do moyre iroce, ocuf ri oc pennaimm timpan, ocuf occantain éiuil ar aen fir cach ic molas mac oe.—Leabhar Breacc, fol. 49. b. b. line 41.]*

XXXVI.

of Munster in the second century, on his return from Spain to the Island of *Cregraidhe* in Berehaven, is received by the lady *Eadan*, whom he addresses in the following words:

"That is well, O high-minded *Eadan*!

Who ownest the battle-victorious bark;

O glory of women, dost thou still survive

In this island, where we were once before?"

To this address *Eadan* answers:

"Yes; the splendid chess-board still is here,

On which we played on the noble couch;

The pleasant sunny chamber also remains,

Where the sweet-stringed *Timpan* was heard".⁽⁴⁰⁹⁾

This stanza puts the character of the *timpan* beyond all question.

and in that
of the Exile
of the sons
of *Duili*
Dermaid;

So again, in another ancient tale, that of the *Loinges Mac Duil Dermaid*, or the exile of the sons of *Duili Dermaid*, which is referred to the period of the Incarnation, in which we are given an account of how the great Ulster champion *Cuchulaind* had been placed under the obligation to discover the retreat of these exiles. In this tale *Cuchulaind* sets out upon the sea, and sails to what appears to be the Western Islands of Scotland, and after describing his arrival at the first island, the tale says that "*Cuchulaind* landed upon the island, and came to a house with pillars of *Findruine*, or white bronze, in which he saw three times fifty couches, with a chessboard (*Fidchell*), a draught-board (*Brandub*), and a *Timpan* hung up over each of them".⁽⁴¹⁰⁾ But here the particular nature of the *Timpan* is not described.

another
reference
in the
Dialogue of
the Ancient
Men;

Another curious reference to a splendid *Timpan* is found in the old romantic tract so often referred to in these lectures, the *Agallamh na Seanorach*, or Dialogue of the Ancient Men.

According to this piece, once that *Cailte* (one of the personages called ancient men) was sojourning with the king of Munster near Cashel in Tipperary, among many questions which the king asked the old man was, the reason why a certain ancient earthen fort which stood in their neighbourhood was called *Lis an Bhantrachta*, or the Mansion of the Ladies. *Cailte* answered that this old mansion had been selected by his former friend and commander, *Find Mac Cunhaill*, as a place for the manufacture and embroidery of cloth for the special use of himself and his *Fianna* or warriors, and that the women there had a source of pleasure and delight beyond any other known com-

⁽⁴⁰⁹⁾ [See *Battle of Magh Leana*, published by the Celtic Society, 1855, p. 50.]

⁽⁴¹⁰⁾ [original:—*Ṣabair Cúchulainn* *uile* *uile*, *Ṣabair* *uile* *uile*, *Ṣabair* *uile* *uile*]

ḍa tech cona uile uile fionnfhionn
ḍa, coṣaccāi tūi coeacat imṣae
uile uile, fionchell, oṣur bhannub,
oṣur timpan huar cāc imṣae—H. 2.
16. col. 762, mid]

pany of ladies, namely, a *Timpan*, which was played by the three daughters of the king of *Ui Ceinselaigh* (a district in the present county of Wexford), whose names were *Finnchas* (or the Crisp-Fair-Haired), and *Fionnbruinne* (or the Fair-Breasted) and *Finn-Inghean* (or the Fair-Daughter). "And this", continues *Cailte*, "was the description of that *Timpan*. It had its *Lethrind* (or treble-strings) of silver, and its pins (or keys) of gold, and its (bass) strings of *Findrúine* (or white bronze); and wounded champions and warriors, however sore their sufferings, [and women in labour] would sleep under the influence of the plaintive fairy music which those princesses used to play for the maidens. And this", continues *Cailte*, "was the reason this old fort had been called *Lis-an-Bhanntrachta* (or the Mansion of the Ladies)".⁽⁴¹¹⁾

This is a curious passage, as being the only practical allusion I have ever met to the word *Lethrind*, which strictly signifies one half the musical strings; a term which clearly enough points to harmony, or the use of two different sets of strings one played with another. You will remember that this word *Lethrind* is one of the guessed explanations quoted in a former lecture as to the signification of the word *Ceis*. It is curious, too, that in Walshe's Latin-Irish Dictionary, compiled about 1690 (?) the author, at the word musical, puts the word *Rind* for melodia. Now, *Lethrind* would mean half this melodia; that is, I suppose, the treble of the bass played. In the instance of the *Timpan*, described by *Cailte*, it must have signified the treble part.

Another short but curious description of a *Timpan*, is found in the ancient tale of the *Forbais*, or siege of *Dromdamhghaire*, now *Cnoc Luinge* or Knocklong, in the south-east corner of the county of Limerick. As I have already given the history of this tale, in connection with Druids and druidism,⁽⁴¹²⁾ I may at once proceed to that part of the tale connected with my present subject. At the opening of the tale, it is stated that *Cormac* was accustomed to shut himself up in a sacred chamber for the purpose of studying the laws and the wisest mode of administering them. He had, it seems, often heard his people

XXXVI.

the passage in the latter the only one which explains *Lethrind*.

Lethrind in this passage signified the treble part;

another description of the *Timpan* given in the "siege of *Dromdamhghaire*".

⁽⁴¹¹⁾ [original:—*Timpan*, bec acu cona leithrinn arpiat, ocuf cona ceilgib oip burdi [ocuf cona ceuib rinnorpume (R.I.A. MSS., No 23 L. 22. p. 397) cupad acap caetmleas impeannoib (*Ibid.*)] ocuf mna pe gur lamnas po co coasibodair fupur ceol rpectad pde do mair in tpuur ingein rin don banntracht.—Book of Lismore, f. 233. b. a

Timpan bec po boi ac na mnab, cona leithrinn arpiat bain, con ceilgib oip burdi, cona ceuib rinnorpume.

A small *Timpan* the women had, With its *Lethrind* of bright silver, With its pins of yellow gold, With its strings of *Findrúine*.

—*Ibid.* f. 233. b. b., and R.I.A. MSS., No. 23, L. 22. pp. 396, 397.]

⁽⁴¹²⁾ See Lec. X., ante, vol. i., p. 212.

The following is the metrical version of this passage:—

xxxvi.

speak of *Aengus Mac Inog*, the famous *Tuath Dé Danann* chief, and his palace of *Brugh-na-Boinne* (or palace of the Boyne, near Slane); and he had heard these stories with incredulity until one day that he happened to delay in his hall of judgment after all his attendants had gone away; looking around him, he perceived a comely youth at the far end of the hall, with whose person he was unacquainted, but whom he instinctively recognized at once as that of the very famous *Aengus*, of whose existence he had been so incredulous. To make sure, he asked the youth if he were really *Aengus*, and the youth answered that he was. So *Cormac* put some questions to him as to the destinies of his future, and after he had obtained a somewhat favourable answer, the youth disappeared. On *Cormac*'s return to his nobles, he described his interview with the seer in a poem of six quatrains; and it is from this poem that I have to quote the following, which are the first four verses of it:—

“ There appeared to me, upon the brow of *Temair*

A splendid youth of noble mien;
More beautiful than all beauty was his form,
And his dress ornamented with gold.

“ He held a silver *Timpan* in his hand;
Of red gold were the strings of that *Timpan*;
Sweeter than all music under heaven
Were the sounds of the strings of that *Timpan*.

“ A wand with melody of music sweet an hundred fold;
Over it [the *Timpan*] were two birds;
And the birds, no silly mode,
Used to be playing upon it.

“ He sat beside me in pleasant fashion;
He played for me his delicious sweet music;
He prophesied most powerfully then,
That which was intoxication to my mind”.⁽⁴¹³⁾

Now, although this account of king *Cormac*'s interview with the fairy chief of the *Tuatha-Dé-Danann* be the mere invention of the imagination, still the poem affords another proof that the *Timpan* was a stringed instrument; and, what is much more important to our purpose, it shows that it was an instrument

(413) [original:—

Tarraí d'áin, ar bhu Tempaé
ócláe aluinn ildealbáe;
caime ma gac caem acputh,
timtugaé oir na eogut.
Timpan aipeit ana laim;
sa hoi veapz teta an timpain;
binne ma gac ceol fo nith
fogur tet a timpain rin.
flear gacairé .c. ceol can;

uaíá éinn foda nenaib;
ocur na heom, nri moó meí,
bitir oca aippeiteó.
Do fuiró acum epaim ngrinn;
retfaino dom iceol caem bin;
tarraí co raithpenn iaprom,
ba heó meopao dom menmoin.—
Book of Lismore, O'Curry's copy,
R.I.A., f. 169, a. b.]

The *Timpan*
was a
stringed
instrument
played with
a bow;

played on with a wand and hair, words that plainly enough describe a fiddle-bow. So that at length we may consider that we have arrived at a clear determination of the hitherto undecided difference between the *Cruit*, or harp, and the *Timpan*, as well as of the latter being a stringed instrument, and not a drum, such as the name would imply. And this description will go far also to sustain our former view of the misnomers of the Welsh *Telyn* and *Cruth*, as there can now be little doubt that our *Cruit* is their *Telyn*, and our *Timpan* their *Cruth*.

One short reference more to the character of the *Timpan*; and the difference between that instrument and the *Cruit* or harp, and I have done with the subject. In a vellum MS. in the library of Trinity College, Dublin, chiefly occupied with Brehon Laws, there occurs the following curious note, standing by itself, and unconnected with any other subject:

xxxvi.

this is fully confirmed by a passage from a vellum MS;

"There are three qualities that give distinction to a *Cruit* (or harp), namely, the Crying Mode, the Laughing Mode, and the Sleeping Mode. The *Timpanist* has a wand, and hair, and doubling (or repetition). The harper has exclusive harping at this day against these. The *Timpanist* has exclusive timpaning (or *Timpan* playing) at this day against these".⁽¹¹⁴⁾

This curious, but to me somewhat obscure note, although not explicit enough to enable us to comprehend the meaning of the word doubling or repetition, is sufficiently clear on two points that are of importance to our discussion. First, it shows distinctly that the *Cruit* was of a very different and of a higher order than the *Timpan*; for that the three distinguishing and ennobling species of music, or melody, those which produced on the hearers the effect of crying, laughing, and sleeping, were peculiar to the *Cruit* only, and above the power of the *Timpan*. And secondly, it proves beyond all controversy that the *Timpan*, like that described by king *Cormac*, was played with a wand and hair, or, in other words, with a bow. It goes farther, indeed, than this, for we can plainly gather from it, this very curious fact, that, in the more ancient times the *Cruitire*, or harpist, and the *Timpanach*, or timpanist, did not of necessity form two distinct classes of performers, but that both the harp and the *Timpan* were common to the same performer. And this will at once account for the hitherto unexplained reason, that we so often find in the ancient Gaedhelic writings the same performer spoken of as a choice harpist and a choice timpanist.

which also shows that the harper and timpanist were not necessarily distinct professions;

(114) [Original:—*Ṭpeirde nemtiḡ-
cheṛ cruic, ḡoltṛaiger, ḡentṛaiger,
ruantṛaiger. Fleṛcaḍ acur emnao
acur cairceao acon timpanaḍ, imar-*

*cpaiḡ cruicṫipeḗt acon cruicṫipe
innoiu na n-ḡuioṛiṛn. Imarcpaiḡ
timpanaḍta acon timpanuḡ innoiu
na naḡaiṛ ṫṛn.—H 3. 18. f. 87.]*

XXXVI.

this MS. was
compiled by
Edmund
O'Débrain
near St.
Senan's lake;

the passage
was copied
into it or first
written in
1509;

the same
person may
have played
the harp and
Timpan, but
there were
two distinct
professions.

The *Timpan*
came down
to the 17th
century.

Important
passage from
Brehon Law
respecting
the *Timpan*-
ist;

The MS. in which this note is found, was transcribed on the brink of *Loch Senain*, or St. *Senan's* lake, in the year 1509, by Edmund *O'Débrain*. This lake had its name from the circumstance of St. *Senan*, the founder of the churches and round tower of Scattery Island (*Inis Cathargh*), near Kilrush, in the lower Shannon, having been born there about the year 540. This lake is well known to me. It lies about five miles to the east of the town of Kilrush in the county of Clare; and the ruins of an ancient church and oratory still mark the spot on which St. *Senan* was born; they are situated on the north side of the lake, near the east end. This book, then, having been compiled in the year 1509, the note on the harp and *Timpan* must have been copied from an older book, or written by the scribe himself, for the first time, that year. In either case it is plain that at this time, or possibly long before, the playing on the harp and on the *Timpan* had become distinct professions, notwithstanding that, as a matter of course, any person might play both instruments, though the professor but of one. From many sources we have authority to believe that the *Timpan* came down concurrently with the harp to the close of the seventeenth century; but what became of it then, or whether it merged into our present fiddle, I am quite at a loss to know. We find the harp, *Timpan*, and fiddle, mentioned in the ancient poem on the fair of Carman as already mentioned; and we have them again mentioned in Eugene O'Donnelly's poems, about the year 1680; but from that time down, I am not certain of having met with any reference whatsoever to the *Timpan*.

To the above valuable passage taken from Edmund *O'Débrain's* book of 1509, I may be permitted to add one short extract more from an article in the Brehon Laws, which provided as to wounds and injury to the person. The passage is as follows:

"If the top of his finger, from the root of the nail, or above the black, has been cut off a person, he is entitled to compensation for his [injured body], and a fine [for his outraged] honour, in proportion to the severity of the wound. If the blood has been drawn while cutting his nail off, he is entitled to the fine for blood-shedding for it. If it be from the black [circle] out that his nail has been taken off him, he is entitled to the same fine as for a white [or bloodless] blow; and if he be a *Timpanist*, then there is a quill [or feather] nail for him besides, by way of restitution".⁽⁴¹⁵⁾

⁽⁴¹⁵⁾ [original:—*ma benaó bairr a éalann fo truma na eneróí. No ma meoir, ó bun na hmgne, no ó tha a poferao fúilugao air ac buam a duban fuar de, corppoipe agar ene ingin de, is eiqic fúiligfe oo ano.*

This last reference to the *Timpan* so plainly implies its character, that nothing more need be said upon the subject. A question, however, for the first time arises out of the above extract from the Brehon Laws, and it is this: was the quill really used as a substitute for the bow, or, as we have it in this law, was it used as a substitute for the nail of the finger, or for the thumb, perhaps? It is not easy to determine this question with certainty: but it may easily be conceived as affording an explanation of how the two extra strings of the instrument now called *Cruit* by the Welsh were played. We may imagine the *Timpan* in fact to have been a kind of fiddle, played with a bow, but with two additional deeper strings, struck with the thumb or thumb-nail, so that if that nail were injured, it would be necessary to supply it with an artificial one.

XXXVI.

It would appear from this that in addition to the bow the deeper strings were struck with the nail.

It is remarkable too, as just mentioned above, how constantly we find the *Cruit* and the *Timpan* accompanying each other, and that this is no modern confusion of the one with the other may be seen from a passage of the *Tochmarc Emire*, or courtship of the lady *Emer*, already referred to. The passage has reference to the splendour of the palace of the Royal Branch of the kings of Ulster at *Emania*, in the time of king *Conchobhar Mac Nessa*, and is as follows:

Harpers and timpanists are separately mentioned in the *Tochmarc Emire*.

"Great and numerous were the assemblies of that royal house; and of admirable performers, in gymnastics; and in singing; and in playing; for gymnasts contended; and poets sang; and Harpers and Timpanists played there".⁽⁴¹⁶⁾

And again, in the Brehon Laws, we find that the *Cruit*, or harp, was the only instrument of music, the chief performer, or *Ollamh*, of which was recognized by the law as of the same grade as the best of the three classes of the gentry, or *Bó-Airech* class, so as to be entitled to four cows as his *Enechland*, or honour-price: that is, so as to be entitled, in case of personal injury or insult, to four cows for the insult to his wounded honour, in addition to whatever the fine and penalty for the actual injury may have been. It was only the chief or *Ollamh Cruitire*, or harpist, that was entitled to this distinction; and he was so entitled whether he was the state musician of a chief or king or not. The chief, or *Ollamh-Timpanist*, when he happened to be the chief musician of a chief or king, was indeed entitled to the

The harper alone always considered of the rank of *Bó Airech*;

the timpanist only when chief timpanist of a king.

mar ó tuidan fuar po benao de a ingu, eime banbéime ann; acur ingu eite don timpánac ar fon aichgena mar de do benao - E 3 5 p. 44. col. 2.

⁽⁴¹⁶⁾ [Original:—doi mar do immao ceud turcomroice r an rigteod; acur de arpreoarb doamparb arclir de;

ocur arpreootee; ocur arcantae ann; eoon arclirte eppao; arcantir pib-ro; arpreoir cruicime ocur timpanoic.—O.C.'s copy from Egerton MS. 5280. f. 17. Brit. Mus., p. 43; II. 2. 18. f. 78.]

xxxvi. same *Enechland*, or honour-price, as the chief *Cruitire* or harper; but not otherwise

Relative power of Harp and *Timpan* illustrated by a legend from the B. of Lismore.

Of the relative power and compass of the *Timpan* and *Cruit* we have also a curious instance in the Book of Lismore, in that tract so often quoted in these lectures, the *Agallamh na-Sean-norach*, or Dialogue of the Old Men. In this tract we are told that *Cailte*, the cousin and one of the chief captains under *Fínd Mac Cumhaill*, was sojourning at the fort of *Ilbhreac*, a *Tuath Dé Danann* at *Eas Ruaidh* (now the Falls of Ballyshannon, in the county Donegal). The time of *Cailte*'s visit was at the approach of November Eve; and when that night, so portentous in our fairy mythology, approached, the noble lord of the mansion, with his household and retainers, exhibited considerable uneasiness and alarm. On *Cailte* inquiring the cause of this, he was told that, on every November Eve, three large birds of a black colour came to the lawn of the mansion, and killed one or more of the youths amusing themselves there; and they were then expecting their visit. Accordingly, the night preceding the fatal eve was spent in council by the court of *Ilbhreac*, and in the morning they all went out upon the lawn to await the coming of the birds. Here they arranged themselves in groups, while the youths of the mansion commenced to play at the national game of hurling; and the story goes on:—"The *Tuatha Dé Danann* came to see the hurling; and there was brought to them a chess (*Fítheall*) for every six of them; and draughts (*Bronnaib*) for every five; and a *Timpan* for every ten; and a *Cruit* for every hundred; and a vigorous, accomplished tube-player (*Cuiseannach*) for every nine"⁽¹¹⁷⁾

According to the scale of value or power suggested in this account, it will be seen that the *Cruit* was considered to have ten times that of the *Timpan*, or, in other words, that one *Cruit* was deemed equal to ten *Timpan*s. There may be some exaggeration in the figures; but there can be no doubt of the very superior place which the *Cruit* held above the *Timpan* in the estimation of the original writer, as well as in that of all subsequent transcribers of the story.

So far I have, not without much labour, and I fear at tedious length, endeavoured to gather together, from all the sources available to me, such scattered and even minute references to all the ancient Irish instruments of music as would enable the reader to form some definite idea of their respective characters

(117) [Original:—Ocup do cingroon
Tuatha Dé Danann ariathair na hi-
mana; ocup eugao fítheall gaća
feirip uoib; ocup bronnaib gaća

cuicir; ocup timpan gaća veichen-
bair; ocup cruit gaća.c.; ocup cuir-
lina feig; forbeiraca gaća nonbair.
—Book of Lismore, fol. 237. b. a.]

and identity. I shall now, in as few words as I can, proceed to give some account of the professional names of the performers on these instruments, and then (in the next lecture) a few of the ancient names of vocal and instrumental music, and, in the same way that I have taken the order of the instruments themselves, that is, alphabetically, so shall I proceed with the present list.

The first name on my list is *Buinnire*, or that of the musician who performed on the *Buinne*, which was some sort of tube, whether of the flute or fife or of the clarionet kind, as I have already mentioned. In the plan of the *Teach Mídh-chuarta*, or great Banqueting Hall of Tara, published in Dr. Petre's History and Antiquities of Tara, the *Buinnire* is assigned a place in the same compartment as the *Cornair*, or horn-blower.

The second name on my list is *Cnaimh-fhear*, a word which literally signifies a bone-man, though he is mentioned in the list of musical instruments and performers given in the ancient poem on the ancient fair of *Carman*,⁽⁴¹⁸⁾ already so frequently mentioned. What the instrument made of bone was upon which this performer played, I am not able to say; possibly some sort of castanets. We can only guess; for, unfortunately, our national museum at the Royal Irish Academy does not furnish us with any ancient specimen of such instruments.

The third performer in alphabetical order is the *Cornair*, or great horn-blower. He is set down in the Brehon Laws among the meaner class of artists, and not entitled to price of honour, or any recognition of dignity above a mechanic. The *Cornaire*, as has just been shown above, has his place with the *Buinnire* in the great Banqueting Hall of Tara. The *Cornaire* is mentioned in the Progress of *Fraech*, the son of *Fidad*, in his visit to *Cruachan*, the royal palace of Connacht, to court the princess *Findabar*, as described at length in a former lecture;⁽⁴¹⁹⁾ and he is also mentioned in the Progress of *Mainé*, the brother of the same princess, in his visit to the residence of *Gerg* of *Glenngerg* in Ulster, to court the lady *Ferb*, that chieftain's daughter.⁽⁴²⁰⁾

The fourth on my list is the *Cruitire* or harper. He is also mentioned in the two last-mentioned tales. He is assigned a special place in the Banqueting Hall of Tara, and accompanied by the *Timpanach*, or *Timpan* player. The *Cruitire* has a special place in the elaborate description of the state feast in the *Bruí*

XXXVI.

Professional names of musical performers

the *Buinnire*;the *Cnaimh-fhear*;the *Cornair*;the *Cruitire*;

⁽⁴¹⁸⁾ [Book of Leinster, fol. 152. And see Lect. ii., ante., vol. i. p. 46.]

⁽⁴¹⁹⁾ [See Lect. xxx., ante., vol. ii. p. 249; also Lect. xxxiv., vol. ii. p. 307.]

⁽⁴²⁰⁾ [See Lect. xxxiv. ante., vol. ii. p. 307.]

xxxvi. *ghean Da-Derga*, where, as we have seen in a former lecture,⁽⁴²¹⁾ they formed a group of nine performers.

the *Cuislen-*
nach;

The fifth, is the *Cuislennach*, who played the *Cuislenna Ciúil*, or musical tubes, whatever they were. These performers have a distinct compartment assigned them in the accounts of the Banqueting Hall of Tara and the *Bruigheann Da Derga*. They are also grouped with the *Cruitire* and the *Timpanach*, in playing *Cengal Claen*, the prince of Ulster, to sleep on the eve of the battle of *Magh Rath*.⁽⁴²²⁾ Both the *Cuislennach* and the *Cor-nair* are likewise mentioned in the lament of the lady *Deirdre* for the sons of *Uisnech*, printed in the edition of that very ancient tale contributed by me to the *Atlantis*.⁽⁴²³⁾

the *Fedá-*
nach;

The next, or sixth performer in alphabetical order is the *Fedánach* or performer on the *Fedan*, which was a shrill pipe or whistle. *Fead* is still the common name for a whistle with the mouth; and *Feadan* is still the name for any thin tube or pipe. I have met only one reference to this performer, and that among the lower class of musicians mentioned in the Brehon Laws, as attending great fairs and assemblies.

the *Fer-*
cengail;

The seventh performer is the *Fer-cengail*, a word which literally means a man of ties, bonds, or bindings: what this name is really intended to signify, as indicative of the man's profession, or whether he was strictly a musician of any kind at all, I am at a loss to know. I find the name mentioned (and in the plural number) only in the old poem on the fair of *Carman*, already referred to, among the performers at that assembly.

the *Graice*;

The eighth class of performers are the *Graice* (literally croakers), who are otherwise called *Coirne*, or horn players, and who, as already described, produced from some description of horns, croaking sounds described as like those of ravens; probably of the same use in concerted music as those of the modern bassoon. They are mentioned in the Brehon Law as persons who were not entitled to any legal recognition of their profession.

the *Pipaire*;

The ninth performer on my list is the *Pipaire*, or piper, who is mentioned in the Brehon Laws among the lower class of artists, ranking with the mechanics. The piper and fiddler are both referred to by implication in the old poem on the fair of *Carman*, where pipes and fiddles are enumerated among the musical instruments. *Ergolan* and *Scalfartach* are names for a piper preserved in some of our latter-day glossaries; but, as both words imply a loud noise, they must apply to that species of

⁽⁴²¹⁾ [See Lect. xxv., *note*, vol. ii., p. 146.]

⁽⁴²²⁾ See the ancient historic tale of the Battle of Magh Rath, published by Irish Archaeological Society, p. 168.

⁽⁴²³⁾ No. VI., p. 410.

pipes which we know at present as the Highland Pipes of Scotland. XXXVII.

The tenth performer on my list is the *Stocaire*, that is, the *the Stocaire*; performer on the *Stoc*, or short curved horn or speaking trumpet; the ancient Buccina, of which so much has already been said in a previous lecture.

The eleventh performer on the list is the *Sturganaidhe*, that is, the performer on the *Sturgan*, or Lituus of the ancients; regarding which the reader is referred to the passage already quoted from the Rev. Dr. Keating's Three Shafts of Death. *the Sturgan-aidhe*;

The twelfth and last on my list is the *Timpanach*, or *Timpan*-player, of whose instrument so much has been said already. *the Timpan-ach.*

LECTURE XXXVII.

[Delivered 10th July, 1862.]

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (continued). The particular kinds of music mentioned in ancient manuscripts: the *Aidbsi*; the *Cepóc*; gloss on *Aidbsi* showing that *Cepóc* was only another name for it; the word *Cepóc* used in Ireland also, as shown by the Tale of "*Mac Dathó's Pig*", and in an elegy on *Aithirne* the poet. *Aidbsi* or *Cepóc* a kind of *Cronán* or guttural murmur. The *Certan*, referred to particularly in the *Cain Adamhnoin*. The *Cronán*; mentioned in the account of the assembly of *Drom Ceat*; and also in the Adventures of the "Great Bardic Company". The *Crann-Dord*; it consisted of an accompaniment produced by the clashing of spear handles, as shown by a passage in the *Táin Bó Chuailgne*; and in a legend from the Book of Lismore in which the term occurs. Other musical terms used in this tale: the *Dordán*; the *Fodórd*; the *Abran*; the *Fead*; the *Dord Fiansa*; the *Dord*; the *Fiansa*; the *Andord*; the latter word occurs in the Tale of the "Sons of *Uisnech*"; this passage shows that the pagan Gacdhil sang and played in chorus and in concert; though *Dord* and its derivatives imply music, the word *Dordán* was applied to the notes of thrushes. Character of the *Crann-Dord* shown by a passage from the "Dialogue of the Ancient Men"; and by another passage from the same Dialogue in a MS. in the Royal Irish Academy; the *Dord-Fiansa* was therefore a kind of wooden gong accompaniment. The *Duchand*, explained as *Luinneog* or music; *Luinneog* obsolete in Ireland, but used in Scotland for a ditty or chorus; *Duchand* was probably a dirge; *Duan*, a laudation; *Duchand* occurs in *Cormac's Glossary* explaining *Esnad*; the latter a moaning air or tune in chorus. The *Esnad*. The Three Musical Modes. The *Géin Druadh* or "Druid's Shout", mentioned in the Tale of the Battle of *Abhainn*. The *Golghaire Banside*, or wail of the *Banside*, mentioned in the *Táin Bó Fraich*; it probably came down to a late period. The *Gubha*. The *Logairecht* or funeral wail, occurs in *Cormac's Glossary* at the word *Amrath*; meaning of the latter term. The *Luinneog*. The *Samhghuba*, or sea nymph's song as it is explained in an old glossary. The *Sian* or *Sianan*, applied in the Tale of the Battle of the second *Magh Tuireadh* to the whizzing of a spear; applied to a song in the Tale of the Sons of *Uisnech*; and also in the wanderings of the priests *Snedgus* and *Mac Riaghla*; it designates soft plaintive music. *Sírectach* applied to slow music; synonymous with *Adbond*; the latter word occurs in the Festology of *Aengus Ceilé Dé*; *Adbond Trírech*, or triple *Adbond*, explained in Michael O'Clery's glossary as the Three Musical Modes; *Trírech* occurs in Zeuss' *Grammatica Celtica*; *Trírech* was applied to a species of lyric poetry, as is shown by a passage in the Book of Leinster; the term *Trírech* not exclusively applied to the music or quantity of verse, but also to a particular kind of laudatory poem; the stanza in question sings to the air of: "For Ireland I would not tell who she is".

The particular kinds of music mentioned in ancient MS.:

FROM the names of the musical instruments and of the performers upon them, I shall now pass to such few names of particular kinds of music as I have met with in my readings,—setting them down also in alphabetical order. Before going

into this list, I shall only premise, by observing that *Ceól* is the common name for music of all kinds; and *Ceolchairecht* is the verbal form, "a playing"; and that *Abhrann* (compounded of *Abh*, sweet, and *Rann*, a verse) is the name for a song of any measure, sung to a *Foun* or tune.

The first species of music, in alphabetical order, is the *Aidbsi*, The *Aidbsi*; or great chorus, or vocal concert, such as that sung by the assembled poets of Erin in honour of *St. Colum Cille*, at the meeting of *Drom Ceat*, in the year 590. This meeting and this music have been amply treated of in a former lecture.

The second word in order, denoting music, is *Cepóc*; but the *Cepóc*; this was merely a name used by the people of *Alba* (or Scotland) to express the same performance, known amongst us as the *Aidbsi*, just mentioned. For this fact we have the authority of the gloss on a fragment of a beautiful copy of *Dallan Forgaill's* elegy on the death of *St. Colum Cille*, preserved in an ancient vellum MS., lately in the possession of Mr. William Monck Mason of London. This gloss or explanation is upon the word *Aidbsi* itself, and is as follows:—

"*Aidbsi* was the name of the music or *Cronán* which the greater part of the men of Erin used to perform at this time; and *Cepóc* is its name with the men of Scotland, as the Scottish poet said:—

"It is better to praise the king of *Loch*

By performing our *Cepóc*".⁽⁴²⁴⁾

I am not able to say what part of Scotland this district called *Loch* was, for the king of which the poet proposed to raise the great chorus, which was perhaps a funeral song. It is a pity that our Scottish cousins of the Gadelian race have not preserved, as far as we yet know, any really ancient fragments of their early literature, for such a literature they certainly must have had. Even the single piece of which we have here but the two first lines, would be worth volumes of the spurious traditional poems of *Oisín*, to which the very best Gaelic scholars of that country attach such importance. As to the word *Cepóc*, it will be seen from the two following references that the use of it was not confined exclusively to Scotland, but that it was also common to Ireland. In the ancient tale of *Mac Dathó's* Pig, described at considerable length in a former lecture,⁽⁴²⁵⁾ we are told, that *Mac Dathó* (whose real name was *Mesraeda*) was a prince of South Leinster, who flourished about the time of the Incar-

gloss on *Aidbsi* showing that *Cepóc* was only another name for it;

the word *Cepóc* used in Ireland also, as shown by the Tale of "*Mac Dathó's* Pig";

⁽⁴²⁴⁾ [original:—*arobri ainm in chiuil, no in cronán do gnóir uphob brep nepenn in tan rin; ocuŕ Cepós a ainm ac ŕepaib Alban amail atrept in ŕile Albanach:—*

ŕepu molaó nŕŕ lóicce
Óo ŕenum ar Chepoicce.
—Amhra Choll. Chille, Mason, p. 20. a.]

⁽⁴²⁵⁾ [See Lect. on MS. Materials of Irish History, App. III., n. 49, p. 486.]

XXXVII.

the word
Cepóc used
in Ireland
also as
shown by
the Tale of
Mac Dathó's
Pig;

nation. It appears that he had reared a hound whose fame spread all over Erin. So messengers came from *Ailill* and *Medb*, the king and queen of Connacht, begging from him a present of his hound; and at the same time, other messengers arrived on the same errand from the equally powerful prince *Conchobar Mac Nessa*, king of Ulster. *Mac Dathó* saw in this coincidence a chance of being able to involve the two northern provinces in a conflict, or perhaps a war, which must tend to weaken the power of both, and thereby to strengthen that of his own province. Accordingly, he told the messengers of the two kings respectively, that he had already promised the hound to the master of the other, and that he saw no way of getting out of the difficulty but by both kings, with their nobles and choicest warriors, coming to his court at an appointed time to a feast which he would prepare for them, and where he might probably so arrange between them as to extricate himself from the difficulty. The emissaries of the two provincial kings accepted for them this invitation; and at the appointed time both potentates, each attended by a select band of nobles and warriors, arrived at *Mac Dathó's* court, which appears to have been situated in the southern extremity of the present county of Carlow. Their host prepared for them by ostentatiously killing for the occasion his famous pig,⁽⁴²⁶⁾ and, as he anticipated, the rival parties quarrelled about the cutting up and distribution of this food for heroes. A conflict ensued; blood was spilled in abundance; and at last the men of Connacht retreated northward, whither they were followed by the Ultonians.

The story then tells us that when *Conchobar* arrived in the pursuit at the heath of *Fearbile* (in Westmeath), he came up with *Ferloga*, the charioteer of the king and queen of Connacht, who, it would appear, had deserted his post and concealed himself in the heath; and just as the king of Ulster was passing by, the charioteer started up and sprang into the chariot behind him, clasping his neck with both his hands. "Ransom thy head, O *Conchobar*!" said he. "Thou shalt have thy demand", said *Conchobar*. "It is not great, indeed", said *Ferloga*; "it is only that thou shalt take me along with you to *Emhain Macha* [the palace of *Emania*], and that the young women and girls of Ulster shall sing a *Cepóc* around me every evening, and each of them say: '*Ferloga* is my favourite'".⁽⁴²⁷⁾ To these rather fanciful

(426) Some account of this wonderful animal will be found in the edition of the *Battle of Magh Leana*, published by the Celtic Society, page 14, note n.

(427) [original:—*ic teót iar fpaéc- na gab ádeno vāp aīp. Beip burōe pao mroe rīap, īf ano vōnaplaic n-anacuil, a Chonchobair! āppe. fēploga, .i. āpa aīlilla, ocup nō līng toḡpāp, āp Conchabāp. mī ba mōp, īpīn capput āp cūl Chonchobāp co āp fēploga, .i. mō bpeit lat vō*

conditions king *Conchobar* was obliged to submit. The charioteer was brought to *Emania*; and in twelve months' time (the story tells us) he was conveyed over the river Shannon at Athlone, with a present to the king and queen of Connacht of king *Conchobar*'s two favourite steeds with their golden bridles; but we are told nothing more of his relations with the maidens of Ulster.

The third and final reference to the *Cepóc* is, like the last, from an Ulster tale of the same period as the last; and although I have had to give a sketch of the tale incidentally at some length in the second lecture of the present course, still, as this is the place in which it should appear in its proper order of illustration, I shall introduce it again in as few words as possible.

After the tragical death of the sons of *Uisneach* on the green of *Emania*, through the malignant contrivance of the same king *Conchobar*, and the death for grief of them of the lady *Deirdri* in a year after, king *Conchobar*, we are told, fell into a state of grief and melancholy from which no effort of his courtiers could rouse him. At last it was proposed to search the province for the most beautiful maiden to be found in it, and to bring her to him to be his wife, in place of the unfortunate *Deirdri*. This was done; and a young lady, whose name was *Luain*, was selected and brought in triumph to *Emania*, where she was solemnly espoused by the king, after which happy event he soon forgot his grief and recovered his cheerfulness. It was at this time that *Aithirne* the poet flourished in Ulster: that vindictive poet and satirist who was known as *Aithirne Ailgesach*, or the importunate. He had two sons who were poets also, whose names were *Cuingedach* and *Abhartach*; and when they heard of the king's marriage with the lady *Luain*, they repaired to her to solicit the customary wedding presents. However, when they saw her, they both fell desperately in love with her, and each of them secretly sought her favour. These solicitations the young queen rejected with scorn, whereupon both the father and the sons satirized her so furiously that her face (according to the superstition of the time about the magical power of a poet's incantations) is said to have broken out in blotches, and she was forced to hide herself from public gaze in her father's house, where she soon died of shame and grief. Thereupon the king, furious, instigated the Ulstermen to take vengeance upon *Aithirne*; and they repaired straight way to his residence, where they killed, not only himself, but his two sons and his two daughters, and levelled the house with the ground.

xxxvii.

and in an
elegy on
Aithirne,
the poet.

Emain Macha, ocuṛ mná oentuma gabail céporce cé nona imum.—II.
ulao, ocuṛ a n-ingena macraét do 2. 18. f. 73. b. a.]

xxxvii.

The story proceeds to inform us that the other great poets of Ulster felt indignant at this profanation, as an indignity to their order, and that *Amergin* the poet pronounced an oration over the bodies of the slain (couched in the obscure language of the professional bards of the time), condemnatory of the act of the Ultonians, and lamenting the untimely death of *Aithirne*. This oration he afterwards put into the form of a poem of twenty-four lines, of which the following is the first:—

“*Aithirne’s* grave, dig ye not here”.

It is in this curious poem that the following quatrain occurs, which contains the word *Cepóc*, with which we are at present concerned:—

“I will make a *Cepóc* here,

And I will make his lamentation;

And here I will set up his tombstone;

And here I will make his graceful grave”.⁽⁴²⁸⁾

From these three examples of the application of the term *Cepóc* we gather that the music for which, in common with *Aidbsi*, it was the name, was not, strictly speaking, reserved for any particular occasion, but that it might be used on occasions of joy, as in the cases of the meeting of *Dromceat* and the charioteer at *Emania*; and in grief, as (I think) in the case of the Scottish poet and the king of *Loch*, and certainly in that of the lament for *Aithirne*. Indeed the only distinction that appears to attach to the *Aidbsi* or *Cepóc* is, that it was a *Cronán* or purring, commenced in the chest or throat, on a low key, and rising gradually to the highest treble. It must, too, to have any effect, have been sung by a multitude; and there cannot be much doubt but the Irish funeral cry, as it is called, of our times is a remnant (though perhaps only a degenerate, uncultivated remnant) of the ancient *Aidbsi* or *Cepóc* of the Gaedhil. Even so late as the seventeenth century, Mr. Nicholas Pierce, the great harper of the county of Kerry, composed, or rather revived, some remarkable funeral lamentations, which came down to my own time, and I dare say are still chaunted in regular parts of bass and treble, by the voices of men and women, in concert, at funerals in the South of Ireland.

Aidbsi or
Cepóc a kind
of *Cronán* or
guttural
murmur.

The *Certan*;

The second species of music in alphabetical order is the *Certan*, which is mentioned in the curious poem of the hermit *Marbhan* on his residence in the wilderness, already described; and it is there spoken of as if it were the sharp chirping of some

⁽⁴²⁸⁾ [original:—

Do uena cepóc runna,
Acap do uena aguba;
Acap raigret runna a leet;

Acap do uen a caemfepet.

—H. 2. 17. p. 468, and Book of Ballymote, fol. 142. a. b..]

bird or insect. The *Certan* is mentioned also in a treatise on Irish grammar, in a MS. in the library of Trinity College, Dublin, where it is spoken of as a low and weak effusion of the lower class *Cronán*, or purring performances. The *Certan* is, however, somewhat more minutely referred to in the ancient *Cáin Adamhnain*, or law of Saint *Adamnan*. This law was made in the year 700, through the instrumentality or interposition of St. *Adamnan*. The object of this law was to prohibit women from being allowed to appear in fights and battles, and also to free female slaves from the degradation of abject bondage. The history of this curious and characteristic law may be told in a few words. It is said that St. *Adamnan* and his mother were once travelling through the country of *Bregia* in East Meath, near the present town of Drogheda, and that, when they came to the ford of the river (where, it would appear, there was then no bridge), St. *Adamnan* addressed his mother, and spoke in this way: "Get up on my back, my dearest mother", said he. "I shall not", answered she. "Why so? What dost thou mean?" said he. "I shall not, because thou art not a son that cares for his mother", said she. "Who", said he, "is more careful than I? Do I not constantly fasten thee to my back to carry thee everywhere, from one place to another, raising thee up safe from water and from wet? I do not know of any sort of service that a son of man pays to his mother that I do not pay to thee, except alone the *Certan*, which women perform with the long flesh-hooks of men-cooks. And since I do not indeed perform this *Certan*, I shall, at least, make a sweet harp (*Cruit*) to amuse thee, mother; and it shall have a yoke of *Fíndruine* (or white bronze) upon it";⁽⁴²⁹⁾ and so on.

XXXVII.

referred to particularly in the *Cáin Adamhnain*, or law of St. *Adamnan*.

Here we have a distinct and circumstantial, though still somewhat obscure, reference to the *Certan*. We cannot see why or how any thing like a flesh-hook should or could be turned into a musical instrument of any kind, and yet the words in the original are quite plain and intelligible. At all events, the instrument, whatever it was, appears to have been one exclusively used by women; though by what means they produced the sounds, and of what nature the sounds of the instrument were, we are entirely at a loss to know.

(429) [original:—Cio on? Cio tairiu? or perium. Cia ar goiriu inna-ra? Congbaimu eir oar foépur ocat immarócór ar ced bail inarail, ocuturgabail rru fuail acur ferat. nifetar goiriu do gneé mac dunné dia mādair na denuimriu deiriu,

acé maó ceartan do gniac mna leabair bael baclaid oca. uair naóponaim in ceptan rin, do gentar eprot binn linnra deit, hic ut epricituó; acur iur pionnoirune epru.—*Cáin Adamnain*, H. 3. 18. f. 291.]

XXXVII.

The *Cronán*;

mentioned
in the
account of
the Assem-
bly of *Drom*
Ceat; and
also in the
"Adven-
tures of the
Great Bardic
Company".

The third species of music in alphabetical order is the *Cronán*, or purring, so freely discussed in a former lecture of this course. The word *Cronán* represents a sort of musical sound performed in the throat, for which the word purring is a very inadequate equivalent; though it may, to some extent, express the nature of the sound. The *Cronán* is mentioned in explanation of the term *Aidbsi*, in the account of the laudatory chaunt of the assembly of poets, raised in honour of St. *Colum Cille*, at the meeting of *Drom Ceat*, in the year 590.⁽⁴³⁰⁾ The term occurs also in the account of the *Imtheacht-na-trom-Daimhe*, or Adventures of the Great Bardic Company, who, under their chief poet *Seanchan*, visited the court of *Guaire*, the hospitable king of Connacht, in the first half of the seventh century, an account amply described in a former lecture. The *Cronánaigh*, or *Cronán* performers are classed with the *Feadanaigh*, or whistle or pipe-players, in the Brehon Law tract on the different degrees of artists, preserved in the Book of Ballymote. The *Cronán* appears to have been a favourite performance with *Fínd Mac Cumhaill* and his warriors, as will be seen when we come to the term *Dordán*.

The *Crann-*
Dord;

The fourth species of music, in alphabetical order, is the *Crann-Dord*.

it consisted
of an accom-
paniment
produced by
the clashing
of spear
handles, as
shown by a
passage in
the *Táin Bó*
Chuailgne;

This term is compounded of the two words *Crann*, a tree, and *Dord*, a low humming noise or tune; and from this composition of the name and other circumstances to be mentioned, we may, I think, safely believe that originally the sounds designated by this name were produced by the measured clashing together of wooden poles or spear handles, although the term was sometimes extended to sounds somewhat dissimilar in volume and produced by a different agency. The following passage from the *Táin Bó Chuailgne*, descriptive of the *Dond Chuailgne*, or great brown bull of that territory, will sustain the latter assertion:

"It was one of the gifts of the *Dond Chuailgne* that the *Crann-dord* which he performed every evening at coming home to his fastness and his cow-house and his cow-stand, was music and entertainment sufficient for the persons who were at the northern extremity, the southern extremity, and in the centre of the entire cantred of *Cuailgne*".⁽⁴³¹⁾

There can be no doubt but that part of the word which refers to the *Crann* or tree in the compound name, would, in such

⁽⁴³⁰⁾ See Lecture xxxi., *ante*, p. 245, vol. ii.

⁽⁴³¹⁾ [original:—*ba do buadab uinnocualnge cranndord do gnió cáe nóna ic tiaeatam ar ammuir alir ocas aléir ocas a macharo, ba*

leór céoil, ocas aիրուտ Զոնօրի 1 Զարար, ocas in-derciuro, ocas in etermesón tréat éet Chuailnge uil in cranndord do gnió cáe nóna. —Tain Bo Chuailgne, H. 2. 18. f. 50 a. a. mid.]

a case as this at least, be misapplied in using the word in reference to the measured bellowing of the celebrated bull; and therefore, it may be contended the name must have been derived from the compounding of some other agent with a low murmuring sound. This will, I think, be found clearly established by the following references to the terms *Dord*, *Dordán*, and *Dord-Fiansa*, found chiefly in the ancient Book of Lismore.

The story describes how *Cailte*, the cousin, and one of the favourite captains of *Find Mac Cumhaill*, was travelling, when an old man, in the district comprised in the present county of Kerry, attended by a few of his superannuated companions in arms. They came one day to the ancient *Carn* or sepulchral heap of stones of *Letir Duibh*, and sat down for rest and refreshment at the foot of the *Carn*, on the brink of a stream. And whilst resting here, the herdsmen and shepherds of the neighbouring herds and flocks came and sat over *Cailte* on the *Carn*, and began to regale him with music and melody. And *Cailte* was charmed with the music, because, says the story, it was like the *Dord-Fiansa* [that is the murmuring music of *Find* and his warriors]. And he commanded his servant to be silent and to continue his fishing in the stream; and he then composed a poem of which the following quatrains will sufficiently show the character of the sort of music indicated by the terms *Dord*, *Dordán*, *Fodard*, *Fead*, and *Crann-Dord*:—

legend from the Book of Lismore, in which this term occurs.

Other musical terms used in this tale;

“The shepherds of *Dubh*, from *Drom Leis*,
Imitate those who have gone before them;
Sweet music the equal of this
Was the *Dordán* of the three sons of *Dithreabhach*.

“The *Cronán* of *Faelchu* from *Fid Garb*;
The *Fodhord* of *Fland* from the slopes of *Latharn*;
The *Abran* of *Faelan*; the *Fead* of *Laind*;
The notes of the three sons of *Conchaid*.

“*Find* himself, and *Fland*, son of *Echaidh*,
Diarmait, *Raighne*, of the large eyes,
The *Dord-Fiansa* did sweetly sing;
It was sung, too, by *Cailte* of *Collamar*,

“At the fair of *Cruachan*, when of old
We chaunted the *Dord* when going to visit;
Sweet were the notes of the *Fiansa* on the march,
All men were glad to hear it.”⁽⁴³²⁾

⁽⁴³²⁾ [original:—
Aeolape Duib a Druim Láir,
Anaitéur fuabrait da néir;
Dino céol a macraíla rann
Doiríon tui meic nDithreabhaig.
Cronán faolón a fío garb,

foóroo flamo oo leirg latharn,
abrán faolam; feao laimoi;
foóur tui meic Concáimoe.
fíno féin, íf flann mac Eochad,
Diarmait, Raighe, porcleatan,

XXXVII.

Here we have a group of words to represent the different kinds of song supposed to have been used by *Find Mac Cumhaill* and his warriors; words intended to distinguish the various modifications of what appears to have been their ordinary, simple, vocal music. First, the *Dordán*, which, from the diminutive termination *an* of the name, seems to imply light murmuring sounds. Second, the *Fodord*, or, literally, under-murmur, implying the deepest and lowest murmuring sounds. Third, the *Abran*, which continues to this day to be the name for a song to any tune or measure. Fourth, the *Fead*, a term which continues to this day to be the name of a whistle with the mouth. Fifth, the *Dord-Fiansa*, a term which I should understand to signify a hunting whoop or wild song. Sixth, the *Dord* itself, which certainly means murmuring sounds in the ordinary measure. Seventh, the *Fiansa*, which, standing by itself, is a term quite new to me, and which I should take to be a species of military chorus or concert, peculiar to the *Fianna*, that is, to *Find Mac Cumhaill* and his warriors. There is another modification of the *Dord*, not introduced by *Cailte* into this curious poem: this is the *Andord*, or literally, Non-*dord* (for the particle *an* is deprivative in sense); that is, it is not exactly a *Dord* or murmur, but something next to it or higher than it. The word occurs in the following stanza from the lament of *Deirdre* in the tragical fate of the Sons of *Uisnech*:—

["The heavy wave-voice of *Nois*,
It was sweet music for ear to be ever hearing;
Ardan's Cobhlach was good;
And *Ainle's Andord* towards his wild hut".]

the passage
shows that
the pagan
Gaedhili
sang and
played in
chorus and
in concert;

The whole of this ancient tale is published in the sixth number of the *Atlantis*, and the following note is appended to this quatrain at page 410:—"The heavy wave-voice of *Noisi*—that is, the loud bass voice of *Noisi*; the *Cobhlach*, or intermediate tones, or somewhat higher notes of *Dardan* [recté *Ardan*]; and the still higher notes of *Ainle* when returning to their huts in the evening. This is an important passage to show that the pagan or ancient Gaedhil sang and played in chorus and in concert. The words used are taken from the names applied to the different tones of the strings of the ancient harp. The tone of that part of the harp lower than the middle, but not quite so low as the longest and deepest strings, was called *Dord*, which may be translated 'bass'. Below that were the deepest of all

Canaid in doimh fianta ar fuin;
Canaid Cailte Callamaig.

Da binn fogur fianta ar feacht,
Da maic le cáe a eirteacht.

—Book of Lismore, part ii. folio 60.
b. b.]
Ansonac Cruascan, pobae
Canmaig doimh ar noul ar cae;

the strings, and to denote these the particle *fo* was prefixed to the word *Dord*; *Fo-Dord*, the 'deep bass'. On the other side, the tones of the next shorter strings to the *Dord* or bass strings, above the *Cobhlaighe*, or middle strings, were called *An-Dord*, adding the negative particle *an*, to signify literally 'not bass'. Their tones answered, perhaps, to the modern tenor".

Still, notwithstanding that the word *Dord*, with its various modifications, as far as we are able to determine, invariably implies music or sounds of a deep tone; yet, in the lines already quoted in a former lecture from the poem on the hermitage of *Marbhan*, brother of *Guaire*, king of Connacht, we find that recluse enumerating among the various notes of the sylvan choir which regaled his ears, *Dordán* of the thrushes (*smólcha*), a term which, compared with the more shrill and less voluble notes of other birds, was appropriate enough. As to the real nature and character of the *Crann-Dord*, or tree music, already mentioned, the following two examples will be sufficient to show its character and the proper derivation of the name, although the word itself does not occur in these passages.

In the Dialogue of the Ancient Men, so often quoted in these lectures, and in that part of it in which the famous *Cailte*, whilst seated on the hill of Ardpatrick, in the county of Limerick, relates to St. Patrick the story of the courtship and espousals of *Coel O'Nemhain* and the princess *Credhi*, daughter of the king of Munster; and how it was from that hill that *Find* and his warriors went forth to accompany *Coel* on his love mission, as well as to fight the famous battle of *Finntraigh* (the white strand, now Ventry harbour in the bay of Dingle in Kerry), the following is the passage:—"And we determined on the battle on this hill (said *Cailte*), and we went forward over the sides of hills, and rocks, and highlands, until we reached *Loch Cuivré* in the west of Erin; and we came to the court [of the princess of Munster], and we performed the *Dord-Fiansa* with the trees (or handles) of our beautiful gold-socketed spears".⁽⁴³³⁾ Now, there can be no doubt but that the music designated here by *Cailte* by the name of *Dord-Fiansa* was equally entitled to be called *Crann-Dord*, which it really was, as having been produced by the *Cranna*, or trees of their spears; and, if there could have been any reason to give it a different name, it must have arisen from the circumstance that the *Cran-Dord* of the

xxxvii.

though *Dord* and its derivatives implies music, the word *Dordán* was applied to the notes of thrushes.

Character of the *Crann-Dord* shown by

a passage from the "Dialogue of the Ancient Men";

(433) [original:—Ocuir do aileoibí tancamair cu dorur in ttrída, ocuirmair in each don ulao rin, ocuirtancamair romuinn tar taebuibcnoo, ocuircarraig, ocuirtalach, cuLoe Cuivre aniaréar Eireann; ocuirtancamair cu dorur in ttrída, ocuirtancamair in doru Fianra re crannaib ar rleg nupr nopr éraí.—Book of Lismore, f. 206.]

xxxvii. *Fianna*, or Fenian warriors, differed, perhaps, in its martial quality from that produced by the same agency by other performers and for other purposes.

and by another passage from the same Dialogue in a MS. in the R.L.A.;

Another reference to the *Dord-Fiansa*, as produced by the handles of spears, occurs in a fragment of the same Dialogue of the Ancient Men, preserved in another MS. in the Royal Irish Academy. In this case *Oisín*, the celebrated son of *Find Mac Cumhaill*, relates to St. Patrick how his (*Oisín's*) father, *Find*, fell in love with *Berach Breac*, or the Freckled, the beautiful daughter of *Cas Chuailgne*, king of Ulster. The old bard, in a poem of ninety-four quatrains, relates here how his father marched with his warriors, in full military pomp, to the gates of *Emania*, the palace of the king of Ulster, to demand from that prince the hand of his beautiful daughter, *Berach* the Freckled, in marriage. Having arrived at the palace gates, the bard says, in the sixth stanza of the poem:

“We chaunted with the trees of our spears
A *Dord-Fiansa*, with the voice of our men,
At the gate of green *Emania*,
For the assembly of the Red Branch”.⁽⁴³⁴⁾

the *Dord-Fiansa* was therefore a kind of wooden gong accompaniment.

If we read this quatrain aright, the Fenian warriors mixed their voices (how high or low does not appear) with the sounds produced by the clashing of their spear-handles; so that, in fact, the *Dord-Fiansa* was a species of wooden gong music, produced by the striking together the handles of a number of brazen spears, so as to accompany or blend with the voices of a chorus of singers.

The *Duchand*; explained as *Luinneog* or music; *Luinneog* obsolete in Ireland, but used in Scotland for a ditty or chorus;

The fifth species of music in alphabetical order is the *Duchand*. This word is explained in O'Davoren's Glossary, as *Luinneog no Ceol*, that is, “*Luinneog*, or music”. The word *Luinneog* is now obsolete in Ireland, but it still remains, or did until lately remain, in the Highlands of Scotland, and it is explained in the Highland Society's Dictionary, as a song, a ditty, a chorus; the last of which meanings I believe to be the most correct; but from finding the word *Duthchonna* often in conjunction with the word *Doghraing*, grieving or lamenting, I should be inclined to think that the music of which it was the name, was of a melancholy or dirge-like character. In the description of a festive entertainment in the old tale of the Triumphs of *Conghal Claringneach*, we are told that poems (*Duara*) and *Duchonda* were sung for the company; from which we may perhaps infer

Duchand was probably a dirge;

(434) [original:—
Canmair le crannaib ar rleḡ
Dóro fianra, foḡar ar fear,

Antopar Emma uaine,
Do coimtinol na craebruaróe.
—MS. R.I.A., H. & Sm., No. 2. p. 251.]

that the poems or *Duana* were laudations of the living heroes, whilst the *Duchonda* were the dirges of the meritorious dead. The word *Duchand* occurs in *Cormac's Glossary*, in the explanation of the word *Esnad*, as follows: "*Esnad*, i.e. it is not a *Nath*, but a *Duchand*; for *Esnad* was the name of the music which the *Fianna* used to perform around the *fulacht fiansa*".⁽⁴³⁵⁾ From this explanation it would appear that the word *Esnad* was compounded of *es*, a negative particle, equal to *non* in English, and *nath*, the name of any composition; so that the *Esnad* was a something not a poem or metrical composition, but only a *Duchand*, or mere musical moaning air or tune in chorus; and that this was what the *Fianna*, that is *Find Mac Cumhaill's* warriors, chaunted around their *fulacht fiansa*, which were the rude cooking pits constructed by the warrior hunters after the day's chase, in which their well-earned meal was cooked, partly by baking between or upon red-hot stones, and partly on wooden roasting spits before their great fires. It was while assembled round these fires, before and during their long repasts, that they used to perform the music alluded to.

XXXVII.

Duan a laudation; *Duchand* occurs in *Cormac's Glossary* explaining *Esnad*;

the latter a moaning air or tune in chorus.

The sixth species of music in alphabetical order is the *Esnad* The *Esnad*, just described.

The seventh of those enumerated in our ancient writings is the group of three modes so often mentioned already, namely, the *Gentraighe*, or laughing mode; the *Goltraighe*, or crying mode; and the *Suantraighe*, or sleeping mode. Unfortunately, I can add nothing specific upon these styles of musical composition.

The Three Musical Modes.

The next in order is a kind of musical performance called the *Géim Druadh*, or Druid's Shout, referred to in the ancient account of the battle of *Almhain* (now the Hill of Allen, in the county of Kildare), and which I have already given in full in a former Lecture, to which the reader is referred.⁽⁴³⁶⁾

The *Géim Druadh*, or "Druids' Shout"; mentioned in the Tale of the "Battle of *Almhain*".

Of this wonderful Druid's Shout, or whoop, or whatever it was, I have never met with any other notice but the one just referred to. But there seems no reason to doubt that the shout of *O'Maighlind*, *Fergal's* Druid, continued to be popularly known and preserved by the musicians of Ireland down to the year 1391 when the vellum MS.⁽⁴³⁷⁾ containing the historical tale of the battle of *Almhain* was compiled.

The ninth species of music in alphabetical order is the *Golghaire Bansidhe*, or the Wail of the *Bansidhes* (or fairy-women);

The *Golghaire Bansidhe*, or Wail of the *Bansidhe*;

⁽⁴³⁵⁾ [original:—*ernao, .i. n1 nath, aet ir' tuchano; ap ba nernao ainm in ehuil oi gnort na fianae um an bfulacht fianpae*—*Cormac's Gloss., voc. Esnad.*]

⁽⁴³⁶⁾ *Ante*, vol. ii. p. 309.

⁽⁴³⁷⁾ Class H. 2. 16. Trinity College, Dublin.

xxxvii.

and like the Druid's shout, to this cry, or wail, I have never met more than one reference, namely, in the story of *Fraech Mac Fidaid*. It will be remembered that this *Fraech* went to the palace of *Cruachan* in Connacht, to demand the hand in marriage of the beautiful princess *Fíndabar*; and that he was accompanied, among other officers of his train, by the three sons of *Uaithne*, the famous harpers, who gave names to the three musical modes just mentioned above. As I have already given the preliminary story of this tale,⁽⁴³⁸⁾ I need not repeat it here, but pass at once to that part of the tale itself where the young prince, after being wounded by the river-monster, is taken by his attendants back to the palace to be treated for his wounds. The story tells us that his litter was preceded by his *Cornairidh* (or horn-players); and that so exquisite was their wailing performance that sixty youths of the household of king *Ailill* and queen *Medb* actually died of the melting plaintiveness of their music. They entered the court at last, and *Fraech* was placed in a medicated bath prepared for him by order of the king. He was then taken out and put to bed, upon which (continues the tale) there was heard around the palace of *Cruachan* a loud wailing or *Golghaire*. And immediately there were seen an hundred and fifty women dressed in crimson tunics, and green *Cennbarra*, or head-dresses, and wearing silver brooches on their breasts, in the vicinity of the palace. Some went out to them to learn their history, and to know whom it was that they bewailed. It is *Fraech* the son of *Fidad*, said one of them, that we bewail, the most heroic youth of all the fairy mansions of Erin. *Fraech* then heard the *Golghaire* (or wail) of the women. Raise me up from this place immediately, said *Fraech* to his people. This is the wail of my mother, and of the women of the (river) *Boind*. He was then carried out, and they collected around him, and took him away from the palace of *Cruachan*. Great, says the story, was the bemoaning in the household of *Ailill* and *Medb* on that night; but they were delighted on the evening of the following day to see him coming back to them accompanied by fifty women, and he perfectly cured, without defacement or blemish. These women were all of the same age, the same features, the same loveliness, the same nobleness, the same splendour, the same symmetry of form, and the countenances of *Bansidhe* (or fairy women) on each of them, so that no one of them could be distinguished from another. Some of the people of the court were nearly suffocated in the pressure of the crowd to see them. They left him then at the door of the

mentioned
in the Tale
of the Táin
Bó Fraich;

(438) See Lecture xxx., ante, vol. ii. p. 218.

court, and they renewed their wail at departing from him, so that several of the people of the court swooned at its overpowering effect; and it is from this event that the musicians of Erin have retained the species of music called the *Golghaire*, or wail, of the *Bansidhe* to this day.⁽⁴³⁹⁾

This curious tale is preserved in the Book of Leinster, a MS. compiled about the year 1150; and I trust that the length of the extract will be found sufficiently compensated for by the scrap of *Bansidhe* mythology, and the clear evidence which it contains of the wonderful powers of our ancient musicians, as well as of the tender susceptibility of our remote ancestors to the influence of their performances. I am not aware that any trace of these old fairy strains is now to be found among our long neglected native musicians, at least with any name or traditional history; but I have no doubt but that the *Bensidhe's* wail came down to a late period, though, perhaps, under a degenerate name and with some distortions, under the pretence of improvement, to meet the depraved taste of a mixed and declining race of people.

It probably
came down
to a late
period.

The tenth species of music in alphabetical order was the *Gúbha*, The Gúbha. a word which literally signifies sighing or moaning in grief. I cannot, however, say with certainty that the *Gúbha* came properly within the strict range of what can be termed vocal music, though I have authority to show that special funeral assemblies were held, which were called *Aenach Gúbha*, or moaning or mourning assemblies; but whether the lamentation was of a low moaning character or of the more ordinary passionate kind, I have not been able to ascertain.

⁽⁴³⁹⁾ [Original:—*acornaispe iarum
riamrom uocum uimí Cpuachan;
rensoaro ruroe riam iarum con apéa
tíu fíchro perí uo macaemaib dí-
illa ocu meoba ara rípaét an t-
renma. Uo thegao iarum írín uun,
acaf teio fíaeach írín foépacao,
conepis ban cupi in uaine uile uime
uia blié, acaf uia folcao a cínó.
Uo beparí ar iarum acaf uo gnítar
uergao uo. Co cuala ní, an gól-
gaire for Cpuacham, aí ina párrao
conacca na tíu chaecaro ban cona
n-marpuib corcparib, cona cenobari-
paib uamróib, cona mílecaib aing-
uioib for a mbpurnoib. Tíagari
éuécú uia ríu a ríel, uir uia ío cha-
íníet. Fíaeach mac fíroaro omí, ol
bean uíob, íreo chainmíoní, mac ope-
cell níg ríoe érimí uilí. Lapodain
ío chlúin fíaeach a ngolgaíu na m-
ban. Dom ócbáro arí tpa, ol fípa-*

*och fíua muimíu. Sol mo mac-
happa ío, ol íe, acaf na m-ban m-
uonne. Tocabari mach lapodain;
uo tégao uime, acaf beparí ar in
Cpuacham. Ua moí uío a ecaine í
teglach dílilla acaf meoba in
árochí rín; conaccabari iarum in
típaé nona arí na mapach; uo éaro
chuo acaf caeca ban uime, ír he
óg ríán, gan on, gan aínib, gan é-
barí. Comaera na níná uilí, comí-
uélba, comchaimne, compaípa, com-
aíllí, comcnota, con ecorc ban ríoe
umpu, cona báí díéne nech uíob
íech apárlí. Uec naí muchao uaine
umpu. Tíagaro uao iarum in-uopur
mílir atagao a ngol éroib, oc uúl
uao con capíarabari na uaine báobari
írín uunao arí cenó; ír íe rín ata
gólgaíu banríoe la haer cíuíl
érenó.—H. 2. 16. 646.]*

XXXVII.

The *Logairecht* or funeral wail;

occurs in *Cormac's* Gloss. at the word *Amrath*;

meaning of the latter term.

The *Luinneog*.

The *Sámhghúibha*, or sea nymph's song;

it is mentioned in an old glossary.

The eleventh species of music (vocal) was the *Logairecht*. This was simply the wild and scarcely regulated Irish funeral cry; that cry which is heard even to this day in the south and west of Ireland, raised and sustained chiefly by the women who follow a hearse or funeral to the grave. At the present day the cry is called *Logóireacht*, but in *Cormac's* Glossary, a compilation of about the year 890, it is called *Logairecht*, and occurs in the explanation of the word *Amrath*. Now, the word *Amrath* is compounded of *am*, a negative particle, equal to the English non, and *rath*, which means the stock, bounty, or wages which a chief or landlord gave to a tenant or follower for rent and services that were to be returned to the chief or lord in accordance with stipulations mutually entered into. That was the affirmative *rath*; but the *Amrath* or non-*rath* was the bounty or payment given to the people who cried and lamented at the funeral of the chief, lord, or any body else, and for which bounty there was no further return ever to be made.

The twelfth species of music is the *Luinneog*; but all that could be said on the subject of this species has been said already under the word *Duchand*. The *Luinneog* is still the chorus or burden of a song in Scotland.

The thirteenth in alphabetical order is the *Sámhghúibha*, which is the old Irish name for the song of the *Murduchain*, that is, the sirens, mermaids, or sea-nymphs. The word *Sámhghúibha* appears to have been compounded of *sámh*, which signifies ease, tranquillity, or a sense of entrancing happiness, and *gúibha*, a plaintive, slow, melancholy moaning air or tune. The sirens or sea-nymphs who, in ancient classical mythology, are said to have practised this species of music, were able by the bewitching sweetness of their strains to draw mariners upon the rocks and then destroy them; and in the narrative of the wanderings and voyages of the Milesian or rather Gadelian tribes before their arrival in Spain, and ultimately in Ireland, we are told (in the Book of Invasions) that upon their passing through the Pontic Sea, between the Black Sea and the Mediterranean Sea, they were advised by their druids to stuff their ears with soft wax in order that they should not hear the music of the *Murduchans*, or mermaids, who were accustomed to sing to the mariners until they set them asleep, when they sprang on them and killed them. I have never met the word *Sámhghúibha* in any composition, but I find it in an old Irish Glossary in my possession, where it is said to be the name of the sirens [vide also O'Reilly, in *voc.*]; but this, unless figurative, is clearly a mistake or a mistranscript, as any Irish scholar will at once perceive.

The fourteenth species of music in alphabetical order is the

Sian, or *Sianan*. Whether this was any particular species of music, or only a popular name for a song or tune, I am not able to decide, as I have met only three references to it, two of which refer to the human voice, and one to the whizzing or whistling of a spear or dart, winging its way through the air. The oldest reference to the word *Sian*, in a musical sense, is found in the description of the Battle of the second or northern *Magh Tuireadh*, fought between the *Tuatha Dé Danann* and the Fomorians, where the clangour and clatter of the men and weapons are spoken of as follows: "The shout of the champions; the clashing of the shields; the flashing and clangour of the swords and of the *Colg dets*; the whistle and twang of the darts; the flying *Sian* of the spears and javelins; and the battle crash of the arms".⁽⁴⁴⁰⁾ It is very difficult, indeed, to draw any distinction between the words whistle, twang, and *Sian* in this passage, and the writer seems only to give to the same, or nearly the same, sounds a variety of undistinguishable names.

xxxvii.
The *Sian*, or
Sianan;

applied in
the Tale of
the Battle of
the Second
Magh
Tuireadh to
the whizzing
of a spear;

applied to a
song in the
tale of the
"Sons of
Uisnech;

The next place in which I have met with the word *Sian* is in the lament of *Deirdre* for the Sons of *Uisnech*, where she says:—

"Sweet with *Conchobar* the king
Are the pipers and trumpeters;
Sweeter to me the *cloth nell*,
A *Sian* which the sons of *Uisle* sang".⁽⁴⁴¹⁾

Here the word *Sian* refers to the song which the sons of *Uisle* sang.

The third place in which I have met the *Sian*, or *Sianan*, is in the wanderings of St. *Colum Cille's* two priests, *Snedgus* and *Mac Riaghla*, who, on their return from Ireland to Iona on the coast of Scotland, were driven into the northern seas. Here they were driven for some time from one strange island to another, until at last, as they were approaching a new island, they heard the sweet voices of women singing on the shore, when immediately they recognized the music, and said: "This is the *Sianan* of the women of Erin". These were Irish women belonging to a clann of people of the *Fera Rois*, or men of Ross, who had shortly before been forcibly sent out upon the sea at the mouth of the river Boyne, and driven by the winds to this island.⁽⁴⁴²⁾

and also in
the wander-
ings of the
priests
Snedgus
and *Mac*
Riaghla;

From these two last instances of the word *Sian*, or *Sianan*, it would appear that it designated some kind of soft, plaintive

it designated
soft plaintive
music.

⁽⁴⁴⁰⁾ [original:—*ḡair na lach-
pairoi, ocuṛ pperimb na rciath, lo-
inopeth ocuṛ feogair na clairoim,
ocuṛ na calc noéō, cipciu ocuṛ
gṡinnoegur na raigrobolc, ocuṛ
rian etiguo na roḡaro ocuṛ na n-
gabluich, ocuṛ pṡurcbemnech na*

naṡm.—Second Battle of *Magh Tuireadh*, M.S. Egerton, 5280, Brit. Mus., O'C.'s copy, p. 28.]

⁽⁴⁴¹⁾ [See *Atlantis*, No. vi., p. 410.]

⁽⁴⁴²⁾ [See *Lectures on the MS. Materials of Ancient Irish History*, p. 334.]

XXXVII.

music, such as one would expect to hear from the Sons of *Uisnech* and from the *Fera Rois*, both of whom were in forcible exile from their native country.

Sirech'tach
applied to
slow music;

synonymous
with *Ad-*
bond;

the latter
word occurs
in the Fest-
ology of
Aengus Ceilé
Dé.

Sirechtach was an adjectival term applied to music of a slow, plaintive, enchanting kind; and hence we often find in ancient tales the phrase *ceol sirechtach sidhe*, from *ceol*, music; *sirechtach*, slow or prolonged; and *sidhe*, fairy or enchanting. This term *Sirechtach* is explained in another place by the word *Adbond*, which in its turn is explained *bind*, that is, sweet or melodious. The word *Adbond* occurs again in such a way as to signify a song or a tune, as in a note in the Festology of *Aengus Ceilé Dé*, or the Culdee, on the festival day of St. *Mochae* of *Oendruim*, now Island Magee, on the coast of the county of Antrim. St. *Mochae* was a disciple of St. Patrick, and his festival is held on the 21st of June. This note tells us that one day he went out from his church upon the island, and that he turned into a little grove in its neighbourhood, where he sat down under a tree for prayer and contemplation. While sitting here he saw a bird of uncommon plumage perch upon a tree near him, and sing so sweetly that he could not take his eyes off it nor shut his ears against its notes for a full hour, when it ceased and flew away to the next tree. Here the bird resumed its melody, and again riveted the attention of the saint for another hour, when he flew away to another tree immediately near. Here again he renewed his enchanting notes, absorbing more than ever St. *Mochae*'s whole mind and attention for another hour, after which he flew away and disappeared. St. *Mochae*, after reflecting some time on the strange appearance of this wonderful bird and his wonderful music, arose and returned to his church. The way back, however, appeared very strange to him. The grove in which he had sat had disappeared, and its place was occupied by a cultivated field. The path by which he reached it was no longer to be seen, the way having been crossed with hedges and ditches. At length he made his way to his church, but he found the edifice much altered since he had left it but three hours before. He saw there priests and monks, indeed; but he had never seen their faces before, and when he told them that he was *Mochae*, the original founder of their church, they smiled at him in pity, believing that he was some wandering pilgrim whose religious enthusiasm had got the better of his reason. They asked him why he believed himself to be St. *Mochae*, and he told them the story of the wonderful bird. "My good friend", said they, "you must be under some delusion, for our holy patron, the blessed *Mochae*, went to heaven one hundred and fifty years ago". On hearing

this, *Mochae* besought the priest to hear his confession and prepare him for death. This was done, and immediately after his soul passed to heaven, and his body dropped into ashes and bare bones. On this beautiful legend an ancient poem, quoted in the *Festology*, says:

“For the gentle *Mochae* there sang,
The bird from the heavens,
Three *Adbonds*, from the top of the tree,
Each *Adbond* being fifty years.”⁽⁴⁴³⁾

Father Michael O’Clery, in his glossary of ancient Irish words and phrases, gives the words *Adbond Trirech*, or triple *Adbond*, which he explains as a tune of music in which three parts are understood, namely, *Gentraighe*, *Goltraighe*, and *Suantraighe*. These, it will be recollected, are the three musical modes of the ancient Irish, of which we have already said so much. The word *Trirech* occurs in Zeuss’ *Grammatica Celtica*, vol. ii. page 929, in an ancient stanza, which he quotes as an example of the rhyme or assonance of ancient Irish versification. The author of this quatrain would appear to have been a student, pursuing his studies in the solitude of a wood or grove, or else dreaming or imagining himself in such a place, when he says:

XXXVII.

Adbond Trirech, or triple *Adbond*, explained in Michael O’Clery’s gloss as the Three Musical modes; *Trirech* occurs in Zeuss’ *Gram. Celt.*;

Dom fapcaí fíobairí fíael,
Fomchain lóir luim lúach naó céil
huar mo lebrán inólinech.
Fomchain trírech inna nén.
Maíraith fírecc ceim maíroa
áitne a máeletan.

[I was upon the wild wood’s visitation,
The blackbirds sweetly sang notes which I conceal not.
Over my many-lined little book.
Melodious was the *Trirech* of the birds.
’T was my much-loved, long-coveted treasure
To understand their warbling.]⁽⁴⁴¹⁾

⁽⁴⁴³⁾ [original:—
Ro éachain do mochoe chain
in ténan dona nemóirib
tri haoboinn do bairi inchoinn
.l. bliadain cech aoboinn.
—*Féire*, 21st July.]

⁽⁴⁴⁴⁾ [Zeuss gives the Irish thus:—
Dom | fapcaí | fíobairí | fíael
fomchain || lóir | luim | lúach naó
céil huar mo lebrán | inólinech
fomchain trírech inna nén || ma-
íraith fírecc ceim | maíroa áitne
a | máeletan.]

Mr. W. Stokes gives part of this stanza thus:—

Dom fapcaí fíobairí fíael
fom’ chain lóir luim lúach, naó
céil
huar mo lebrán inólinech
fom’ chain trírech inna nén.
The grove makes a festival for me;
A blackbird’s swift lay sings to me—
I will not hide it—
Over my many lined booklet
A trilling (?) of the birds sings to me”.
—“Irish Glosses”, p. 70.]

XXXVII.

Trirech
applied to a
species of
lyric poetry
shown by a
passage in
the Book of
Leinster;

That there was known to the ancient Irish a species of lyric poetry called *Trirech*, may be seen from the following specimens of versification, found among various other specimens preserved in the ancient Book of Leinster. This specimen stanza is quoted from holy *Cormac Mac Cuilennain*, king and bishop of Cashel, who died in the year of our Lord 903. It is headed:

Lorga fuach,
Cormac cc. iiii ciiiij:

In tóceb mo cúiréan ciar,
for innocian nuchtletán nán;
inriaga ní iuchro níel,
ar mo thoil féin air in rál:
imba reirrach, imba renz,
imba fheirac torzib oionz;
a Dhé, in cunge ne fúm,
o chí oc techt for lino lonu?—[H. 2. 18. fol. 19. a. b.]

Lorga Fuach,
Cormac cecinit in the Trirech.

Wilt thou steer my gloomy little bark,
Upon the broad-bosomed foamy ocean;
Wilt thou come, O bright King of Heaven,
While my own will inclines to go to sea:
With thee the great, with thee the small,
With thee the fall of hosts is but a shower;
O God, wilt thou assist me,
While coming over the boisterous seas?

It would be difficult to understand why this stanza should be called *Trirech*, or triple, in place of *Diablach*, or duplex, as it contained but two quatrains, or eight lines; and we should have been in perfect uncertainty whether it was to the music, the quantity of the stanza, or to the characteristics of the entire poem, that the term triple was intended by the writer, if we had not found the matter explained in a perfect copy of this tract on versification, which is preserved in the Book of Ballymote. In that copy of the tract we find that the term *Trirech*, or triple, was not exclusively applied either to the music or the quantity of a verse, but it was also applied to a species of laudatory poetic composition in which the writer mentioned the name, description, and residence of the person for whom it was written; and it was upon the circumstance of these three conditions being found in it, the poem was called triplex. If, therefore, we had the whole of *Cormac Mac Cuilennan's* poem, we should, according to this definition, have found in it

the term
Trirech
not exclu-
sively
applied to
the music
or quantity
of verse, but
also to a
particular
kind of
laudatory
poem;

the name, description, and residence of the person for whom he wrote. But, from the specimen verse here given, it is evident that it was for God, His attributes, and His kingdom, the poem was written. xxxvii.

The stanza under consideration, as I have already stated, consists of eight lines, and will sing in two parts to the ancient air popularly known in the south of Ireland as: "*Ar Eire ní inneosfainn cé hi*", or, "For Ireland I would not tell who she is". An air also known as set to the words of the song of "Nancy, the pride of the west", and in Scotland known as that of the song, "Tweed side".⁽⁴⁴⁵⁾ This leads me, however, to the consideration of another subject, which I must postpone to my next lecture.

⁽⁴⁴⁵⁾ See an eloquent and elegant discussion on the parentage, Scotch or Irish, of this sweet melody, a discussion provoked by myself, in Dr. Petrie's *Ancient Music of Ireland*, vol. i. p. 97.

LECTURE XXXVIII.

[Delivered July 15th, 1862.]

(IX.) OF MUSIC AND MUSICAL INSTRUMENTS (concluded). The ancient lyric verse adapted to an ancient air referred to in last lecture; the existence of old lyric compositions having a peculiar structure of rhythm adapted to old airs still existing unknown in the musical history of any other country; many such known; there exists in the Book of Ballymote a special tract on versification containing specimen verses; the specimens are usually four lined verses; but they sing to certain simple solemn airs; these are chiefly the poems called Ossianic; the author has heard his father sing the Ossianic poems; and has heard of a very good singer of them named O'Brien; the author only heard one other poem sung to the air of the Ossianic poems; many other old poems would however sing to it. The tract on versification contains specimens which must read to music at first sight; three examples selected. The first called *Ocht-Foclach Corranach Beg*, or, "the little eight-line curved verse"; this class of poems written to a melody constructed like that known as the "Black Slender Boy"; description of this kind of verse. The second is the *Ocht Foclach Mór* or "great eight line verse"; this stanza was written to the musical metre of an air of which the first half of "John O'Dwyer of the Glen" is an example; description of this kind of verse. The third is the *Ocht Foclach Mór Corranach*, or "great curving eight line verse"; measure, accents, cadences, and rhyme are the same as in the second. Another specimen of verse from a long poem in the Book of *Lecan*; the kind called *Ocht Foclach h-Eimhín*, or the "eight line verse of O' h-Eimhín"; the *Ui* or *O* prefixed to the name of the author of the poem does not necessarily imply his having lived after the permanent assumption of surnames; description of this kind of poem; this poem written to a different air from the other stanzas quoted; will sing to any one of three well known airs. The author does not say that these verses were written for the airs mentioned, but only that they sing naturally to them. That these stanzas were not written by the writers on Irish prosody to support a theory, as shown by poems in the Tale of the *Táin Bó Chuailgne*; e.g. the poem containing the dialogue between *Medb* and *Ferdiad*; musical analysis of this poem; there are five poems of the same kind in this tale. The author does not want to establish a theory, but only to direct attention to the subject. Antiquity of the present version of the *Táin Bó Chuailgne*: the copy in the *Leabhar na h-Uidhre*; the copy in the Book of Leinster. At least one specimen of the same kind of ancient verse in the *Dinnseanchas*, e.g. in the legend of *Ath Fada*, or *Ahade*: the *Dinnseanchas* was written about 590 by *Amergin* chief poet to *Diarmait*, son of *Fergus Ceirbheoil*; these various compositions are at least 900 years old, and prove that the most enchanting form of Irish music is indigenous. The author is conscious of his unfitness to deal with the subject of music technically; complaint on the neglect of Irish music; appeal to Irishmen in favour of it.

No clear allusion in very old Irish MSS. to dancing. The modern generic name for dancing is *Rinneadh*; it is sometimes called *Damhsa*; meaning of those terms. *Fonn* and *Port* the modern names for singing and dancing music; Michael O'Clery applies the term *Port* to lyric music in general; *Cor*, in the plural *Cuir*, an old Irish word for music, perhaps connected with *Chórea*; the author suggests that *Port* was anciently, what it is now, a

"jig", and *Cor*, a "reel"; "jig" borrowed from the French or Italian. *Rennceadh fada*, "long dance", not an ancient term; applied to a country dance. Conclusion.

XXXVIII.

AT the conclusion of my last lecture I gave an instance of ancient Irish lyric verse perfectly adapting itself to one of those ancient Irish airs which have come down to us in a form, if not primitive, at least nearly that in which they must have been performed a thousand, probably even more than two thousand years ago. I allude to those verses of *Cormac Mac Cuilennain*, now almost a thousand years old, which sing to the air of "*Ar Eire ni inneosfainn ce hi*"; or, "For Ireland I would not tell who she is". I cannot, indeed, say that these particular verses were written to that particular air. I adduce it only as an interesting fact, that a fragment of a lyric poem, ascribed to a writer of the ninth century, and actually preserved in a MS. book so old as the year 1150, presents a peculiar structure of rhythm exactly corresponding with that of certain ancient Irish musical compositions still popular and well known, though traditionally as of the highest antiquity, one of which is the air I have named. I believe such a fact is unknown in the musical history of any other nation in Europe. And yet in ours, I believe, very many such instances could be adduced of ancient lyric music still in existence, in minutely exact agreement with forms of lyric poetry, used not only in, but peculiar to, the most ancient periods of our native literature. It would, however, be the work, not of a passing notice here, but rather of a course of lectures in itself, to investigate the numerous examples by means of which I think this connection of the existing remains of our ancient music with the earliest eras of our national civilization may be demonstrated. And the task itself is one which I should far rather see undertaken (with what assistance I could venture to offer him) by some master of Irish music as well as of Irish antiquities, such as our illustrious fellow-countryman, Dr. Petrie, than imperfectly accomplished in any such lectures as I, by myself, could lay before the public. We are by no means, then, confined to a solitary specimen of ancient Irish lyric composition, such as that which I quoted on the last evening; nor even to any vague deductions based on the chance analysis of such remains; for the Book of Ballymote, compiled from older books in the year 1391, contains a special tract on versification, in which specimen verses are given of all the poetic measures known to or practised by the ancient Irish.

The ancient lyric verse adapted to an ancient air referred to in last lecture;

the existence of old lyric compositions having a peculiar structure of rhythm adapted to old airs still existing unknown in the musical history of any other country;

many such known;

there exists a special tract on versification containing specimen verses;

Generally these specimens are verses of four lines only; so that, if intended for a musical accompaniment, the range of the

XXXVIII.

the specimens are usually four-lined verses; but they sing to certain simple solemn airs; these are chiefly the poems called Ossianic;

the author has heard his father sing the Ossianic poems;

and has heard of a very good singer of them named O'Brien;

the author only heard one other poem sung to the air of the Ossianic poems;

air was limited, and it must have been but little varied. Yet there are several ancient poems in this measure extant that will very well sing to particular airs, generally of a simple, solemn, or melancholy character. Of these I may mention the class of poems popularly called Ossianic, from their authorship being ascribed to *Oisín*, the famous son of *Finn Mac Cumhaill*. These so-called Ossianic verses are generally composed of seven syllables to the line, with alternate rhymes and a peculiarly delicate and exact rhythm, without return or burden of any kind. I have heard my father sing these Ossianic poems, and remember distinctly the air and the manner of their singing; and I have heard that there was, about the time that I was born, and of course beyond my recollection, a man named Anthony O'Brien, a schoolmaster, who spent much of his time in my father's house, and who was the best singer of Oisín's poems that his contemporaries had ever heard. He had a rich and powerful voice, and often, on a calm summer day, he used to go with a party into a boat on the Lower Shannon, at my native place, where the river is eight miles wide, and having rowed to the middle of the river, they used to lie on their oars there to uncork their whiskey jar and make themselves happy, on which occasions Anthony O'Brien was always prepared to sing his choicest pieces, among which were no greater favourites than *Oisín's* poems. So powerful was the singer's voice that it often reached the shores at either side of the boat in Clare and Kerry, and often called the labouring men and women from the neighbouring fields at both sides down to the water's edge to enjoy the strains of such music (and such performance of it) as I fear is not often in these days to be heard even on the favoured banks of the soft flowing queen of Irish rivers.

I do not remember having heard any other poem sung to the air of these Ossianic pieces but one, and that one is a beautiful ancient hymn to the Blessed Virgin, some seven hundred or more years old. My father sang this hymn, and well too, almost every night, so that the words and the air have been impressed on my memory from the earliest dawn of life. This sweet poem consists of twelve stanzas of four lines each, beginning:

"Direct me how to praise thee,—

Though I am not a master in poetry.—

O thou of the angelic countenance, without fault!

Thou who hast given the milk of thy breast to save me".⁽⁴⁴⁶⁾

⁽⁴⁴⁶⁾ [original :—

Stiopaí me oíó molaó
Cia naó ollam me am eígn,—
A ghnúir ainglióe, san loét!

Tug fuádo t'uéta dom péigteaó.
—O'Lougan's Irish MSS. R.I.A., No.
²³
U. 20 p. 69.]

The air of this hymn is not popular; I never heard it sung but by my own father. I know it myself very well, and I know several old poems that will sing to it, such as the above poems ascribed to *Oisín*, the son of *Fínd Mac Cumhaill*, and the great religious poem called "*The Festology of Aengus Ceilé Dé*", written in the year 798.

Besides a great variety of specimens of the four-line verse, under various technical names, the tract in the Book of Ballymote contains a few specimens of a decidedly lyric character—verses which, from the measured positions of the accented vowels and cadences, must at first sight read to music. From these I have selected three of the longest kind of verse that occurs among them; but I may add that the names by which they are distinguished are names that do not occur in the pro-sody of any Irish grammar compiled or published within the last three hundred years.

The first of these specimens is a stanza of sixteen lines, called the *Ochtfoclach Corranach Beg*, that is literally, "The little eight-line curved verse". To make this name intelligible, it is necessary to state that the meaning of the word "*corranach*", or curved, in this name refers to the second part of eight lines which are added to the first eight lines, so as to make sixteen, in order to fill up the "curve", "turn", or second part of the tune. The example given here is certainly a Munster production, and appears to have been taken from a satirical poem written on some pretender to the divine art, who would indeed appear to have been a pupil to the author. It runs as follows:

Ocht foclach corranach beg.

A dhuitch na nDéiri, a cloicceanó céiri,
 Ní bia dár nveiri, a muig óg nabuaib;
 A dhuim me reiri, nódo dummheiri,
 Nódo fomcheiri do éuaó do chial;
 Imthiú aóuinu! ite im ir uiri,
 Roich uiri iar nuri, doiu coróin;
 A loican luigi, a bolcan buirí,
 For toiclar tuigi, ma nóin a mar.⁽⁴⁷⁾

The Little Eight-line Curved Verse.

Thou fool of the *Deisi*, thou head of the small pig,
 After us the cows shall not enjoy their plains;
 Thou forsaker of science, not obedient to me,
 'T is not under my counsel thy sense has vanished;

⁽⁴⁷⁾ [Book of Ballymote, folio 160. a. b.]

xxxviii.

Go off, O man! eat butter and eggs,
 Seek tutor after tutor, pursue [thy way] to Rome;
 O Lorean of the vows, O yellow *Bulcan*,
 Upon the bare board, ere eve approaches from the
 west.

this class of
 poem
 written to a
 melody
 constructed
 like that
 known as
 "the Black
 Slender
 Boy";

Now, any one with an ordinary ear for Irish music, will at once see that the poem, of which this is a curious example, was written to a melody constructed precisely like that of the beautiful and well-known air, called in our times the *Buachaill Cael-dubh*, or the "Black Slender Boy". This delightful air will be found in Dr. Petrie's *Ancient Music of Ireland*, vol. i., page 19, where three different versions of it are printed; none of them, I am sorry to say, agreeing exactly with my own impression of it, or with the song which accompanies them in that volume, and which was contributed by me. The air, as Dr. Petrie decides, is especially a Munster one; but those who supplied him with these settings of it were either unable to do it full justice, or must have taken it down in some other province.

descripti on
 of this kind
 of verse.

I shall not undertake to scan our specimen verse, with reference to this exceedingly ancient air—indeed that is beyond my ability; but I will explain its peculiarity, and we shall then see how it differs from other metres, and by what peculiarities it may be distinguished. The first three lines of each of the four quatrains of which the stanza is composed, consist each of five syllables; the last word of each being a word of two syllables, with a strongly marked vowel assonance, indeed nearly a perfect rhyme. The fourth line of each quatrain consists but of four syllables, and the last word a monosyllable. The last words of the first and third quatrains do not make any rhyme or assonance with each other or with any other line in the stanza. The last words of the second and fourth quatrains make an assonance with each other, but not with any other word or line in the whole stanza. These peculiarities cannot, of course, be made apparent in a literal English translation; but an ordinary ear will detect them in the original:

The second
 is the *Ocht-foclach*
Mór, or
 "great eight-
 line verse";

The second specimen is a stanza of eight lines; a stanza which is called the *Ocht foclach Mór*, or great eight line verse. From the context, these lines would appear to have been taken from a dialogue between the author and a student, who appears to be returning from his literary studies, at some place called *Cluain*, (very probably *Cluain Mac Nois*, now Clonmacnoise, in the King's county) and that it was at Kildare this interview with the author took place. The following is the stanza:—

Ochtróclach móir.

XXXVIII.

Canar tic mac leáino?
 Ticim ó Chluain Celbino;
 Iar leáao moleáino
 Teáim rir co Soro.
 Inoir rcela Cluana.
 Inoirpet,—na cuála
 Sinnaiá Imahuada
 Etait bhuana bolá.

Great eight-line verse.

Whence comest thou, O student?
 I come from *Cluain Celbind* [of sweet music];
 After reading my lesson,
 I go down to *Sord* [Swords].
 Tell [us] the news of *Cluain*.
 I will tell it,—hast thou not heard
 That the foxes of *Imahuadha*⁽⁴⁴⁸⁾
 Have found [and] consumed the satchels.

These “satchels” were made of leather to hold books; and it may well be supposed that the offending “foxes” were only figurative of some objectionable persons, who found access to them.

Like the former stanza, any one with an ear for Irish music will, indeed must, at once perceive that this stanza was written to the musical metre of which the first half of that beautiful air, called now “*Seaghan O'Duibhir an Ghleanna*”, or “John O'Dwyer of the Glenn”, is an example. This specimen is called “the great eight-line verse”, only because it has not that curve or turn, as it is called, which we understand to signify a full second part of eight lines, or two quatrains, like the first, which would be sung to the full double measure of the air, such as we know “John O'Dwyer of the Glenn” at the present day. This is a curious and important specimen of a verse and its music; and will, I may be allowed to hope, supply some valuable matter of discussion to Dr. Petrie, in that analysis of the Ancient Music of Ireland, so long expected from his learned pen.

The three first lines of each of the two quatrains of which this stanza is composed, consist of six syllables each, the last word of each consisting of two syllables and an assonance, or indeed, I might say, rhyme. The fourth line of each quatrain

this stanza
was written
to the
musical
metre of an
air of which
the first half
of “John
O'Dwyer of
the Glenn” is
an example;

description
of this kind
of verse.

(448) [Perhaps this may be Timahoe, in the Queen's County; the author's MS. has “about its graves”.]

xxxviii. consists but of five syllables, the last word of each being a monosyllable, and in assonance with each other.

The third is the *Ocht-foclach Mor Chorrnach*, or "great curving eight line verse";

The third specimen is a stanza of sixteen lines, called the "*Ochtfoclach Mor Chorrnach*", or great curving eight-line verse, and runs as follows:—

Ochtfoclach mor chorrnach.

Domhnall ua Duibdala, in mainec Cill Dara
In briatuis no in tana, pucad uao co Soro;
Raimis Sliged nDala gemb mije maria:
Mo cnuoe mo cara, ua Concorb na ceapo,
Mac daingin Mail Caba, oo briann Inber Crara,
Cona milib ana, connatib na noio,—
Caclac feoa ar faga, uairi gerga acap zala,
Iapano lega ilaim laga, loig bpaigin ar dealg.⁽⁴⁹⁾

Great curving eight-line verse.

Domhnall Ua Duibdala has pursued to Kildare

The plunder or the spoil, which was carried from him to
Swords;

At *Slighed n-Dala* was heard the loud maddened bellowing [of the cows]:

The friend of my heart, the descendant of *Concorb* of the
"poets",

The son of *Mael Caba's* daughter, from the banks of
Inber Crara,

With his noble equipments, with the insignia of heroes
of valour,—

A spear with slender wooden haft in time of strife and
combat,

A surgeon's lancet in a surgeon's hand, a thorn upon a
blackthorn staff.

This stanza, too, as well as the others, is of a satirical, humorous character, and appears to have some reference to the stanza immediately preceding; and to have arisen out of the dialogue between the author and the student returning from Clonmacnoise to Swords. This stanza, however, pretends to view the student in the light of a person who has been plundered of either captives or cattle, in search of which he is made to be on his way to Swords. The poet says that the maddened bellowing of the cows was heard upon *Slighed nDala*, which was the name of the ancient road that led from the passage across the Shannon (now called Shannon Bridge, near Clonmacnoise) to Tara. He speaks of the youth under the name of *Domhnall Ua Duibdala*, the friend of his heart, and descendant of *Con Corb* of the artists.

⁽⁴⁹⁾ [Book of Ballymote, fol. 160. a. b.]

He next styles him the son of *Maelcaba's* daughter, from the brink of *Inbher Crara* (an *Inbher*, or river, with the situation of which I am unacquainted). And next the poet ridicules the hostile equipment of the young man for so daring an undertaking as the pursuit and recovery of his property. The slender handle of his spear; the blade of that spear like a lancet in the weak hand of a surgeon; the handle and blade together, being of no more formidable a character than a blackthorn staff mounted with a single thorn!

It is a question whether any of these three specimens ever formed part of any lengthened piece; or whether, from their resemblance in lightness of character and sarcastic point, they were not fugitive stanzas written by way of "nonsense verses", as mere examples of rhyme and metre adapted to the rhythm of the known music of the day. Most of the prosodial illustrations of the fifteenth and sixteenth centuries are fugitive quatrains of a witty but fantastic character; and it is not at all improbable but that this was a custom derived from more remote times. This stanza was certainly written by the man who wrote the preceding stanza, or half-stanza of eight lines; it was evidently written at the same time, and on the same subject, but merely, as it were, an example for adaptation to the full or double measure of the tune. The measure, accents, cadences, and rhyme, are precisely the same as in the half-stanza, and will sing to the full length of the air of *Seaghan O'Duibhir an Ghleanna*; or, in other words, agree with the measure of the lyrical stanza called in ancient times the *Ocht-foclach Mor Chorrnach*, or "great eight-line curving verse".

XXXVIII.

measure,
accents,
cadences,
and rhyme,
are the same
as in the
second.

I have one example more to give of this species of verse, but it is not a mere prosodial specimen, but part of a very ancient and very long poem of which a fine full copy is still extant. This poem is preserved in the Book of Lecan, in the Royal Irish Academy, and consists of seventy-nine stanzas of sixteen lines each, making 1264 lines in all. The poem is a religious one, devoted to the praise and supplication of God, the happiness of the good, and the doom of the wicked at the day of judgment. The poem is entitled, *In Ochtfoclach uí hi-Eimhin*, that is, "the eight-line verse of *O'h-Eimhin*", and, as at present written out, consists of eight lines to the stanza. But, although this is its present arrangement, it is evident from various reasons, into which I need not enter in detail, that the stanza originally consisted of sixteen lines, or two stanzas of the present arrangement, and consequently, that the piece should be classed under the name of the *Ocht-foclach Mor Chorrnach*, or the "great eight-line return verse".

Another
specimen of
verse from a
long poem in
the B. of
Lecan;

this kind
called
Ochtfoclach
hi-Eimhin,
or the
"great
eight line
verse of *O'h-*
Eimhin".

XXXVIII.

The *Ui* or *O'* prefixed to the name of the author of this poem does not necessarily imply his having lived after the permanent assumption of surnames;

The *Ui* or *O'* does not of necessity imply that he must have lived after the establishment of permanently fixed family surnames, at the beginning of the eleventh century; it merely means that he was the grandson or descendant of a person named *Emin*. The prefixes *Mac* and *O'* (that is, son and grandson) had been in use in Ireland long before their establishment as distinctive prefixes to distinct and permanently fixed family names, though, until about the year 1000, they were never transmissible to posterity; so that the son of this *O' h-Eimhin* would not have been bound by any law or custom to call himself "*O' h-Eimhin*", unless he should prefer, for his time, to be named after his great-grandfather "*Emin*", rather than from his immediate father or grandfather, whatever their Christian names may have been. Whoever this *O' h-Eimhin* may have been, I have no doubt that this poem was written not later than the year 900.

description
of this kind
of poem;

This poem, like the preceding full lyrical stanza, consists of sixteen lines, or four distinct quatrains to the stanza. The three first lines consist each of six syllables; the last word of each containing three syllables, and forming an assonance or vowel rhyme, each with the other two. The fourth line of each quatrain, however, contains but four syllables, ending with a monosyllable, and not in assonance with the preceding three lines, but each does with the others throughout the four quatrains. The rhymes or final assonances of the lines in this poem are not, in any instance, as in the preceding stanzas, marked by long or full-sounding vowels; still the accents are decided and natural. These conditions, however, could not be detected in the mere literal translations of the former, any more than in that of the present, which runs as follows:

1n ochtrocach h1 Eimhin.

Dia moiri dom imroitan,
Dia moiri dom imrothail,
Dia moiri dom foirceadail,
Dia moiri im fail,
Dia moiri dom chairearcao,
Dia moiri dom imradao,
Dia moiri dom imgnadao,
Dia moiri dom iomain.
In taotar moiri muinterach,
Mo choimroi cumactach,
Comrich mo chomairli,
Cuirte cathbairreath;
M' oroi, ocup m' anmchara,—

Mac muin ingine,
 Rís in iúgthús, iúg nime,
 Rísbíle óf iáith.⁽⁴⁵⁰⁾

XXXV. II.

The eight-line verse of O'h-Eimhin.

May the great God shelter me,
 May the great God protect me,
 May the great God instruct me,
 May the great God be in my company,
 May the great God bless me,
 May the great God contemplate me,
 May the great God be always with me,
 May the great God save me.
 The great merciful Father,
 My powerful God-head,
 The chief of my counsel,—
 Christ the helmet of battle;
 My teacher, and my soul's friend,—
 The Son of Mary the virgin,
 The King of the royal palace, King of Heaven,
 The kingly tree of all grace.

The trisyllabic termination of the leading lines of this remarkable poem would seem to indicate that the words were intended to be sung to an air different from those of the preceding stanzas; but whether this is or is not the reason, it is certain that it will not sing to music of the metre either of the air of the *Buachaill Cael Dubh*, or that of *Seaghan O'Duibhir an Ghleanna*, although it will sing quite smoothly to that of any one of three other well known airs, which differ as much from each other as they differ from the preceding airs. These three airs are: first, that which is so well known in connexion with the modern songs of Mary Lemoire, the Exile of Erinn, and some others; second, the air now commonly known by the modern name of the *Rogaire Dubh*, or Black Rogue, sometimes called the Black Joke (but not the Black Joke, as published by Moore); third, a well known ancient air, popular in modern times only as a dance in Munster, and known to pipers under the name of the Humours of Glin. All these airs are, I believe very old, and the two last were not originally quick airs at all.

Now, I do not say—I cannot say, that any one of these specimen verses that I have given was actually written to any one

this poem
written to a
different air
from the
stanzas
quoted;

will sing to
any one of
three well
known airs.

Author does
not say that
these verses
were written
for the airs

XXXVIII.

mentioned,
but only that
they sing
naturally to
them.

of the airs which I have for the moment assigned to them. I only say that they will sing smoothly and naturally to these airs; and as my only object is to show that lyric music and melody were well known and practised in Ireland in ancient times, I feel that, even after my own unscientific way, I have sufficiently established that fact.

That these
stanzas were
not written
by the
writer on
Irish
Prosody to
support a
theory is
shown by
poems in the
*Táin Bó
Chuailgne*;

But that the specimens which I have just given from our ancient Irish prosody were not, all at least, mere stanzas compiled by the author of that tract for the illustration of a theory, there still exist means of a most conclusive character to prove. Such evidence we may find, for example, in the tale so often referred to of the *Táin Bó Chuailgne* which in the form in which it is preserved in *Leabhar na-h-Uidhri*, and in the Book of Leinster, is assigned to a period in or about the year 600. In this tale the verses I am about to refer to occur where *Medb*, the queen of Connacht, endeavours to rouse against the invincible *Cuchulaind* the scarcely less redoubtable warrior, *Ferdíad*, a famous champion from the western borders of Connacht, to whom she offers not only the freedom of his lands for ever, but also the hand of her beautiful daughter in marriage, as well as many other important gifts, if he would sustain her cause against *Cuchulaind*, his former friend and fellow-student in the military schools of Ireland and Scotland. The conversation between the queen and her champion, and the terms of their compact, are then given in a poem of ten stanzas, consisting each of eight lines, except the last, of which but four lines remain.

e. g. the
poem
containing
the dialogue
between
Medb and
Ferdíad;

The queen begins the dialogue as follows:—

- III. Rat fia luac móir m-buinne,
 rat éuit maíge ir chaille,
 fia saipe do élainne
 anriu co tí bpiáth,
 a Fhiroiaio mic Damáin,
 eipssi suin ir gabáil.
 attetha ar ceé anáil,
 cío daic gan a gabáil
 [a ní gabar cáé?]
- F. O. n1 gebrá gan ápiác;
 daig ním láeé gan lámaé.
 buo tpiomm fpiom i m-bápiác,
 buo fpiupien in fpiom.
 cú dán comainm Culano;
 ir amnar in n-uppiano;—
 ní fpiupia a fpiulang;
 buo tpiupdech in tpiom.

M. [I will give a great reward in rings,
 With thy share of plain and forest,
 And the freedom of thy children,
 From this day to the end of time,—
 O *Ferdiad*, son of *Daman*,
 O champion of wounds and conquests.
 Thou hast come out of every strife,
 Why dost thou not receive that which others
 would accept?

F. I will not accept it without guarantee;
 For a champion without security I will not be.
 Heavily will it press on me to-morrow,
 Terrible will be the battle.
 Hound indeed is the name of *Culand*;
 He is fierce in combat,—
 'Tis not easy to withstand him;
 Fearless will be the fight.]

And in this manner the dialogue is carried on to the end, until queen *Medb* grants all that *Ferdiad* requires, and until he accepts the post of her champion.⁽⁴⁵¹⁾

The reader will have perceived, that as at present arranged in the old book, each stanza of this ancient poem consists of eight lines or two quatrains. The first three lines of each quatrain consist each of six syllables, ending with a word of two syllables, and are in well-marked assonance; whilst the fourth line of each quatrain consists but of five syllables, ending with a word of one syllable, not in assonance with the final words of the leading lines, but fully agreeing with the other. Now, according to the rule derived from the prosodial tract in the Book of Ballymote, this stanza belongs to the species of the *Ochtfoclach Mór*, or great eight-line verse, and will at once, like the former stanza of the same measure, sing to the first part of the air of "John O'Dwyer of the Glenn"; and if the response of the second speaker be taken into the measure of the music, it will flow smoothly and naturally into a second part, making the full measure of the whole air; in fact, the whole would be a musical recitative, carried on within the rigid limits of a well-defined and clearly ascertained piece of old lyric music; and then the full stanza would come under the name and class of the *Ochtfoclach Mór Choránach*, or great eight-line return or double verse.

There are five poems in this style preserved in the *Táin Bó*

⁽⁴⁵¹⁾ [See Appendix I., p. 413., where the whole of the episode of the *Táin Bó Chuailgne*, relating to the combat of *Ferdiad* and *Cuchulaind* is given as an example of that great tale.]

XXXVIII

there are
five poems
of the same
kind in this
tale.

Chuailgne. The first (that already described) is the dialogue between queen *Medb* and the champion *Ferdiad*. The second is a poem of three stanzas of eight lines each, spoken or sung between *Ferdiad* and his own charioteer, in which the latter urges his master not to undertake the combat with *Cuchulaind*. The third is between the same charioteer and his master, in which the latter is informed of the approach of *Cuchulaind* to the ford of battle. This consists also of three stanzas of eight lines each, and would, indeed, appear to be a continuation of the preceding three stanzas, with as much of prose between them as was sufficient to explain the continuation of the dialogue. The fourth is a dialogue of three stanzas, between *Ferdiad* and his charioteer, in which he speaks confidently of his own success in the approaching combat. The fifth is a dialogue of nine stanzas, of eight lines each, between the champions themselves, that is, *Cuchulaind* and *Ferdiad*. In this dialogue *Cuchulaind* upbraids his opponent for coming against him in a mercenary spirit, while he is standing alone in defence of his patrimony and his province, against powerful and countless enemies. He reminds him, too, of the happy time they had spent together at the military college of the lady *Scathach* in Scotland, and the lesson of mutual friendship and fidelity, and the gifts of arms which that lady gave them.

It is curious that, although the last four of these poems are composed of odd numbers of stanzas of eight lines each, and make in all eighteen such stanzas, yet that if we compound these eighteen stanzas, or perhaps we ought to say half stanzas, they will exactly make nine full stanzas of sixteen lines each, and thus fill up the full measure of the air which we have provisionally assigned to them.

the author
does not
want to
establish a
theory, but
only to
direct
attention to
the subject.

In speaking thus of these various poems in connection with particular music, it must be understood that I want to establish no theory. I wish merely to place these curious ancient remains in such positions as might perhaps enable more competent persons to investigate further the structure at least of those classes of our national melodies to which I have referred. The task is rather for Dr. Petrie than for me to undertake as it ought to be undertaken.

Antiquity of
the present
version of
the *Táin Bó*
Chuailgne:

As to the antiquity of the present version of the tale of the *Táin Bó Chuailgne*, in which those latter five poems are found, I have already, in a former lecture,⁽⁴⁵²⁾ pressed all the authorities that I could find into the discussion of that important subject, so that I may now state, in a few words only, the drift of the

⁽⁴⁵²⁾ See Lectures on the MS. Materials of Ancient Irish History, Lect. II. p. 32.

evidences brought together upon that occasion. Saint *Ciaran*, the founder of the church at Clonmacnoise in ancient Westmeath and who died in the year 548, wrote this story with his own hand into a book which was called *Leabhar na h-Uidhri*, which book must of course have remained at Clonmacnoise for hundreds of years afterwards. There is a fragment of a large vellum book now in the library of the Royal Irish Academy, which was written at the same Clonmacnoise by a famous scribe named *Maelmuire*, the son of *Ceilechar*, who was killed there in the year 1106. This fragment of *Maelmuire*'s book contains a large fragment of the *Táin Bó Chuailgne*, though, unfortunately, not the combat of *Cuchulaind* and *Ferdiad*, that part, with the remainder of the story, being lost. This book of *Maelmuire* has come down to us under the name of *Leabhar na h-Uidhri* also, from which we may very fairly infer that it originally contained a full transcript of St. *Ciaran*'s original *Leabhar na h-Uidhri*, or at least as much of it as remained or was legible at the time, as well as other pieces collected or compiled from other ancient books, several of which are named by the writer. St. *Ciaran* died while in the prime of life, in 548; and if we suppose that he wrote his book, say in the year 540, and that *Maelmuire* copied it in the year 1100, that is six years before his death, we would find that the age of the book would then be but 560 years, an age by no means remarkable for a book which must have been preserved with religious care, and which, very probably, came down to the fourteenth or fifteenth century.

The same tale is also preserved in the Book of Leinster, an almost contemporary manuscript, a large folio volume, of which a large portion of about 400 pages remains still in, with few exceptions, beautiful preservation. This book was written about the year 1150, by *Finn MacGorman*, who died as bishop of Kildare in the year 1160, so that at this day it is at least 712 years old. This book, then, which is nearly as old as *Leabhar na h-Uidhri*, contains a beautiful copy of the *Táin Bó Chuailgne*; and it is from this copy that I have taken the last five specimens of lyric verse to which I have called attention. So that, in fact, we have now in *Leabhar na h-Uidhri*, by the intervention of but a single hand, the *Táin Bó Chuailgne* (as much of it as remains there) in the same state probably that it came from the hand of St. *Ciaran* some time before the year 548. But although the copy in the Book of Leinster is not so old, it was not taken from *Maelmuire*'s, but from some other ancient copy of the tale, and with some different readings; and *Maelmuire* himself observes, in some places, that other books contained readings of some passages different from his own.

XXXVIII
the copy in
Leabhar
na h-Uidhri;

the copy in
the Book of
Leinster.

xxxviii.

At least one specimen of the same kind of ancient verse in the *Dinnseanchas*: e. g. in the legend of *Ath Fadad*, or *Ahade*;

We have not, however, to depend entirely on the specimen stanzas from the prosodial tract in the Book of Ballymote, and the five poems in the *Táin Bó Chuailgne*, for examples of ancient Irish lyric poetry, as it happens that there is to be found also in the very ancient topographical tract called the *Dinnseanchas*, at least one specimen of this kind of verse. The ancient legend in which this poem is found is preserved in the vellum MSS., the Books of Leinster, Ballymote, and *Lecan*. The place, of the name of which the story professes to give the etymology, is *Ath Fadad*, or the ford of *Fadad* (now *Ahade* on the river Slaney), about four miles below the town of Tullow, in the county of Carlow. The story is a short one, and the substance of it may be told in a few words. A battle was once fought among the men of Leinster themselves, that is, between *Etan Cend Derg* (of the Red-Head) with his household; and *Liath* of *Doire Leith* (at *Loch Lurcan*), with his children (namely, *Fadad* his son, and *Doe* and *Caichne*, his two daughters) for the right to the produce or fishing of the river Barrow; and *Liath* was killed in this battle. Some time after, *Fadad*, the son of *Liath*, with his two sisters, *Doe* and *Caichne*, mustered their friends, and another battle was fought at the same ford, in which *Fadad* was killed; and it was on that account that the ford obtained the name of *Ath Fadad*, or the ford of *Fadad*, a name which it retains to this day under the slightly anglicised form of *Ahade*. It would appear that before this last battle, *Etan* of the Red-Head endeavoured to deter *Fadad* from undertaking it; and the dialogue which passed between them on the occasion is preserved in a poem of five stanzas of eight lines each, which are precisely of the same measure and structure as those which have just been given from the *Táin Bó Chuailgne*, and like them, will sing to the same airs. *Etan* of the Red-Head begins the dialogue as follows:

ETAN. Mo nuair m forpađair,
 m ba veoch do blathair;
 m beia for mađair
 mac oim amach.
 Fadao oloch loican
 atber fub m tuosa
 do faeth do gaebulğach
 fm laignib icath.

FADAO. Ticea Doe m voeneoch,
 co lino ip co mileoch
 co nam nraiopech noipeoch
 do chuip choicuir cmaio;

Τίς γὰρ Καίχνη κόβραο
 Κοναίμ ναομαί ναίρραο;
 Ροίραο ταίρραο ναίρραο
 Δίρ βερεάρ βυαο. [B. of *Lecan*, f. 335, a. a.]

Etan. [Alas, they are not of the living,
 Nor will thy fame be better;
 To a mother shall not be born
 A son henceforth.
Fadad from *Loch Lorcan*,
 The author says to you,
 Was killed with sharp-piercing lances
 By the Leinstermen in battle.

Fadad. [*Doe* will come not late,
 With numbers and with heroes
 With weapons sharp and straight
 To make a hard battle;
Caichne the victorious will come
 With fierce revengeful arms;
 I say, over your mercenary forces
 It is he who will take victory.]

We need not pause to examine the probability or improbability of this story, for the determination of the question is of no importance to our present inquiry. With regard to its antiquity, there are some circumstances preserved in another version of it, in the Books of Ballymote and *Lecan*, which would refer it to the latter part of the sixth century; say about the year 590. I may remind the reader that the original compilation of the exceedingly curious topographical tract, called the *Dinnseanchas*, is ascribed to *Amargin*, who was chief poet to *Diarmait*, the son of *Fergus Ceirbheoil*, monarch of Erin, in whose time Tara was cursed and deserted, and who died in the year 558. But, without insisting on the correctness of the dates ascribed to the different compositions in which these specimens of versification are found, we may, without any fear of doubt or reasonable contradiction, throw them back a distance, at least, of nine hundred years from our own times; and this, with the aid of the strong testimony borne in detail by the libeller of the Irish Geraldus Cambrensis in the twelfth century, is assuredly quite sufficient to show that our music, in its most enchanting form, is purely native, independent of any Saxon, Danish, or Norman aid.

the *Dinnseanchas* was written about 590 by *Amargin*, chief poet to *Diarmait*, son of *Fergus Ceirbheoil*;

these various compositions are at least 900 years old;

and prove that the most enchanting form of Irish music is indigenous.

I am fully and painfully conscious of my utter unfitness to

xxxviii.

Author
conscious of
his unfitness
to deal with
the subject
of music
technically;

he wishes
merely to
record what
little he
knows
himself.

Complaint on
the neglect
of Irish
music;

appeal to
Irishmen in
favour of it.

deal intelligibly, much less, efficiently, with a subject so delicate, and requiring more or less of a technical musical education, as that upon which I have endeavoured in this lecture to set down some of the ideas which have occurred to me. Indeed, nothing on earth could induce me to touch upon it at all, but the desire, before I am called out of this world, to put on record, for the benefit of my dear country and for the assistance of future investigators, even the little rude acquaintance I have been able to make with a subject which has been the delight of my life from its earliest dawn to the present day. Oh! why do not Irishmen cultivate, encourage, cherish, and hoard up in their innermost souls, the priceless treasure of never-failing consolation and delight afforded by their matchless music, if but worthily understood and performed? Why have we banished to contempt, to poverty, and to the pauper's grave, the ever good-humoured and often talented, though, in their neglected state, but too ill-instructed, wandering professors of this, the proudest remnant of our ancient inheritance? and why, may not I also ask, has not Dr. Petrie been supported in the effort lately made to bring out his great collection of ancient airs? How is it that there could not be found in all Ireland as many subscribers of a pound a year, for two or three years, as would bring out a yearly volume of this splendid collection?—Oh! while it is not yet too late, let me even here entreat the coöperation of my countrymen in securing its completion, before that peculiarly gifted man, who has spent the greater part of a long life in collecting it, is snatched away from us for ever. It is little you know him; but I know him well, and I do not hesitate to say, that when you have once lost him, you shall never again look upon his like. How unlike the English! How immeasurably unlike the Scotch! There is scarcely in all Scotland, from the thrifty and well-taught labourer and mechanic up to the lordliest duke, a man in whose house volumes of the noble music of his native country, as well as of every scrap of national poetry or song, both in Gaelic and English, that from time to time issues from the active press of his country, may not be found.

Having ventured so far to touch upon the subject of song and song-music, I have yet to say a few words, a very few words indeed, on dancing and dancing-music.

It is strange, and will, I am sure, appear to my readers almost incredible, that, as far as I have ever read, there is no reference that can be identified as containing a clear allusion to dancing in any of our really ancient MS. books. The present general, or generic, name for dancing, is *Rinneadh*, but sometimes it is called

No clear
allusion in
very old
Irish MSS. to
dancing.

Damhsa. The word *Rinnceadh* is formed of *rinn*, an old name for a foot, and *ceadh*, a mere active termination like *ing* in English; so that from this plain analysis we might describe the word *Rinn-ceadh* to mean simply *Foot-ing*; and although we cannot find any ancient authority for its use, still we cannot but accept it as a correct native term, requiring little, if any, explanation to describe the action to which it has been given as the name. The term *Damhsa*, however, is not so easily analyzed or applied to that action; and I should, therefore, take it not to be an Irish term at all, but rather a Hibernicized form of the English word *dance*, for take, for example, this word *dance* in that form in which, among modern European languages, it most nearly approaches ours, the form *dansa*, and it will be seen that our term *damhsa* bears so direct a resemblance to it, that we can scarcely think of tracing it to any other source. The difference lies merely in that between *n* in the one and *m* in the other; a difference that can very easily be accounted for from the Irish preference to soft or aspirated and smooth consonants to those of a harder or harsher sound. The Gaedhils of Scotland have, in their older dictionaries, exactly our terms *Rinnceadh* and *Damsha*; but, singularly enough, Macleod and Dewar's Dictionary of the Gaelic Language (second edition, published at Glasgow in 1839), has the word *Damhsa*, but it refers us to *Dannsa* as the more correct form, though without giving any reason whatever for doing so.

The ordinary native name now known in Ireland for singing music is *Fonn*, and for dancing music, *Port*. The former is a very old word; but I have never met an instance of the latter in the older writings, though it occurs in medieval tales; but Father Michael O'Clery, in his Glossary, published in 1643, applies the term *Port* to lyric music in general in his explanation of the words *Adbond Trirech*. In some of the later middle-age tales, we sometimes meet with descriptions of social assemblies, in which it is said: "*Do sinneadh puirt agus cuir doibh*", that is, "*Ports and Cors were played for them*". Now, this word *Cor*, of which *Cuir* is the plural, is an old Irish word for music; and I may say that, wherever and whenever I met these two words *Ports* and *Cors*, I always understood them as signifying, if not dances, at least merry dancing tunes, such as we are now acquainted with. The *Cor*, however, has a precedent, if not its origin, in the Latin word *chorea*, which is explained, "a dance where many dance together; a ball". If I were to indulge in a little etymological speculation, I would venture to say that the *Port* was, as it really now is, the same as our Jig; while the *Cor*, which in Irish means a twist, a turn about, or out of a direct line, would very well describe the character of

XXXVIII.

The modern generic name for dancing is *Rinnceadh*; it is sometimes called *Da nhsa*; meaning of those terms.

Fonn and *Port*, the modern names for singing and dancing music; M. O'Clery applies the term *Port* to lyric music in general;

Cor, in the plural *Cuir*, an old Irish word for music—perhaps connected with *Chorea*; author suggests that *Port* was anciently what it is now, a "jig", and *Cor* a "reel".

xxxviii.

etymology of
"reel";

the dance now called a Reel. Where the term Reel for a dance came from is not easily known, since it is not recognized by Webster in any such sense. Here is what Webster says: "*Reel*, from the Swedish *Ragla*, to stagger, to incline or move in walking, first to one side, and then to the other". It is curious to find that this Swedish word *Ragla*, from which Webster derives the word Reel, to stagger, would, by the interpolation of the aspirate *h* after *g*, form, as far as sound is concerned, a regular Irish genitive case of reel. For, if the word were written *Raghla*, it should be pronounced *Reela*, while its nominative form should be *Raghail*, and should be pronounced reel. The older Scotch dictionaries have the word reel as merely a *Rinneadh*, or dance, without distinction from a Jig; but Macleod and Dewar make a Gaelic word for it, in accordance with the pronunciation, and print it *Righil*. My own present impression is, that the name may have come from Sweden or Norway into Scotland in modern times, and from that passed into Ireland.

"jig"
borrowed
from the
French or
Italian.
Rinneadh
Fada not an
ancient
term;
applied to a
"country
dance".

The modern term Jig for a certain kind of dance, is certainly taken from the French word *gigue*, or the Italian *giga*.

The term *Rinneadh Fada*, or long dance, which is so often introduced by modern writers, is not to be found in any manuscript Irish writing that I have ever seen. It appears to be a modern descriptive name for what is called a country dance, which is itself but a corruption of the French words "*Contre Danse*", a name merely descriptive of the simple arrangement of the dancers in two lines opposite to one another.

Conclusion.

With these few words as to dancing I here conclude this division of my general subject. I have, of necessity, abridged it; for it would have been impossible to go in detail into anything like a series of disquisitions upon what we may suppose to have been the exact forms, ornaments, and styles of our ancient musical instruments; and it would have been impossible as yet to give in detail any intelligible account of the employment of those instruments among our ancestors on all the various occasions on which our unequalled national music was in old times called into requisition. I have collected only some of the reliable authorities on the different parts of the subject, but still, as in the case of the other subjects which I have treated, by way of example only. Neither have I attempted to deal with subjects of music and dancing in themselves; because this would not be the place (even if I were the qualified person) to deal with them as they ought to be dealt with. I do not trespass on Dr. Petrie's province, but endeavour only to prepare the way for what, I hope, all will demand of him to complete for us, as I

believe he only, of living men, can really explain what is yet xxxviii.
untaught on the music of Erinn. It has been my province only
to allude to the subject as one of those connected with the great
subject of this entire course.—The Social Customs and Manners
of Life among the People of Ancient Erinn.

APPENDIX.

I.

THE FIGHT OF FERDIAD AND CUCHULAIND.

AN EPISODE FROM THE ANCIENT TALE OF

THE TÁIN BÓ CHUAILGNE,

OR

THE CATTLE PREY OF COOLEY.

The original text from the vellum MS. in the Library of Trinity College, Dublin, known as the Book of Leinster (Class H. 2. 18), with a literal Translation.

The oldest copy of this tale known to exist is preserved in the vellum MS. known as the *Leabhar na h-Uidhre*, in the library of the Royal Irish Academy. This copy is, however, now imperfect at the end, and does not contain the "Fight of Ferdiad"—one of the finest episodes in the whole tale. It is to be regretted that the copy in this venerable manuscript is not complete, as it preserves the antique forms and the archaic purity of the language much better than any other existing one. There are, however, two ancient copies of the tale preserved in the Library of Trinity College, Dublin. The one in the vellum MS. H. 2. 16, which is, however, imperfect at the beginning, and differs somewhat from the older copies, to which it is inferior in form and in language. The second, which is the most complete copy known to us to exist, is contained in the vellum MS. Class H. 2. 18, better known as the Book of Leinster. This copy is perfect, and is nearly as old as that preserved in the *Leabhar na h-Uidhre*.

Although the grammatical endings are better preserved in the fragment in the *Leabhar na h-Uidhre*, the copy in the Book of Leinster is very nearly of the same antiquity; and the language, though a good deal modified in the antique forms and grammatical endings, is still very archaic and difficult.

The text of the MS. has been scrupulously followed, the only changes made being the lengthening out of the contractions, for which the Editor is indebted to the copy of the whole *Táin* made by Professor O'Curry from the Book of Leinster, and collated by him with all the ancient copies known to him, and now in the library of the Catholic University; and also the division of some words, and the punctuation of the whole. As the object the Editor has had in view in publishing this episode is to give an example of true Gaelic poetry, as distinguished from the inferior modernized legends and the confused jumble of traditions of various periods which Macpherson and others have fused together, and fabricated into the so-called poems of Ossian, to the prejudice of all that remains of genuine Ossianic poetry, he does not think it necessary to give various readings from other MSS., or to illustrate this tract as he would have wished to do if he did not expect soon to see the whole of the Tale of the *Táin Bó Chuailgne* published, and fully illustrated as it ought to be.

The marginal references to the Irish text indicate the folio and page of the original in the MS. H. 2. 18.

COMRAC FHIRDEAO INSO.

H. 2. 18. fol.
57. a. a.

Ír anoirin nia imbiaídeo oc fepaib h-Epienn, cia baó éóiri
 do éomlonó ocar do éomiac lá Coinculainn nia h-uairi na
 maitni muéi ari na báriach. Ír seo nia mairpetari uile, com-
 baó é fepoiaó, mac Damain, mic Dáie, in milio móri éal-
 ma o fepaib Domnain. Daiz ba cormail ocar ba comasár
 a comlon acar a comiac. Ac oen muinne da iungretari
 ceirio gnumiaóda gaile ocar garcio da nia foglaím: ac reáth-
 aiz, ocar ac Uaéaiz, ocar ac Áife. Ocar ní baí immaicriaro
 neich oib ac ariale, aét cleir in gae bulga ac Coinculainn.
 Cio eo ón ba conganéneppac fepoiaó ac comluno ocar ac
 comiac nia laeé ari áé na arioiríve. Ír anoirin nia fáitea
 fepa ocar teétarívea ari cenó Fhíroiaó. Ra eparíari, ocar
 nia eittcheptari, ocar nia iepretari fepoiaó na teéta rin,
 ocar ní thánic leó, daiz mairíari a ní ma mabaoari do,—do
 éomlonó ocar do comiac nia éapait, nia éoclé, ocar nia co-
 malta, nia fepin-oió mac n-Damain mic Dáie, [nial Coin-
 culainn], ocar ní thánic leó.

Ír anoirin fáitte Meob na oirúith ocar na glámma, ocar
 na cnuasieppa ari cenó Fhíroiaó, ari co n-veipntáir teóia
 aeia fopraizé do, ocar teóia glámma óiceno, go tócbairí
 teóia bolga bari a arió,—ail ocar anim, ocar athir; muí
 buo mairb a éetóiri, baó mairb nia cinó nomaióve munu thí-
 seo. Tanic fepoiaó leo daí cenó a eniz, daiz ba h-upru
 leppium a éuttim do gaib gaile, ocar garcio, ocar eniz-
 nama, ná a éuttim ve gaib áife, ocar ecnaiz, ocar im-
 veipéa. Ocar a da mairé, nia mairáizeo ocur nia fupthá-
 leo é, ocar nia valeo lino go óla go éáin go mepc fairi,
 goí bo mepc meoairéain é. Ocar nia gelta comaoa móia do,
 ari in comlonó, ocar ari in comiac do venam .i. cappat
 cethri reét cumal; ocar timthacht da fepi deé vetguo
 caéa daéa; ocar co méit a fepainnó ve mín Maize h-Ái, gan
 éain, [gan chobach, ocar cen óunao cen rluairíheo], cen
 ecenóail da mair, ocar da ua, ocur da iairmua, go bmuinne
 m-briáta, ocar betha; ocar finobairi do én mnái, ocar in
 t-eó óiri baé i m-bputt Meoba fairi anuar. Ír amlaio nia
 baí Meob gá máo, ocar nia beip na bmaétra anó, ocar nia
 iepáiri fepoiaó.

Rat nia luac móri m-buinne,
 nat éuit maize ír chaílle,

THE FIGHT OF FERDIAD.

And then it was discussed by the men of Eiriu, who should go to combat and do battle with Cuchulaind at the early hour of the morning of the morrow. What they all said was, that it was Ferdiad, son of Daman, son of Dáre, the great and valiant warrior of the men of Domnand. For their mode of combat and fight was equal and alike. They had learned the science of arms, bravery and valour with the same tutors: with Scáthach, and with Uathach, and with Aife. And neither of them had an advantage over the other, except that Cuchulaind had the feat of the Gai Bulg. Nevertheless Ferdiad was clad in a skin-protecting armour to give combat and battle to a hero at the ford against him. Messages and messengers were then sent for Ferdiad. Ferdiad denied, and declined, and refused those messengers, and he came not with them, because he knew wherefore they wanted him—to fight and combat with his own friend, and companion, and fellow pupil, Cuchulaind, and he came not with them.

Ferdiad
selected
to fight
Cuchulaind ;

He is invited
by Medb ;

It is then Medb sent the druids, and the satirists, and the violent excitors for Ferdiad, that they might compose three repressing satires, and three hilltop satires for him, that they might raise three blisters on his face,—shame, blemish, and disgrace ; so that if he died not immediately, he would be dead before the end of nine days, if he came not with them. Ferdiad came with them for sake of his honour, for he preferred to fall rather by the shafts of valour, gallantry, and bravery, than by those of satire, abuse, and reproach. And when he arrived he was received with honour, and attendance, and he was served with pleasant, sweet, intoxicating liquor, so that he became intoxicated and gently merry. And great rewards were promised him for making the combat and the fight, namely: a chariot [worth] four times seven cumals ; and the outfit of twelve men of clothes of every colour ; and the extent of his own territory of the level plain of Magh Aié, free of tribute, without purchase and without courts or legions, without peril to his son, and to his grandson, and to their descendants, to the end of time and life ; and Findabar as his wedded wife, and the golden brooch which was in Medb's cloak in addition to all these. And thus was Medb saying, and she spake these words there, and Ferdiad answered.—

Medb sends
druids and
satirists ;

to save his
honour he
comes ;

he is wel-
comed and
promised
rewards ;

I will give a great reward in rings,
With thy share of plain and forest,

Dialogue
between
Medb and
Ferdiaid ;

Dialogue
between
Medb and
Ferdiaid;

And the freedom of thy children
From this day till the end of time,
O Ferdiad, son of Daman,
O champion of wounds and conquests;
Thou hast come out of every strife:
Why dost thou not receive
(—that which others would accept?—)

- F. I will not accept it without guarantee;
For a champion without security I will not be.
Heavily will it press upon me to-morrow,
Terrible will be the battle.
Hound indeed is the name of Culand;
He is fierce in combat;
'T is not easy to withstand him;
Fearless will be the fight.

- M. I will give a champion's guarantee,
That thou shalt not be required at assemblies:
Bridles and noble steeds
Shall into thy hands be given,
O Ferdiad of valour.
Because thou art a brave man,
To me thou shalt be a bosom friend
Above all others, free of all tribute.

- F. I will not go without securities
To the contest of the ford.
It will live [in fame] unto the judgment day
In full vigour and in force.
I will not accept though I die,
Though thou excitest me in language,
Without the sun and moon
Together with the sea and land.

- M. Thou shalt have all: 't is to thyself to delay it;
Bind us until thou art satisfied
Upon the right hand of kings and princes,
Who will become thy security.
Here is one who will not refuse thee—
I will give thee whatever thou desirest,
For I well know that thou will kill
The man who comes against thee.

- F. I will not accept without six securities,—
It shall not be any less,—
Before my destruction is wrought
There where hosts will be.
Even if my fame should be disparaged,
I will advance though the strength be equal,

Fol. 57. a. a.

co n-deinuri in compiac
 ria Coinculaino cnuaid.
 m. Cio Domnal na cáirpat,
 na Míamán án aigíne,
 gíó iat luét na báiríone,
 iotriatru gíó áét;
 fonaíre lacc arí Moíano;
 maóail lacc a chomai,
 naíre Cairpíu Míin Manano,
 ír naíre arí óa macc.

f. o. A Meob, co mét m-buafaro,
 níe cneob cáine nuadair;
 ír deirb ír tú ír b'iaóail
 arí Cnuachain na clao,
 aríó glóir ír aríe gairíneir.
 dom ioidéó ríóil riantbhecc,
 tuc dam é-óir ír t-aigíet,
 óais ío fairígeó dam.

m. Naé turru in caupí coónaé,
 óa tibeirí deíge n-óiolmaé?
 o noiu co tí domnaé,
 ní bá óál ba ía.
 a láich blaíneig blaíomairí,
 caé rée caém arí talmain
 óa béiríarí óuie amlaio:
 ír uilí iotríia.

R.

Finnabairí na íeígea,
 íúgan íaríthairí éígea,
 arí n-óíth éon na ceiríóa,
 a Fhírtíao, iotríia.

R.

Ír anórain ía íaéet Meob maeth n-áíais báirí íeírtíao
 im éomlonó ocaí im chomíac ía íeírtíu cnuaid arí na báirí-
 ach, na iméomlonó ocaí iméomíac ía Coinculainó, a oenuirí
 óambao aríu leirí. Ra íaéet íeírtíao maéet n-áíais
 íuirtíu ío anóarí leirí, im chúirí in t-íeírtíu éetna im na
 comaoib ía géllao óó óo chomallíu íuirtí maóóa toetíao
 Cuculainó leirí.

Anórain ía gáíarí a eíe ó'íeírtíu, ocaí ía h-inóleo a cháir-
 pat, ocaí táíne íeme co aírím [a m-boi Cuculainó] co n-inóirí-
 óeó óo íain. Íuirtí Cuculainó íalrí íu. "Mo éen óo éíétu
 a mó íopa íheírtíu," báirí Cuculainó. "Tarírtí lím in ní
 inn-íalrí a óalríain," báirí íeírtíu. "Áet ír óo íaóeáíóra
 óa innírtín óuie inrí ío éáet óo éomlonó ocaí óo éomíac
 íuirtí ía h-úairí na maírne miche í m-báíac." "Clunemní lacc
 óim," báirí Cuculainó. "Óo éarí íeírtí ocaí óo éocle ocaí

Fol. 57. a. b.

Till I make the battle
With Cuchulaind the brave.

Dialogue
between
Medb and
Ferdiaid.

M. Though it be Domnal in his chariot,
Or Niaman of the slaughter,
Though they are the patrons of the bards,
Even these, though difficult, I will give;
Bind it upon Morand;
If thou wishest for certain fulfilment,
Bind Carpri Min of Manand,
And our two sons, bind.

F. O Medb, abounding in venom,
Thou art not a sweet-tempered spouse to a consort;
It is true thou art the Brachail
Of Cruachan of the ramparts,
With lofty speech and despotic power.
Send me the beautiful speckled satin,
Give me thy gold and thy silver,
Since to me thou hast proffered them.

M. Art thou not the leading champion,
To whom I give a hooked pin?
From this day till Sunday,
The respite shall not be longer.
O thou famed and renowned hero,
All the splendid jewels of the earth
Shall to thee be also given;
And all in fulness I will give.

Findabar of the champions,
The princess of the west of Elgga,
On the slaying of the hound, of the feats,
O Ferdiaid, [to thee] I will give.

And then did Medb bind Ferdiaid to combat and fight with six champions on the morrow, or to make combat and fight with Cuchulaind, whichever he thought easier. Ferdiaid bound her, as he thought, on the sureties of the aforesaid six for the fulfilment of the promise of the rewards that was made to him should Cuchulaind fall by him.

Mutual
binding of
Medb and
Ferdiaid.

Then his horses were harnessed for Fergus, and his chariot was yoked, and he went forward to where Cuchulaind was, to tell him of it. Cuchulaind bade him welcome. "I am happy at thy coming, O my good friend, Fergus", said Cuchulaind. "I gladly accept that welcome, my pupil", said Fergus. "But what I have come for is to tell thee who the person is that comes to combat and fight with thee at the hour of early morning to-morrow". "We will listen to thee then", said Cuchulaind. "Thine own friend and companion and

Fergus
visits
Cuchulaind,

and warns
him of the
approaching
fight;

Fol. 57. a b. vo ðomalta; é-feri coméllyr, ocar comgarciro, ocar com-
gníma, Ferriao mac Damáin mic Dáire, in milio móri éalma
o'feriaib Domnano". "Attear ar cobair", bar Cuculaino,
"ní na[m] váil vuthracamar ar cara vo éuroect". "Ir aipe
rein iarium", ale bar Ferisur, "ar a n-aipichlea ocar ara n-
aipelma, váis ní mar caé conapnecar comluno ocar compac
muic fori táin bó Cualnge von éupra Ferriao mac Damáin
mic Dáire". "Attúra runo ám", bar Cuculaino, "ac fortu
ocar ac impuec cethri n-ollcoiceo nh-Éreno oluan taite
famna co tate imbuilg, ocar ni pucair triais teóro me n-
oenferi iur in me rin, ocar ir dóis lim ní mó bémat nem-
ium". Acar iramlaro ma baí Ferisur ga máo ga báegluao,
ocar ma beir na bmaeria, ocar ma iecair Cuculaino.

A Chuculaino comal n-gle,
atciu ir mitis vuit eirge;
ata runo éucut ma feris
Ferriao mac Damain vrieé veirg.

Cc. A túra runo, ni reól peng,
ac rien fartuo fer nh-Éreno;
ni pucair fori teéto triais
ar apa comluno oenferi.

F. Amnar in fer va lae feris
ar lurr a élaroib crio veirg.
cner congna im Fherriao na n-oriong,
iur ní geib caé na comlono.

Cc. bí torc—na taéair vo rcél,
a Fherisur nan-aim n-imthien;
var caé ferano, var caé fonro,
dampa, nocon, ecomlono.

F. Amnar in fer, fichtib gal
nocon fupura a éroeao;
neir céet na chup,—calma in mo,—
nin geib iuno, nin tere faeboi.

Cc. Mao via comairem bar áé,
murr ir Ferriao garciro gnáé,
ní baé in rcapao gan rceó:
buo ferisgaé ar faebari gleó.

F. Rapao ferri lem ano a luag,
a Cuculaino élaroeb puao,
combao tú ma beiao rair
coricuri Fherriao viummarais.

Cc. A tiupra brieithi co m-báig,
gon commaitere oc immaribáig,
ir murr buaoaisfer ve

fellow pupil; thy co-feat, and co-deed, and co-valour-man, Ferdiad, son of Daman, son of Dáre, the great and valiant champion of the men of Domnand". "We give our word", said Cuchulaind, "it is not to fight ourselves we desire our friend to come". "It is now, therefore", said Fergus, "that thou requirest to be cautious and prepared, because, unlike any of those who have given thee combat and battle on the Táin Bó Chuailgne on this occasion is Ferdiad son of Daman, son of Dáre". "I am here", said Cuchulaind, "detaining and delaying the four great provinces of Eiriu since the first Monday of the beginning of Samhain [November] to the beginning of Imbule [spring], and I have not yielded one foot in retreat before any one man during that time, and neither will I, I trust, yield before him". And so did Fergus continue to speak to put him on his guard, and he spake these words, and Cuchulaind answered.

F. O Cuchulaind brave in battle,

I see 't is time for thee to arise;

Here comes to thee with anger

Ferdiad, son of Daman of the ruddy face.

Dialogue
between
Fergus and
Cuchulaind.

C. I am here, it is no light task,

Valiantly detaining the men of Eiriu;

I have not yielded a foot in retreat

To shun the combat of any man.

F. Fearless is the man in his excited rage

Because of his blood-red sword.

A skin-protecting armour wears Ferdiad of the troops,

Against it prevaileth not battle or combat.

C. Be silent—urge not thy story,

O Fergus of the arms brave;

On any land, on any ground,

I was not his inferior in battle.

F. Fierce is the man, in battles brave,

'T is not easy to vanquish him;

The strength of a hundred is in his body—gallant
his bearing—

Spears pierce him not, swords cut him not.

C. Should we happen to meet at a ford,

I and Ferdiad of never-failing valour,

It shall not be a separation without history:

Fierce will be our sharp conflict.

F. I should prefer to a high reward,

O Cuchulaind of the blood-stained sword,

That it were thee that carried eastward

The purple of the haughty Ferdiad.

C. I pledge my word and my vow,

Though we may be much alike in the combat,

That it is I who shall gain the victory

Fol. 57 a.b.

bar mac n-Damáin mic Dáire.

F. Ir me tariglaím na rluasú fairs—
luas mo fapraigte o'Ultaib.
lim éancatair a tírib,—
a cuiair a caí míro.

Cc. Munbuí Conchobair na éerr
parao éruair in comaoceerr;
ní thánic Meob maige in Scáil
tuirur bas mo congáir.

F. Ra fail gním ir mó bar do láim—
gleó na Feroiao mac n-Damáin;
airm éruair catao caproa mairio
bíro acut, a Chuculainn. A.

Tánic Fersgur rieme doóum an-tuairio ocar longpúiric.
Luro Feroiao doóum a púpla ocar a muntirí, ocar na éuair
oóib maet n-áraig do thairiaétain do Meob fairí imcom-
lonnó ocar imcompiac na fersuirí cuiair ari na báirac, na
imcomlonnó ocar imcompiac na Coincúlainnó a oenuirí oiam-
bas arpu leirr. Da éuair oóib no máet n-áraig do éar-
iaétain doorum forí Meob im éuirí in t-féirí cuiair éetna
im na comaoaib na gellaí do do chomallao iurr maí do
taetpao Cuculainnó leirr.

Miirairí rubaig ramaig robbrionac [luet púiple Fhíroiao
in aghairí rin]; aet mairrac dubaig doobbrionag doomenmnaig;
doig na fetatairí airm conoiricfairí na dá éuairí acar na
dá éliath beirairí éet, co taetpao ceétairí oib anó, nó co
taetfairí a n-oír; ocar dam neétairí oib; doig leorom gom-
bas é a tigeirna féin; daig ní ba iéio comlonnó no compiac
na Coincúlainnó forí táin bó Cualnge.

Ra choiril Feroiao torpac na h-airéi copio éiommm, ocar
a tánic deirio na h-airéih, na éuairí a coéluro uao, ocar na
luro a merci de, ocar da baí ceirt in éomlannó, ocar in
chompiac fairí. Ocar na gab láim ari a ariairí ari a n-gabao a
eoóo ocar ari a n-inoleo a éairpat. Ra gab in t-aira ga im-
thairmerc imme. Ra pao fersí duib [anao ina dul anhirin],
airse in gilla, [uairí ní mó molarí duibe na oimolar*].

Bí torc oin, a gillairí, ari Feroiao, [uairí ní gabam toir-
merc oclac imo in riubal ro], ocar iurr amlairí na boi ga máo,
ocar na beirt na briaétia anó, ocar na fpecairí in gilla.

F. Tiaigaim iurrin oáil rea
do éornam ino fíirrea,
gornurem in n-aéra—
áth forí n-geirí inbasob—

Of the son of Daman, son of Dáre.

F. It is I that gathered the forces eastward—
In revenge of my dishonour by the Ultonians.
With me they have come from their lands,—
Their champions and their battle warriors.

C. If Conchobar had not been in his debility
Hard would have been the strife;
Medb of Magh an Scail had not made
An expedition of louder shoutings.

F. A greater deed awaiteth thy hand—
To battle with Ferdiad son of Daman;
Hardened bloody weapons with obdurate points
Do thou have with thee, O Cuchulaind!

Fergus came back to the court and encampment. Ferdiad went to his tent and to his people, and told them that he was firmly bound by Medb to give combat and fight to six champions on the morrow, or to combat and fight with Cuchulaind alone if he thought it easier. He told how he had firmly bound Medb with the security of the same six champions for the fulfilment of the promise of rewards, should Cuchulaind fall by him.

Ferdiad tells his people of his bond to Medb;

The inmates of Ferdiad's tent were not cheerful, happy, or in melancholy pleasure on that night; but they were cheerless, sorrowful, and dispirited; because they knew that wherever the two champions and the two hundred-slaying heroes met, that either of them should fall there, or that both of them would fall; and if it should be one of them, they were certain it would be their own master; because it was not possible to make combat or fight with Cuchulaind on the Táin Bó Chuailgne.

their anxiety on his account.

Ferdiad slept the beginning of the night very heavily, and when the latter part of the night came, his sleep departed from him, and his intoxication had vanished, and the anxiety of the fight and the battle pressed upon him. And he commanded his charioteer to harness his horses and yoke his chariot. The charioteer began to dissuade him from it. It would be better for thee [to stay than to go there], said the servant, for to thee my approval of it is not more than my disapproval.*

Ferdiad awakes and orders his chariot to be yoked;

his charioteer dissuades him from the combat;

Be silent now, my servant, said Ferdiad [for we will not be persuaded by any youth from this journey], and so was he saying, and he spake these words then, and the servant answered him.—

F. Let us go to this challenge
To vanquish this man,
Till we reach this ford—
A ford over which the raven will croak—

Dialogue between Ferdiad and his charioteer;

* An idiomatic mode of saying he disapproved of it. The phrase is still current.

Fol. 57. a. b.

1 comuail Conculaino,
da suin tpe chreitt cumainz
sorruca tpiú urruaino,
coriop de bur marib.

5. Ra pao fepri uúib anao.
ní ba mín paí mbaḡar;
biao neč viamba ḡalar;
baí pcamao buo pnéio,
techt 1 n-uáil ailt ulao;
ip ual oia m-bia puḡar;
ip pata baí éuman;
maipz paḡar in píem.

8. Ní cori ana páoi,
ní h-opair niao nápe;
ní olegar oin ále;
ní anpam pao uáiz.
bí toírt, oín, a ḡillaí;
bío calma áí pírt rinni;
fepri teinni na timni;
[tiḡam ip in uáil.]* 7.

Ra ḡabait a eich fíroiao ocar ía inoleo a éarpat, ocar
tánic píeme co át in chompaic, ocar thánic lá cona lán-
foilrí uó anó itip.

“Maíe, a ḡillaí”, baí fíroiao. “Scapí uam foritcha ocar
forigemen mo charpait póim anoro, co ío éobur mo thiom-
thairitlim ruain ocar choitulta anoro, uáiz ní ía choitlar
deirio na h-aochi ía ceirt in chomlaint ocar in chompaic”.

Ra pcoir in ḡilla na eíe. Ra uircuir in carpat foe,
toilir a éioméairitlim coitulta paí.

Imthura Conculaino púnoa innoípa. Ní epiaét íoe
itip co tánic láa cona lán foilre uo, uáiz na h-arpaitir
píí h-épeno, ip ecla no ip uamun uo beiao paí, maíoa
n-eirgeo. Ocar ó tánic láa cona lán foilrí, ía ḡab láim
ar (a) ariao ar a n-ḡabao a eoó, ocar ar a n-inoleo a éar-
pat. “Maíth a ḡilla”, baí Cuculaino, “ḡeib ar n-eich uín,
ocar innill ar carpat, uáiz ip mocheirgeo in laech ía uáil
nar n-uáil, fíroiao mac uamain mic uápe”.

Ip ḡabta na eíe, ip innilti in carpat, cinnoíu anó, ocar
ní táí uot ḡarciu. Ip anó íin cinnoir in cupi cetac, cler-
pamnac, cach buaoac, claiob deirz Cuculaino mac Sual-
taim ina charpat. Súia ḡairretari imme bocánaiz, ocar
bananaiz, ocar ḡeniti ḡlinoi, ocar uemna aeóipí. Uáiz da
beiritir Tuata Dé Danann a n-ḡairuuo inmírium, combao
móti a ḡráin, ocar a ecla, ocar a upiao, ocar a upuamain

To battle with Cuchulaind,
To wound him through his strong body
To crush his valour through him,
So that of it he shall die.

Dialogue
between
Ferdia and
his chariot-
eer.

S. It were better for thee to stay.
Thy threats are not gentle ;
One there will be to whom it will be disease ;
Thy parting will be distressful,
To encounter the chief [hero] of Ulster ;
It is a meeting of which grief will come ;
Long will it be remembered ;
Wo is he who goeth that journey.

F. What thou sayest is not right,
A brave champion should not refuse ;
It is not our inheritance ;
I therefore will not longer stay.
Be silent, then, my servant ;
We will be brave in the field of battle ;
Valour is better than timidity ;
[Let us go to the challenge*].

Ferdia's horses were harnessed and his chariot yoked, and he came forward to the ford of the battle, and the day with its full lights had now come upon him there. he goes to the ford ;

"Good, my servant", said Ferdiad, "spread for me the cushions and skins of my chariot under me here, until I take my deep rest of repose and sleep here, because I slept not the end of the night through the anxiety of the combat and the battle". and sleeps in his chariot.

The servant unharnessed the horses. He arranged [the cushions and skins of] the chariot under him, and his heavy repose of sleep came upon him.

The history of Cuchulaind here now I will tell. He arose not at all until the day with all its light had come, in order that the men of Eiriu should not say that it was fear or dread that induced him, if he had arisen. And when day with all its lights came, he commanded his charioteer to harness his horses and yoke his chariot. "Good, my servant", said Cuchulaind, "harness our horses for us, and yoke our chariot, for he is an early rising champion who cometh to meet us to-day, Ferdiad, son of Daman, son of D  re". Why Cuchulaind did not arise early that day ;

The horses are harnessed, the chariot is yoked, step thou into it, and it will not disparage thy valour. And then the battle-fighting, dexterous, battle-winning, red-sworded hero, Cuchulaind, son of Sualtam, sprang into his chariot. And there shouted around him Bocanachs, and Bananachs, and Geniti Glindi, and demons of the air. For the Tuatha D   Danann were used to set up their Bocanachs and other being-shout around him.

shouts around him, so that the hatred, and the fear, and the abhorrence, and the great terror of him should be the greater in every battle, in every battle-field, in every combat, and in every fight into which he went.

And it was not long till Ferdiad's charioteer heard the noise [approaching, i e.] the clamour, and the rattle, and the whistling, and the tramp, and the thunder, the clatter, and the buzz, namely, the shield-noise of the missive shields, and the hissing of the spears, and the loud clangour of the swords, and the tinkling of the helmet, and the ringing of the armour, and the friction of the arms; the dangling of the missive weapons, the straining of the ropes, and the loud clattering of the wheels, and the creaking of the chariot, and the tramping of the horses, and the triumphant advance of the champion and the warrior towards the ford approaching him. The servant came and placed his hand on his lord. "Good, O Ferdiad!" said the servant, "arise, here they come to thee to the ford". And the servant spake these words there.—

Ferdiad's
charioteer
hears the
chariot ap-
proaching;

and awakes
his lord;

I hear the creaking of a chariot
With a beautiful silver yoke
And the form of a full grown man in it.
It is the roll of a warlike chariot;
Over Breg Ross, over Braine
They come over the highway
By the foot of Báile-in-Bile—
It is gifted with victories,

describes
the chariot
and its occu-
pant;

He is a heroic hound who urges it,
He is a trusty charioteer who yokes it,
He is a noble hawk who speeds
His horses towards the south.
He is a martial hero,
He is [the presage of] bloody slaughter.
Surely 't is not with indexterity
He will give us the battle.

Woe to him who is on the hillock
Awaiting the hound of valour.
I foretold last year
That there would come a heroic hound—
The hound of Emain Macha,
A hound with complexion of all colours,
The hound of a territory, the hound of battle,
I hear, I have heard.

and foretels
evil to his
master;

"Good, my servant", said Ferdiad, "wherefore is it that thou hast been lauding that man ever since he came from his home? and it is likely that thou art not without wages for thy great praise of him; and Ailill and Medb have foretold that that man will fall by me. And certain it is that for sake of reward he shall be

Ferdiad
upbraids
him for
praising
Cuchulaind;

Fol. 58. a. a in chobair". Ocar ma berit na bhuachra anu, ocar ma peccair in
gilla.—

F. 1r mithis in chabair;
bí toir uín, na m-bladais,
nar bu gním aicodail.
dais ní bhráth dár bhuach
mat éi cupao Cualnge
co n-aoabhair ualle?
dais ir dár cenú luage
locheithair colluath.

G. Máit chim cupao Cualnge
co n-aoabhair ualle,
nír teiceo téit uanne,
aét ir cucaino tic,
rethir, ir ní mo mall;
gíro mo gaét ní mo sano,
marí úrcei ó'fóiall,
na marithoiraino tpucc.

F. Suail naé fotha [con air]
a mo méit mar molar; ;
ga fáth ma ma thogair
ó éanac ó tig?
irr innoirra thócbair,
atát aca fuacair;
ní thecat da fuacair,
aét athismith. 111.

Níir bo éian d'airio Fíroiao dia m-boí anu co pacca ní,
in cairpat cáin cúicunno cethir iuno, gollúé, golluar go
lán gluccur, go pupaill uanro, go creit chmaertana,
émaertíum, éleirairio, éolgfata, éurata; ar da n-éaib
luatha lémnacha, ó mair, bulio, beogais, bolgíoin, uét
leéna, beóéirioi, blenáirio, bairlethna, éorréaela, foit-
trena, foiríánca fua. Ec liath lerleéan, lugléimneé,
leborimongach, fán daria éuing don chárpaic. Ec dub
oualaé, dubbairr, omleéan fan éuing anaill.

Da ramalta ma rebacc da élairr illó cruasgáiti; ná ma
ríoi peggaiti emiaig illó máirta, dár maní macair; ná ma tet
as n-allao ar na éetgluaraét do éonair do éetríói, dá ec
Conculaino immon cairpat, maribao ar licc áin tentioi; con
crothrat ocar con beritrat in talmain, ma tpucci na túrma.

Acár da maét Cuculaino doéum in n-áta. Tarrairair
Fíroiao bair fan leit verperitac ino áta. Verrio Cucu-
laino báir fán leit tuarperitac.

Fíur Fíroiao failte fíí Conculaino. "Mo éen do éictu

quickly slain by me And it is time for the relief". And he spake these words there, and the servant answered:

- F. It is time for the relief;
 Be silent then, don't extol,
 That it be not a deferred deed of prophecy.
 Surely 't is not a betrayal on the brink [of battle]
 If thou seest the champion of Cuailgne
 With his ostentatiousness of fame?
 Surely, for the sake of reward,
 He shall soon be slain.

Dialogue
 between
 Ferdiad
 and his
 charioteer.

- S. If I see the champion of Cuailgne
 With his ostentatiousness of fame,
 It is not in retreat he goeth from us,
 But it is towards us he cometh,
 He runneth, and 't is not very slowly;
 Though fleet as wind, not with difficulty,
 But like water from a high cliff,
 Or like the rapid thunder.

- F. It seems thou art not without rewards
 For thy great praises of him;
 Why else hast thou chosen to do so
 Since he has come from his home?
 And now, when he appeareth,
 Thou art proclaiming him;
 Thou comest not to attack him,
 But for glorifying him.

Ferdiad's charioteer was not long there until he saw something, the beautiful, flesh-seeking, four-peaked chariot, with speed, with velocity, with full cunning, with a green pavilion, with a thin-bodied, dry-bodied, high-weaponed, long-speared, warlike Creit [body of the chariot]; upon two fleet-bounding, large eared, fierce, prancing, whale-bellied, broad-chested, lively-hearted, high-flanked, wide-hoofed, slender-legged, broad-rumped, resolute horses under it. A gray, broad-hipped, fleet, bounding, long maned steed under the one yoke of the chariot. A black tufty-maned, ready-going, broad backed steed under the other yoke.

Description
 of Cuchulaind's
 chariot and
 horses;

Like unto a hawk [swooping] from a cliff on a day of hard wind; or like a sweeping gust of the spring wind on a March day, over a smooth plain; or like the fleetness of a wild stag on his being first started by the hounds in his first field, were Cuchulaind's two horses with the chariot, as though they were on fiery flags; so that the earth shook and trembled with the velocity of their motion.

and of the
 fleetness of
 their
 advance.

And Cuchulaind reached the ford. Ferdiad came on the south side of the ford. Cuchulaind drew up on the north side.

Ferdiad bade welcome to Cuchulaind. "I am happy at thy

Fol. 53. a. a. a Cuculaino", barí Feriadao. "Tairriri lim ní ino fálti maó cor triáthra", barí Cuculaino; "ocaf inoiu ní dénaim tairriri de éno. Acaí a Fhiroiaó", barí Cuculaino, "na po éorú oamra fálti o'feithain riutru, na daitriu a feithain iumra, daig ír tús daíuáct in eíuch ocaf in coiceo i túra, ocaf ní na chóiri duitriu tiétain do éomluno ocaf do éomiac iumra, ocaf na ra éoru oamra vol do éomlono ocaf do éomiac riutru. Daig ír iomutru atát mo mnára ocaf mo meic, ocaf mo maccaémi, m'eic ocaf m'ééiada, m'albi ocaf m'éiti ocaf m'inóili". "Maíe a Cuculaino", barí Feriadao, "cio mot tucru do éomluno ocaf do éomiac iumra itiri? Daig dá m-bammaí ac Scátaig ocaf ac Uaéaig ocaf ac Aífi, ír tuirru ba foibféri riuthalma oamra .i. na armao mo íleá ocaf na deirgeo mo lepaiu.

"Ír fíri ám", ale barí Cuculaino, "arí oice, ocaf arí oítróci do ninrea duitriu, ocaf ní hí rin tuararcbail ba túra inoiu itiri: áct ní fíl barí rin bith laéch naé oingebra inoiu". Ocaf ír anoirin feraií ceétarínai oib athcorran n-áégeri n-áéchariatriao na maile; ocaf maibeit Feriadao na bhuátra anó, ocaf na iecairi Cuculaino.

F. Cio na tuc, a éua,
do érioi na maó nua?
buo érioeig da chiuu
ar analaib é-eé;
maig do thuiur;
buo atóo na h-aipeí,
iucra a leir do legerí,
mao da iur do éeé.

Cc. Do uecharo mé nóchaib,
im toic trietan triétaig,
ie caéaib, ie cétaib:—
ooc éuiri fan lino,
o'feirig iut, ír ooc iomaó,
barí comiac céet conari,
corop daic barí fogal
do éorinom do chinó.

F. Fáil runo neé iat méla,
íí muiíri iat gena.
daig ír oim facuith (.i. tic)
conuguo a cuiaó
i riathnairi Ulaó,
goioir éian barí éuman
goioir oóib buí oíth.

[A line wanting—the stanza is not in H. 2. 16. or H. 1. 13.]

coming, O Cuchulaind", said Ferdiad. "The welcome would have been acceptable to me until this time", said Cuchulaind; "but this day I deem it not acceptable as friendship indeed. And Ferdiad", said Cuchulaind, "it were fitter that I bade thee welcome than that thou shouldst welcome me, because it is thou that hast come to me into the country and province in which I am, and it was not proper for thee to come to combat and fight with me, but it were more fit that I went to combat and fight with thee. Because it is out before thee my women and my children, and my youths, my horses and my steeds, my flocks, and my herds and my cattle are". "Good, O Cuchulaind", said Ferdiad, "what has brought thee to combat and to fight with me at all? Because when we were with Scáthach and with Uathach and with Aife, thou wert my attendant man, namely to tie up my spears and to prepare my bed".

Ferdiad
welcomes
Cuchulaind;

Cuchulaind
upbraids
him for
coming to
fight him;

and Ferdiad
retorts;

"It is true, indeed", said Cuchulaind, "but it was then as younger and junior to thee, I used to do so for thee; and this, however, is not the story that will be told hereafter of this day. For there is not in the world a champion that I would not fight this day". And it was then each of them uttered sharp, unfriendly invectives against the other; and Ferdiad spake these words there, and Cuchulaind answered.—

F. What has brought thee, O hound,
To combat with a strong champion?
Crimson-red shall flow thy blood
Over the trappings of thy steeds;
Wo is thy journey;
Long shall it be told,
Thou shalt need to be healed,
Shouldst thou [alive] reach thy house.

Dialogue
between
Ferdia and
Cuchulaind
in which
they upbraid
each other.

C. I went to combat with warriors,
With lordly chiefs of hosts,
With battalions, with hundreds:—
To put thee under the water,
To do battle with thee, and to slay thee,
In our first path of battle,
So that 't is thou shalt suffer
In protecting thy head.

F. Here is one who will reproach thee,
'T is I that will do it.
Truly it is by me shall be accomplished
The overthrow of their champion
In presence of the Ultonians,
So that it shall long be remembered
That the loss was theirs.

[Line wanting.]

Fol. 58. a. a.

Cc. Capi cinnar conuiccam?
 in ari collaib cneittem?
 ʒro leinno maſſiccam
 do comrac ari áē
 in ari clauibib cnuadaib,
 ná 'narí pennairb nuadaib,
 do t-rlairi nít r'luagaib,
 má thánic a ēráth?

* F.v. Re funiuo, me n-aroči,
 maot eicen aipite,
 comrac vaic me baiſiche, (.i. r'liab).
 ní ba bán in ʒléo;
 Ulaio acot ʒaimriu
 na n-ʒabarṭari ailriu.
 buo olc róib in tarobriu
 maēthairi thairriu ir tneó.

Cc. Dac maia i m-beirin m-baeʒail,
 tánic cenno do fáeʒail;
 imberṭairi forit fáebairi
 ní ba fóill in fáth;
 buo móiʒlonnac biar.
 conuicpa caē viár
 ní ba toereē tnuar tú
 anoiú ʒo tí bpiáē.

F. Beiri ar r'ón do mo buo,
 ir tú ir bharri fori domon,
 nít fia luag na loʒuo,
 nroac roir ór vur,
 ir mui maē f'itir.
 a ēpoe ino eoin i ttiʒ;
 ac ʒilla co n-ʒicʒil,
 ʒan ʒarceo, ʒan ʒur.

Cc. Da m-bammar ac Scaēais,
 allos ʒarceo ʒnaēais,
 ir aroén imieromír;
 imthéiʒmír caē f'ic.
 tu mo docne cpiōe;
 tu m'aimme tu m'fine.
 ní fuar nam bas vile.
 ba vuppan do vith.

Fol. 58 a. b.

F. Ro mói facbai ēneicē,
 conna veinam veibeē;
 riul ʒaimmer in cailech
 biaro do cenno ari bii,
 a Cuculaino Cualnge.

Diálogo
between
Ferdíad and
Cúchulainn
in which
they upbraid
each other.

- C. How then shall we encounter?
Is it on our chariots we shall fight?
In what order shall we go to battle,
To fight upon the ford?
Is it with hard swords,
Or is it with bloody spears,
To hew thee down with thy hosts,
If the time has come?
- F. Ere the setting [of the sun], ere the night,
If thou must be told,
Thou shalt fight against a mountain.
It shall not be a bloodless battle;
The Ultonians will extol thee
Thence thou wilt impetuous grow.
Sad to them will be the spectre
That over and through them will pass.
- C. Thou hast fallen into the gap of danger,
The end of thy life hath come;
Sharp weapons shall be plied on thee,
It shall not be a deed of treachery;
Pompous thou wilt be
Until we both encounter.
Thou shalt not be a battle chief
From this day to the end of time.
- F. Desist from thy vauntings,
Thou art the greatest vaunter in the world,
Nor pay nor reward hast thou received,
Thou art not the champion of champions,
It is I that well know it.
Thou heart of the bird in a cage;
Thou art a giggling fellow,
Without valour, without action.
- C. When we were with Scathach,
In right of [our] respective bravery,
Together we used to practise;
Together we went to every battle.
Thou wert my heart-companion;
Thou wert my tribe, thou wert my family.
One dearer found I never.
Woful would be thy destruction.
- F. Much of thy honour shalt thou lose,
It boots not that we hold contention;
Before the cock croweth
Thy head shall be on a stake,
O Cúchulainn of Cualgne.

Thou art seized with madness and grief,
 All evil from us shalt thou have
 Because thou it is that art in fault.

“Good, O Ferdiad”, said Cuchulaind, “it was not proper for thee to have come to combat and fight with me through the instigation and intermeddling of Ailill and Medb; and to none of those who came before thee has it given victory or success: and they all fell by me; and neither shall it win victory or increase [of fame] for thee; by me shalt thou fall”. Thus was he saying, and he spake these words, and Ferdiad listened to him.

Cuchulaind reproaches Ferdiad, and boasts that he shall not be victorious;

Come not unto me, O powerful champion!
 O Ferdiad, son of Daman!
 Worse to thee what shall come of it,
 Though it will bring universal wo;

Poem of Cuchulaind in which he reproaches Ferdiad,

Come not to me in violation of rightful justice—
 In my hands is thy last end.
 Why hast thou not considered ere this time
 My combat with champions?

Art thou not bought with diverse arms,
 A purple girdle, a skin-protecting armour?
 The maiden for whom thou makest battle
 Shall not be thine, O son of Daman.

Findabar the daughter of Medb,
 Though it be for the comeliness of her figure,
 The maiden, though fair her form,
 Will not be given thee to first enjoy.

Findabar the daughter of the king,
 The reward which has been proffered thee,
 To numbers before thee has been falsely promised,
 And many like thee has [she] wounded.

Break not with me thy vow, not to combat,
 Break not the bond—break not friendship,
 Break not thy plighted word.
 Come not to me, O champion bold.

and appeals to him not to break their bond of friendship;

Unto fifty champions has been proffered
 The maiden, not slight the gift.
 By me they have been sent to their graves,
 From me they carried only a just fate.

and tells the fate of the other champions with whom he had fought;

Though vauntingly spirited was Ferbáeth,
 Who had a household of brave men,
 Short the time until his rage I lowered—
 I killed him by the one cast.

Srub Daire, bitter the decline of his valour,
 The repository of the secrets of hundreds of women.

Fol. 58. a. b.

móiri a blaod aic na baí thán,
 mian, aic óir, na etgao.
 Dambao dam na nairmtea in beim
 iurtib cenó na coiceo cain,
 nochó veigfainore do éliab,
 ceir na tuair, na tair na tair.

“Maith, a Fhihiúas”, bair Cuculainn, “ir aie rin na ma
 éoiri vuitriu tiactain do éomlunn ocar do éompuu nimpá.
 Dais da m-bammar ac Scathais, ocar ac Uathais, ocar ac
 Aisi, ir ai oén imtheigimír cáe cáe ocar cáe cáiríóí, cáe com-
 lunn ocar cáe compiac, cáe fíro ocar cáe fárae, cáe toiréa
 ocar cáe diamaí. Ocar ir amlaio na baí ga páda, ocar ma-
 beir na bmaéia anó.

Ropóari cocle ciurí,
 ropóari caemte caille,
 ropóari fíu chomveirgroe,
 contulmír trioméotlun.
 ai triom nítaib
 icpuchaib, ilib echtriannaib,
 ai oen impietomír imtheigimír
 cáe fíro, foricetul fíu Scathais.

“A Chuculainn éaem éleirae”, bair Feroiúas, “ma éinorem
 ceiró comóana, ma élóirét cuir caimairio, bocmtha do
 éetguine; na cummí in comaltar, a éua nácat éobriadaí—a
 éua nácat éobriaéai”.

“Ro fáta atám amlaioireo bádeirta”, bair Feroiúas; “ocar
 ga gairceó ai a magam inoiu, a Chuculainn?” “Lairu do
 roga gairceó éarochi inoiu”, bair Cuculainn; “dais ir tu
 daiaéit in n-áth ai tír”.

“Inoat mebaiiriu itir”, bair Feroiúas, “ir na aigútib
 gairceó a nimmír ac Scathais, ocar ac Uathais, ocar ac
 Aise?” “Ir amm mebaiir am écin”, bair Cuculainn.

“Maia mebaiir tecam [foiria”, bair Feroiúas]. “Do éuatair
 bair a n-aigúthib gairceó. Ra gabratair dá reiaé cliir éo-
 maíroaéachia foirio, ocar a n-óet n-óeariéir, ocar a n-óet
 cleitíni, ocar a n-óet cuilg n-óet, ocar a n-óet n-goénatta
 néit. Impietir uathia ocar éuccu maí beocho laille aille.
 Ni thelgtir naó aimpitir. Ra gab cáe oib ac oibuirgun
 aiaile oina cleirraib rin á toiriblar na matne mué go mroe
 meoim láí, go ma éloeretair a n-il éleirraioa ma tilib ocar
 éobriadaib na reiaé cliir. Ga ma bai o’febar ino imoi-
 buicéti, ma boí o’febar na h-imvoegla na ma fúlig ocar na ma
 foirveirg cách oib bair aiaile iur in pié rin.

“Scuirheim oin gairceora fodeirta, a Cuculainn”, bair Feroi-

Great at one time was his high renown,
Not silver thread, but gold, was in his clothes.

Though it were to me the woman was betrothed
On whom the chiefs of the fair province smile,
I would not crimson thy body,
South or north, west or east.

“Good, O Ferdiad”, said Cuchulaind, “therefore it is that thou shouldst not have come to combat and to fight with me. For when we were with Scathach, and with Uathach, and with Aife, it was together we used to go to every battle and every battle-field, to every fight and every combat, to every forest and every wilderness, through every darkness and every difficulty”. And thus was he saying, and he spake these words there :

Cuchulaind
continues his
reproaches;

We were heart companions,
We were comrades in assemblies,
We were fellows of the same bed,
Where we used to sleep the deep sleep.
To hard battles,
In countries many and far distant,
Together we used to practise and go
Through each forest, learning with Scathach.

and alludes
to their
ancient
friendship;

“O Cuchulaind of the beautiful feats”, said Ferdiad, “though we have studied arts of equal science, and though I have heard our bonds of friendship, of me shall come thy first wounds; remember not the companionship, O Hound, it shall not avail thee—O Hound, it shall not avail thee”.

Ferdiad
answers;

“Too long have we remained this way now”, said Ferdiad; “and what arms shall we resort to to-day, Cuchulaind?” “Thine this day is the choice of arms till night”, said Cuchulaind; “for it was thou that first reached the ford”.

proposes
to select
weapons.

“Dost thou remember at all”, said Ferdiad, “the missive weapons we used to practise with Scathach, and with Uathach, and with Aife?” “I remember them indeed”, said Cuchulaind.

First day—
weapons for
first combat:

“If thou rememberest, let us resort [to them], said Ferdiad.] They resorted to their missive weapons. They took two emblematic missive shields upon them, and their eight turned handled spears, and their eight little quill spears, and their eight ivory-hilted swords, and their eight sharp ivory-hafted spears. They used to fly from them and to them like bees on the wing on a fine day. There was no cast that did not hit. Each continued to shoot at the other with those missiles from the twilight of the early morning to the mean midday, until all their missiles were blunted against the faces and bosses of the missive shields. And although the shooting was most excellent, so good was the defence that neither of them bled or reddened the other during that time.

i.e. javelins;

“Let us drop these feats now, Cuchulaind”, said Ferdiad, “for

end of first
combat;

Fol. 58. a. b. οἶατο, οἷαίς ní ve reo tic ari n-eteigleóo". "Scúipem ám écin ma thánic a thriáth", bari Cuculaino.

Ra scoiipretari. Focheipretari a cleipiaua uaéaib illamaib a n-ariao. "Sa garceo ihiagam i ferta, a Cuculaino?" bari Ferioiao. "Letru do moza garceo éaróce", bari Cuculaino, "oáiς iṛ tú do maét in n-át ari túr". "Tiagam iarium", bari Ferioiao, "bari ari rlegaiḃ rneitti, rnarṫa, rlemunéiuaoi, zo ruanemnaib lín lán éatut inoib". "Tecam ám écin", bari Cuculaino. Iṛ anorin ma gabratari oá éotut reiaé éom-
oaingni forpno. Oa éuatar bari a rlegaiḃ rnaitti, rnarṫa, rlemun chiuaoi, zo ruanemnaib lín lánéotut inoi.

Ra gab cáé oib ac oiburgun ariale oi na rlegaiḃ á mroe meoim lái zo tráth funio nóna. Sia maui o'febar na h-imoeḡla, maui o'febar inoimoiḃairigéi, zo mo fuiliz, ocar zo mo foroeis, ocar zo ma chiechtnais cach oib bari ariale iur in ie rin.

"Scuipem ve fodoim baoverṫa a Cuculaino", bari Ferioiao. "Scuipem ám écin ma éánic a ériát", bari Cuculaino.

Ra scoiipretari. Bhaéiporet a n-aiim uathu illámaib a n-ariao. Tánic cáé oib o'inoiraigro ariale aṛṛ a aithle, ocar maḃerit cáé oib lám oar briágit ariale, ocar ma éairibiri teóia póc. Ra bátar a n-eié in oen reui in n-aróci rin, ocar a n-ariao ic oen tenio; ocar bo ḡnirṫari a n-ariao corraiṛi leṛṫa úriluáéia oib, zo fuitḡaoarṫaib feri n-ḡona friu. Tanṫatar riallaé icci ocar legir oá n-icc ocar oá leiger, ocar focheipretari luhí ocar loṛra icci ocar rlánren ma cneoiḃ ocar cieéṫaib, má n-álṫaib ocar ma n-ilḡonaib. Cáé luib ocar cac loṛra icci ocar rlánren ma berṫhea ma cneoiḃ ocar cieéṫaib, álṫaib ocar ilḡonaib Conculaino, ma ionaiceṫea compaino uao oib oarí át riarí o'Fhiroiao, na maḃbraitir firi h-Erieno, oá tuiceo Ferioiao leppum, ba h-immaicṫaio legir oá beṛaio fairi.

Cach biao, ocar cáé lino, roóla, roéaricáin ro mero oá berṫhea ó feriḃaib h-Erieno o'Fhiroiao, oá ionaiceṫea compaino uao oib oarí át faéuaic do Coincúlaino; oais map-
tarí lia biattaig Fhiroiao anóá biattaig Concúlaino. Rap-
tarí biattaig firi-h-Erieno uli o'Fhiroiao ari Choincúlaino do oingḃail oib. Raptari biattaig brega oaná, do Coincú-
laino. Ticṫir oá acalḃaim firi oé, .i. cáé n-aróce.

Oerretari ano in n-aróci rin. Atriáchtatarí zo moé ari na bámaé ocar tanṫatarí pompu co áth in éompaic. "Sa garceo ari a maḡam inoiu, a Fhiroiao?" bari Cuculaino. "Letru do moza n-garceo éaróci", bari Ferioiao, "oais iṛ

it is not by such our battle will be decided". "Let us desist, indeed, if the time hath come", said Cuchulaind.

They ceased. They cast away their missiles into the hands of their charioteers. "What weapons shall we resort to now, O Cuchulaind?" said Ferdiad. "To thee belongs the choice of arms till night", said Cuchulaind, "because thou it was that first reached the ford". "Let us then", said Ferdiad, "resort to our straight, elegant, smooth, hardened spears, with their perfectly hardened flaxen strings in them". "Let us now, indeed", said Cuchulaind. And it was then they took two stout protecting shields upon them. They resorted to their straight, elegant, smooth, hardened spears, with their perfectly hardened flaxen strings in them.

they select weapons for second combat: i.e. spears with strings;

Each of them continued to shoot at the other with the spears from the middle of mid-day till even-tide. And though the defence was most excellent, still the shooting was so good, that each of them bled, and reddened, and wounded the other in that time.

"Let us desist from this now for the present, O Cuchulaind", said Ferdiad. "Let us, indeed, desist if the time hath come", said Cuchulaind.

end of first day's fighting;

They ceased. They threw away their arms from them into the hands of their charioteers. Each of them approached the other forthwith, and each put his hands around the other's neck, and gave him three kisses. Their horses were in the same paddock that night, and their charioteers at the same fire; and their charioteers spread beds of green rushes for them, with wounded men's pillows to them. The professors of healing and curing came to heal and cure them, and they applied herbs and plants of healing and curing to their stabs and their cuts and their gashes, and to all their wounds. Of every herb and of every healing and curing plant that was put to the stabs and cuts and gashes and to all the wounds of Cuchulaind, he would send an equal portion from him westward over the ford to Ferdiad, so that the men of Eiriu might not be able to say, should Ferdiad fall by him, that it was by better means of cure that he was enabled [to kill him].

knightly interchange of civilities after the fight.

Of each kind of food, and of palatable, pleasant, intoxicating drink that was sent by the men of Eiriu to Ferdiad, he would send a fair moiety over the ford northwards to Cuchulaind; because the purveyors of Ferdiad were more numerous than the purveyors of Cuchulaind. All the men of Eiriu were purveyors to Ferdiad for beating off Cuchulaind from them. The Bregians only were purveyors to Cuchulaind. They were used to come to converse with him at dusk, *i.e.*, every night.

They rested there that night. They arose early the next morning and came forward to the ford of battle. "What weapons shall we resort to to-day, O Ferdiad?" said Cuchulaind. "To thee belongs the choice of arms until night", said Ferdiad, "because it was I

Second day:

Fol. 59. a. a. murrī bari moega mo moega n-garcio īr ino lathi luro". "Tia-
gam iarium", bari Cuculaino, "bari ari mánairib mória murr-
nuēa innoiu; dāis īr foicriu lino donās in t-imrubao innoiu,
anra donno innoibuiḡsun inné".

"Sabtari ari n-eiē dūn ocar inoilitēri ari caprait, co n-dei-
nam caēuḡuō dāri neāib ocar dāri caprait innoiu". "Tecam
am ecin", bari Ferroiao.

īr anro rin na gabratari dā leāan rciath lán dangni
roḡrio in lá rin. Da chuatarī bari a manáirib mória murrne-
cha in lá rin.

Ra gab cách oib bari tollao, ocar bari tregao, bari muē,
ocar bari negtao ariale, á dorblar na matne muchi, ḡo
triáth funio nóna. Dambao bér eóin ari luamain do ēēct
tri corraio doene, do pagtáir tri na corraib in lá rin,
ḡo m-beirtáir na toēta fola ocar feóla tri na cneoaib ocar
tri na crieātib, in nélaib ocar in aeraib reātarī. Ocar á
thánic triáth funio nóna, paritari rciā a n-eiē, ocar paritari
meritnig a n-ariao, ocar paritari rciā rom faveirin,—na
cupraio ocar na laith ḡaile. "Scuipem de fōsain bavepta a
Fhiuroao", bari Cuculaino, "dāis īr atriā ari n-eiē ocar ic
meritnig ari n-ariao; ocar in triáth ata rciā iat. cio dūnni
na bas rciāha rinu dan? Ocar īr amlao na búi ḡá iáo,
ocar pabepit na bmaēra anro:

Ni oleḡari dūn cuculaigī (bari érium)

na fomoriāib ferom;

cupitēri fōtu a n-uicōmail,

a mo rciāc an deilm.

"Scuipem ám écin, ma éánic a triāc", bari Ferroiao. Ra
rcorretari.

Fācheiroget a n-ahim uaēu illámaib a n-ariao. Tánic cáē
oib d'innaiḡro a céile. Ra bepit cáē lám dāri bráḡit ariale,
ocar na āairibiri teóia póc. Ra bátarī a n-eiē in oén rcup
in airoēi rin, ocar a n-ariao oc oen temio.

Do ḡnirēt a n-ariao corrairi lepā úriluaēia dōib ḡo
fritħaoaritaib feri n-ḡona friu. Tancatarī riállac icci ocar
leigir dā pethium ocar dā fégao, ocar dā foricomēt in
n-airoēi rin; dāis ní ní aile na cumḡetari dōib, na h-ac-
béile a cneo, ocar a crieāta, a n-álta ocar a n-ilḡona,
aēt iptha ocar éle ocar ariāana do cupi iuu, do thairimerc
a fola, ocar a fulliḡu ocar a n-ḡae crio. Cáē iptha ocar
ḡac ele ocar ḡac oriāana do beiptea na cneoaib ocar na
crieātib Conculaino, na ionaictēa compaino uao oib dāri
át riri d'Fhiroiao. Cáē biao, ocar cáē lino, roóla, roāarēain
romerc na beiptea o feriāib h-Ereno do Fhiuroiao, na h-ro-

that had my choice of weapons in the days that have passed". weapons for second day's fight,— heavy broad spears;
 "Let us then", said Cuchulaind, "resort to our great broad spears this day; because we shall be nearer to our battle by the thrusting this day, than we were by the shooting yesterday".

"Let our horses be harnessed for us and our chariots yoked, that we may do battle from our horses and from our chariots to-day". "Let us do so, indeed", said Ferdiad.

And it is then they took two broad full-firm shields upon them that day. They resorted to their great broad spears on that day.

Each of them continued to pierce, and to wound, to redden, fierceness of the combat; and to lacerate the other, from the twilight of the early morning until evening's close. If it were the custom for birds in their flight to pass through the bodies of men, they could have passed through their bodies on that day, and they might carry pieces of flesh and blood through their stabs and cuts, into the clouds and sky all round. And when evening's close came, their horses were fatigued, and their charioteers were dispirited, and they were fatigued themselves, also—the champions and the heroes of valour. "Let us desist from this now, O Ferdiad", said Cuchulaind, "for our horses are fatigued and our charioteers are dispirited; and when they are fatigued, why should not we be fatigued too?" And so was he saying, and he spake these words there:

We are not bound to persevere (said he)
 With Fomorian obstinacy;
 Let the cause be put in abeyance,
 Now that the din of combat is over.

"Let us desist now, indeed, if the time has come", said Ferdiad. end of combat;
 They ceased.

They threw their arms from them into the hands of their charioteers. Each of them came towards the other. Each of them put his hands round the neck of the other, and bestowed three kisses on him. Their horses were in the same enclosure, and their charioteers at the same fire. repetition of knightly civilities;

Their charioteers made beds of green rushes for them with pillows for wounded men to them. The professors of healing and curing came to examine and take care of them that night; for they could do nothing more for them, because of the dangerous severity of their stabs, and their cuts, and their gashes, and their numerous wounds, than to apply witchcraft and incantations and charms to them, to staunch their blood, and their bleeding and gory mortal wounds. Every spell and incantation and charm that was applied to the stabs and cuts of Cuchulaind, he sent a full moiety of them over the ford westwards to Ferdiad. the charioteers prepare beds for the wounded warriors; All sorts of food, and of palatable, pleasant, intoxicating drink that were sent by the men of Eiriu to Ferdiad, he would send a moiety of them over the they interchange medicines and food.

Fol. 59. a. b

naictea comraino uao oib daí áth foctuais do Choincúlaino. Dais marpari lia biattais Fíroiao anóa biattais Conculaino. Dais marpari biattais fíu h-Émeno uilí o'Fíroiao ari uingbail Choincúlaino oib. Raparai biattais Úrega no do Choincúlaino. Tictir da iacallaim fíu de, a. cáe n-aroce.

Deppetarai in n-aroce fín anó. Atiááctatarai co moe ari na bariac, ocar tancatarai nempo co áe in chomaiac. Ra éon-daic Cuclaino miúelb ocar miéemel mói in lá fín bari Féroiao. "Ír olc atairiu inoiu a Fhíroiao", bari Cuclaino. "Ra uoirchais é-fólt inoiu, ocar na fuanmiz do moie, ocar da éuaro do émué ocar do uelb ocar do uenam oit". "Níi éeclaru na ari é-uamain fíompra fain inoiu ám", bari Féroiao, "oáiz ní fíul in h-Émuo inoiu láeé naoringebra". Ocar na búí Cuclaino ac écaími ocar ac ariphreét, ocar maiberi na briaéia, anó ocar na pecari Féroiao.

- Cc. A Fíroiao, mara thú,
 demin limm ír ac lom éru,
 tioráct ari comairilí mná
 do éomluno iut éomalta.
- F. o. A Chuclaino, comall n-zaít,
 a fíu áhraié, a fíu laié,
 ír éicen do neoc a éeét
 co fín fót foir a m-bía éizleét.
- Cc. Fínoabairi, ingean Meoba,
 zia beit o'fébar a uelba,
 a tabairt daic ní ari do fíeie,
 áet do iomao do iugneirt.
- F. Fíoméa mo neit a éianab
 a éu cor in caem maígal,
 neé bao éalmu noco cloir,
 cor inoiu nocon fíuapoir.
- Cc. Tu foieia a fáil de,
 a mic Damáin mic Dáie
 tiaétain ari comairile mná
 o'imélarobeo iut éomalta.
- F. Da íeapaino zan tíoit ír tú,
 zioari comaltai, a éaem éú,
 buo olc mo briaethari ír mo blaó
 ic áililí ír ac Meob Chiuéan.
- Cc. Noco tapo biaó da belab,
 ocar noco moo mo zenairi,
 do iúiz na iúizain can éerr,
 bari a n-deinainore é-amler.
- F. A Chuclaino tolaib gal,

ford northwards to Cuchulaind. Because the purveyors of Ferdiad were more numerous than those of Cuchulaind. For all the men of Eiriu were purveyors to Ferdiad for his warding off Cuchulaind from them. The Bregians only were purveyors to Cuchulaind. They used to come to talk to him at dusk, *i.e.*, at night.

They rested there that night. They arose early the next morning, and they came forward to the ford of battle. Cuchulaind perceived an ill visaged and a greatly lowering cloud on Ferdiad that day. "Badly dost thou appear this day, O Ferdiad", said Cuchulaind. "Thy hair has become dark this day, and thy eye has become drowsy, and thine own form and features and appearance have departed from thee". "It is not from fear or terror of thee that I am so this day", said Ferdiad, "for there is not in Eiriu this day a champion that I could not subdue". And Cuchulaind was complaining and bemoaning, and he spake these words, and Ferdiad answered.

Third day :
the meeting ;

- C. O Ferdiad, if it be thou,
 Certain am I that thou art a degraded being,
 To have come at the bidding of a woman
 To fight with thy fellow-pupil.
- F. O Cuchulaind, inflictor of wounds,
 O valiant man, O true champion,
 A man is constrained to come
 Unto the sod where his final grave shall be.
- C. Findabar, the daughter of Medb,
 Though it be through her superior beauty,
 Her bestowal upon thee was not for thy love,
 But to test thy kingly might.
- F. My might was tested long ago
 O hound of the gentle rule,
 Of none more valiant have I heard,
 Nor to this day did I ever meet.
- C. Thou art the cause of all that has happened,
 O son of Daman, son of Dáre,
 To have come by the counsel of a woman
 To measure swords with thy fellow-pupil.
- F. If I had returned without combat with thee,
 Though we are fellow-pupils, O graceful hound,
 Bad should be my word and my fame
 With Ailill and with Medb of Cruachan.
- C. Not one has yet put food unto his lips
 Nor has there yet been born
 Of king or queen without disgrace
 One for whom I would do thee evil.
- F. O Cuchulaind of battle-triumphs,

•
 dialogue
 between
 Cuchulaind
 and Ferdiad,
 in which the
 former
 reproaches
 the latter for
 having come
 to fight with
 his friend ;

Fol. 59. a. a.

ní tú, áct Meob, marmannercar,
bémaru buair ocar blair,
ní fóit atát a cmar.

Cc. 1r caép epó mo éirde cain,
bec naé marclorrr nam anmain,
ní comnairt limm linib gal
comrac iut, a fhirreao. Δ.

“Meio a éairiu ac ceppaét fóimpra inoiu”, bair Ferriao.
“Sa garceo fóir a margam inoiu?” “Letrru do roga garceo
éairéi, inoiu”, bair Cuculaino, “dáis ir mihri bair moéga in
late luro”. “Tiaagam iariam”, bair Ferriao, “bair ar clairuib
tirimma toribulleca inoiu, dáis ir facriu lino donodás in
n-imflairi inoiu, anodá donno imrubao inoé”. “Tecam ám
écin”, bair Cuculaino. 1r anoirain ma gabratari dá lebori rciat
lán móia fóirio in lá rain. Do chuatar bair a clairuib
tirimma toribulleca. Ra gab cách oib bair flaire, ocar bair
flectao, bair airlech ocar bair epporizain, zomba metitiri iu
cento mic mih caé thofoét, ocar gad éinmi do beirao cáé oib
de suallib, ocar de flairtaib, ocar de flinneoéaib araire.

Ra gab cáé oib ac flaire araire, mán cóiri rin, á toriblarrr
na matni muéi co triáth funio nóna.

“Scuipem do foidain badoerta, a Cuculaino”, bair Ferriao.
“Scoopem ám écin, ma éanic a épiat”, bair Cuculaino. Ra
rcoppretari.

Fáceiporetari a n-airim uaoaib illamaib a n-ariao. Siu
bo comraicethi dá fubaé, rámaé, robbhiónaé, romenminaé, ma
paorcaréain dá noubaé, n-robbhiónaé, n-romenminach, a
rcaréain, in n-airéi rin.

Ni pabatar a n-eié in oen rcuiri in n-airéi rin. Ni pabatar
a n-ariao ac oen tenio. Deppretari in n-airéi rin anó.

1r anó rin atriadét Ferriao zo moé ar na báriaé ocar
tanic neme a oenuiri co áth inchomraic. Dáis ma firitiri
ma pé rin lá etepgleoro in chomlaino ocar in chomraic;
ocar ma firitiri co táetpao neétari de oib in lá rain anó,
noco taetpaitir a n-oir.

1r anoirin ma gabartairrom a éatheiriuo catha ocar com-
laino ocar comraic inimi, ie tiaétain do Choincúlaino da
fáizro. Ocar ba don éat eiriuo éatha ocar comlaino ocar
éomraic: Ra gabartari a fuathbrióc rriebnaide rrióil, cona
cimar d’óiri bpucc fua, fpu zell chneir. Ra gabartari
fuaébrióc n-dono lethairi, n-dezfuaatai tairiuride immaic a
neétari. Ra gabartari muaoéloich móiri méti cloéi mulino
tairiuride immuic a neétari. Ra gabartari a fuaébrióc n-im-
dangin, n-imdomain, n-iaimaoe, do iupin atlegta, dapi in
muaoéloic móiri méti cloéi mulino, ari ecla ocar ari uamun

It was not thee, but Medb, that betrayed me,
Take thou victory and fame,
Thine is not the fault.

C. My faithful heart is a clot of blood,
From me my soul hath nearly parted,
I have not strength for feats of valour
To fight with thee, O Ferdiad.

"Much as thou complainest of me this day", said Ferdiad. choice of weapons,—heavy swords;
"To what arms shall we resort to-day?" "To thee belongs the choice of arms till night, this day", said Cuchulaind, "because it was I that took it the days that have passed". "Let us then", said Ferdiad, "resort to our heavy hard-smiting swords this day, for we are nearer the end of the battle by the hewing to-day, than by the thrusting yesterday". "Let us do so indeed", said Cuchulaind. And then they took two long very great shields upon them on that day. They resorted to their heavy hard-smiting swords. Each of them began to hew and cut down, to slaughter and destroy, until larger than the head of an infant of a month old, was every piece and every lump which each of them cut away from the shoulders, and from the thighs, and from the shoulder blades of the other.

Each of them continued to hew the other in that manner from the dawn of the early morning till the hour of evening's close.

"Let us desist now from this, O Cuchulaind", said Ferdiad. End of third day's combat;
"Let us desist now, indeed, if the time hath come", said Cuchulaind. They ceased.

They cast their arms from them into the hands of their charioteers. Though it was the meeting—pleasant, happy, griefless, and spirited, of two [men], it was the separation—mournful, sorrowful, dispirited, of two [men], that night.

Their horses were not in the same enclosure that night. Their charioteers were not at the same fire. They rested that night there. no interchange of civilities on the third night.

Then Ferdiad arose early next morning and went forward alone to the ford of battle. For he knew that that day would decide the battle and the fight; and he knew that either of them should fall on that day there, or that they would both fall. Fourth day:

And it was then he put on his battle suit of battle and combat and fight, before the coming of Cuchulaind unto him. And that battle suit of battle and combat and fight was [as follows]: He put on his apron of striped silk, with its border of spangled gold upon it, next his white skin. He put on his apron of brown leather, well sewn over that outside on the lower part [of his body]. He put on a huge stone as big as a millstone over that outside on his lower part. He put on his firm, deep apron of iron, of purified iron, over the huge stone as large as a millstone, through fear and dread of the Gae Bulg on that day. He put his crested helmet of battle, Ferdiad puts on his armour;

Fol. 59. b. a.

in gae bulga in lá rin. Ra gabartari a éiri éatbairi catha, ocar comlaino, ocar compaic, imma cheno, bari ra m-bátari ceitriacha gemm, cairimoccul, a caé aén éumtaé; ari na ecuri de chruan, ocar éirirtail, ocar cairimocail, ocar de lubib roilliri airtchiri beáto. Ra gabartari a íleis m-bairis, m-bairieno bailc ina vepláim. Ra gabartari a élarob caméuagaé caéa bari a éliu, cona urroqin éiri, ocar cona mul eltaib de veis éiri. Ra gabartari a íeiat móri m-bua-baléain bari a tuagleis a oiomma, bari ra m-bátari coica cobriao, bari a tailpeo toic tairrelbta bari caé compiaro oib, cenmoéa in compiaro moiri meonais do veis éiri.

Ba éeiri ferriao cleiriada ána ileirua ingantaéa imua bari airo in lá rain, nao poeglaino ac neé aile miam, ac mumme na ac aite, na ac Scatais, na ac Uatais, na ac Aife, aét a n-oenum uao féin in lá rain in ario Conéulaino.

Da maét Cuculaino doéum in n-áta nó, ocar ra éonnaic na cleiriada ána ileirua ingantaéa imua ba éeiri ferriao bari airo. “Atéiriú fút, a mo íopa lais, na cleiriada ána ileirua ingantaéa imua poeiri ferriao bari airo, ocar bocotairfari (.i. fogetra) damra ari n-uairi innoira na cleiriada út, ocar ir aie rin maó roimpra bur poén inoiu, ari a n-veiruaru mo íhírao ocar mo glámao ocar olc do íáua jum, go iop móite éiri m-íiri ocar m-íeris íoromm. Maó iomum bur poén, no ari a n-veiruaru mo múnro, ocar mo moíro ocar maíru do íáo rium, go iop móti lim mo menma”. “Da gentari ám écin, a Chucuc[laino]”, bari laes.

Ir anto rin ra gabartari Cuculaino ono, a éateiriuro éata, ocar éomluino, ocar compaic imbi. Ocar poeiri cleiriada ána ileirua ingantaéa imua bari airo in lá rain, nao poeglaino ac neó aile miam; ac Scathais, na ac Uathais na ac Aife. Ac éonraie ferriao na cleiriada rain, ocar ra íitiri go íuibítea do ari nuairi iat.

“Sa garceo ari maíam a íhíroeo?” bari Cuculaino. “Lettri do íoga garcio chaiti”, bari ferriao. “Tiaíam fari cluái in n-áta iarum”, bari Cuculaino. “Tecam ám”, bari ferriao. Írubaie ferriao in ní rein, ir ari ir oíilgiu leir da maíao, daíí ra íitiri irf ari ra íoríígeo Cuculaino caé cairi ocar caé caémíeo conoígeo íuir bari cluchi in n-átha.

Ba móri in íním ám da íingneo bari rino áé in lá rain,—na da maó na da áa ariuí; da eiriíí íaríairi éorpa; da láim thronaícti maéa ocar éairibeitá ocar tuaríartail íaríthairi thuaríeiri in doain; da anéain oíl garcio íaevel; ocar da eoéairi garcio íaevel, a compaícthi do chéin mairi

and combat, and fight on his head, on which were forty [four, H. 2. 17. f. 116. a. a] gems, carbuncles, in each compartment; and it was studded with Cruan, and crystal, and carbuncles, and with brilliant rubies of the eastern world. He took his destructive, sharp-pointed, strong spear, into his right hand. He took his curved sword of battle upon his left side, with its golden hilt, with its pomels of red gold. He took his great, large-bossed, beautiful shield on the slope of his back, on which were fifty bosses, upon each of which bosses a full-grown hog would fit, not to mention the great central boss of red gold.

Ferdiad displayed many noble, varied, wonderful feats on high on that day, which he had never learned with any other person, neither with nurse or with tutor, or with Scathach, or with Uathach, or with Aife, but which were invented by himself that day against Cuchulaind. he performs many feats;

Cuchulaind came to the ford, and he saw the noble, varied, wonderful, numerous feats which Ferdiad displayed on high. "I perceive these, my friend, Laeg", [said Cuchulaind,] "the noble, varied, wonderful, numerous feats which Ferdiad displays on high, and all these feats will be tried on me in succession, and therefore it is that if it be I that shall begin to yield this day, thou art to excite, reproach, and speak evil to me, so that the ire of my rage and anger shall grow the more on me. If it be I that prevaieth, then shalt thou laud me, and praise me, and speak good words to me, that my courage may be the greater". "It shall so be done indeed, O Cuchulaind", said Laeg. Cuchulaind perceiving this instructs his charioteer;

And it was then Cuchulaind put his battle-suit of battle, and of combat and of fight on him. And he displayed noble, varied, wonderful, numerous feats on high on that day, that he never learned from anybody else; neither with Scathach, or with Uathach, or with Aife. Ferdiad saw those feats, and he knew they would be plied against him in succession. he arms for the fight;

"What weapons shall we resort to, O Ferdiad?" said Cuchulaind. "To thee belongs thy choice of weapons till night", said Ferdiad. "Let us try the Ford Feat then", said Cuchulaind. "Let us indeed", said Ferdiad. Although Ferdiad thus spoke his consent, it was a cause of grief to him to speak so, because he knew that Cuchulaind was used to destroy every hero and every champion who contended with him in the Feat of the Ford. weapons selected,—the "Ford Feat";

Great was the deed, now, that was performed on that day at the ford—the two heroes; the two warriors; the two champions of western Europe; the two gift and present and stipend-bestowing hands of the north-west of the world; the two beloved pillars of the valour of the Gaedhils; and the two keys of the bravery the fight;

Fol. 59. b. a. *τῆν ἰνολὰς ὀκαρ ἐταρῑορράιτ Διλίλλα ὀκαρ Μεοβα. Ὅα
 γὰρ καὶ οἷβ ἀκ οἰβυργὺν ἀραιε ὄνα κλερμαοῖβ ρῖν ᾧ
 ὀορβλαρρ ἡα ματνι μυεῖ γο μῖοι μεοοῖν λᾶι. Ὀκαρ ὁ
 τῆανικ μεοόν λαι ἡα ῥεοῦραιζερεταρ ρεργγα ἡα ρερ, ὀκαρ
 ἡα ἐομῥαιερζερεταρ cacha οἷβ ὅα ἡαίλε. Ἴρ ἀνο ρῖν εἰνοῖρ
 Cuculaino ρεῖτνοέν ἀνο ὅο υἱ ἰν ἡ-ἀθη, γο ἡ-βαί ραρ cob-
 ραιο ρεῖτ Φῖρβοεαο mic Ὅαμᾶιν ὅο ἐτερμαεταῖν ᾧ εἰνο ὅο
 βυαλαο ὅαρ βῖλ ἰν ρεῖτῃ ἀρ ἡ-υαῖταρ. Ἴρ ἀνορῖν ἡα βερε
 ρεροῖαο βέιμ ὅα υἷλῖνο ἐλέ ρῖν ρεῖαθ comṑar ἡαλα Cucu-
 laino υαο μαρ ἐν βαρ υἱ ἰν ἡ-ἀθη. Εἰνοῖρ Cuculaino ὅ'υἱ
 ἰν ἡ-ἀθη ἀρῖρ co ἡ-βαί ραρ cobραιο ρεῖτ Φῖρβοεαο mic Ὅαμ-
 ᾶιν, ὅο ἐτερμῖαετῇν ᾧ εἰνο ὅο βυαλαο ὅαρ βῖλ ἰν ρεῖτ ἀρ
 ἡ-υαῖταρ. Ῥα βερε ρεροῖαο βέιμ ὅα γλῦν ἐλέ ρῖν ρεῖαῖ
 γomṑar ἡαλα Cuculaino υαο μαρ mac ἡ-bec βαρ υἱ ἰν
 ἡ-ἀθη.*

Αἰγῖρ Λάεγ ἰν νί ρεῖν. “Amæ”, ale βαρ, Λαεγ, “ἡατ ἐυρ
 ἰν cæmilro ρᾶλ ιτ τ-αγῖο μαρ χῦρῖαρ ben βᾶο ᾧ mac.
 Rot ρῖνερεταρ μαρ ῖνεγαιρ cuip ᾧ lunou. Rat μελαρταρ
 μαρ μῖλῖρ μῖλενο μῖαοβρῖαῖ. Rat ἡεγοαρταρ μαρ τηρῖε-
 γαρ ροοb omṡaro. Rat ἡαρceρταρ μαρ ἡαρceρ-ρεῖθ ρῖου.
 Ραρ λέιε ρορτ ρεῖβ ἡαρ λέιε ρεῖγ ρορ μῖνtu, conac ρᾶλ
 ὅο ὄλῖγ, ἡα ὅο ὄυαλ, ἡα ὅο οἷλ ἡῖ γᾶλ ἡα ἡα γᾶρceο γο
 bṡunni ἡ-bṡᾶῖa ὀκαρ betha βαοερτα, ᾧ ῖῖῖῖῖ ῖῖαβαρῖῖῖ bic,
 βαρ loeg.

Ἴρ ἀνορᾶιν ἀτῖαῖτ Cuculaino ἰλλυαρ ἡα γᾶῖῖ, ὀκαρ ἰν
 ἀῖλᾶῖμῖ ἡα ρανῖλῖ, ὀκαρ ἰ ἡ-οῖemṡṡ ἰν ὅρεcᾶῖν, ὀκαρ ἰν ἡῖρε
 [ἰν leogain ἰ nellaiṡ etarṡbuapaῖa] ἰν ἡ-ἀέοῖρ ἰν τηρ ρεῖτ, γο
 ἡ-βαί ραρ ἐομῖαιο ρεῖτ Φῖρβοεαο mic Ὅαμᾶῖν, ὅο τηεταρ-
 ῖαῖταῖν ᾧ χῖνο ὅα βυαλαο ὅαρ βῖλ ᾧ ρεῖτ ἀρ ἡ-υαῖταρ.
 Ἴρ ἀνορῖν ἡαβερε ἰν cæmilro εῖοῖαο βαρ ρῖν ρεῖαῖ, comṑar
 ἡαλα Cuculaino υαο βαρ λαρ ἰν ἡ-ἀθη, μαρ βαο é ἡαῖαρῖ
 leḃao ἡᾶᾶ ἰτηρ.

Ἴρ ἀνο ρῖν ἡα ἐῖτ ἡαρτεῖαο ἡᾶ Choincṡlaino, γο ἡορ ἷν
 αττ ὀκαρ ἡῖρῖῖῖ, μαρ ἀἡᾶἷ ἰλλέρ, co ἡ-οεῖṡᾶ τηυαῖγ ἡ-υαῖ-
 μαρ, ἡ-αebéil, ἡ-ἰλοαῖαῖγ, ἡ-ἰγγανταῖγ οε; γο ἡ-ba μετῖτηρ
 ἡα ῖomóṡṡ, ἡα ἡε ρερ ἡᾶῖα, ἰν μῖλῖο μῖορ ῖalma, ὅρ χῖνο
 Φῖρβοεαο ἰ ceṡṡ ἀῖοῖ.

Ὅα ρε ὄλῖρ ἡ-ἡᾶῖῖῖ ὅα ἡονῖαταρ, γο ἡα ἐομῖαερεταρ ᾧ
 εἰνο ἀρ ἡ-υαῖταρ, ὀκαρ ᾧ coṡṡa ἀρ ἡ ἰῖεταρ, ὀκαρ allama ἀρ
 ἡ-ἡᾶμεοόν ὅαρ βῖλῖβ ὀκαρ cobṡᾶοαῖṡ ἡα ρεῖαῖ. Ὅα ρε ὄλῖρ
 ἡ-ἡᾶῖῖῖ ὅα ἡονῖαοαρ, γο ἡο ὄλῖγṡρετ ὀκαρ γο ἡο ὄλοῖγγρετ
 ᾧ ρεῖτ ὁ ᾧ ἡ-βῖλῖβ γο ᾧ ἡ-bṡóntῖṡ. Ὅα ρε ὄλῖρ ἡ-ἡᾶῖῖῖ
 ὅα ἡονῖᾶταρ, γο ἡο ῖῖllṡρεταρ, ὀκαρ γο ἡο lupṡαταρ, ὀκαρ γο ἡο
 γṡapaṡṡṡρεταρ ᾧ ῖlegᾶ, ὁ ᾧ ἡᾶṡṡᾶῖṡ γο ᾧ ἡ-epṡṡṡᾶῖṡ. Ὅα
 ρε ὄλῖρ ἡ-ἡᾶῖῖῖ ὅα ἡονῖαταρ, γο ἡα γᾶῖṡρεταρ bocṡánaῖγ,

of the Gaedhils, to be brought to fight from afar through the instigation and the intermeddling of Ailil and Medb. Each of them began to shoot at the other with those missive weapons from the dawn of early morning to the middle of midday. And when midday came the ire of the men became more furious, and each of them drew nearer to the other. And then it was that Cuchulaind, on one occasion, sprang from the brink of the ford, and came on the boss of the shield of Ferdiad, son of Daman, for the purpose of striking his head over the rim of his shield from above. And it was then that Ferdiad gave the shield a blow of his left elbow, and cast Cuchulaind from him like a bird on the brink of the ford. Cuchulaind sprang from the brink of the ford again till he came on the boss of the shield of Ferdiad, son of Daman, for the purpose of striking his head over the rim of his shield from above. Ferdiad gave the shield a stroke of his left knee, and cast Cuchulaind from him like a little child on the brink of the ford.

Laeg perceived that act. "Alas, indeed", said Laeg, "the warrior who is against thee casts thee away as a lewd woman would cast her child. He throws thee as foam is thrown by the river. He grinds thee as a mill would grind fresh malt. He pierces thee as the felling axe would pierce the oak. He binds thee as the woodbine binds the tree. He darts on thee as the hawk darts on small birds, so that henceforth thou hast not call, or right, or claim to valour or bravery to the end of time and life, thou little fairy phantom", said Laeg.

Laeg
reproaches
Cuchulaind ;

Then up sprang Cuchulaind with the rapidity of the wind, and with the readiness of the swallow, and with the fierceness of the dragon, and the strength [of the lion, into the troubled clouds of] the air the third time, until he alighted on the boss of the shield of Ferdiad, son of Daman, to endeavour to strike his head over the rim of his shield from above. And then it was the warrior gave the shield a shake, and cast Cuchulaind from him into the middle of the ford, the same as if he had never before been cast off at all.

the latter
renews the
attack ;

And it was then that Cuchulaind's first distortion came on, and he was filled with swelling and great fulness, like breath in a bladder, until he became a terrible, fearful, many coloured, wonderful Tuaig (giant); and he became as big as a Fomor, or man of the sea, the great and valiant champion, in perfect height over Ferdiad.

his
distortion ;

So close was the fight they made now, that their heads met above, and their feet below, and their arms in the middle over the rims and bosses of their shields. So close was the fight they made, that they cleft and loosened their shields from their rims to their centres. So close was the fight which they made, that they turned, and bent, and shivered their spears, from their points to their hafts. Such was the closeness of the fight which they made, that the Bocanachs and Bananachs, and wild people of the glens, and demons of the air, screamed from the rims of their shields, and from the hilts of their

description
of their
hand-to-
hand
combat ;

Fol. 60. a. a.

ocaf banánais, ocaf genniti glinto, ocaf demnu aeóin, do bílib a reiaé, ocaf d'imroimais a claoeb, ocaf d'epilannais a rleg. Ba ré olúr n-immaic da ionntaí, go rialaíreai in n-abainn ar a cuip ocaf agra cumácta, som ba imroio móluscte mbeirgícti do nís nó nígain ar lár in n-áta, conná báí báinna d'urci anu, achit muni ríleo ino nyr in ruáctasais ocaf nyr in rloetmasais da iungratai na da cuiaí ocaf na da caémilro bari lár in n-áta.

Ba ré olúr n-immaic da ionntaí, go mo memair do gmaigib Gaedel reieóin ocaf reimmnis, diallaib ocaf dáraéct, go mo maioret a n-roi ocaf a n-epíomail, allomna ocaf allectie-na; go mo memair de mnais, ocaf maccaemais, ocaf min-toemib, mrolaigib ocaf meiaigib reí nli-Éienú tui rin dunnú riari veir.

Batai rin ar faebai éleir claoeb nyr in ré rin. Ir anu rin na ríáct Feirioio uairbaeguil anu reéct fori Coinculainn, ocaf na beir béim sin éulz déct dó, go na íolaig na éliab, go torícar a éruí na éuir, cori b'forruamainna in t-áth do éruí a cuip in éaémileo. Ni ferlangai Cuculainn a ní réin, a na gab Feirioio bari a briaé balc bemmenais, ocaf fótal-beimmennais ocaf muadalbemmennais móia rai. Ocaf conattaéct in n-gae bulga bari laeg mac Riandabna. Ir amlair na bairíoe: na ríuá na móltea ocaf illaírai a éoire na teilgtea; álaí oengae leir ac teéct i n-duni, ocaf tuchu rairinní n tairmeé, ocaf ní gatta a cuip duni go corrairtea immi. Ocaf acéuala Feirioio in n-gae m-bolga d'imíao, na beir béim sin reiaíth rír d'anacul íchtaí a éuir. Do ruairio Cuculainn in ceirgae velgí do lár a veimainni dái bíl in reiríth, ocaf dái bholáct in chongán-ní, goi bo moén in leé n-allaíac de ar tregtaí a éhíroe na éliab.

Rabair Feirioio béim sin reiaé ruar d'anacul uáctai a éuir, gíaribí "in éobai rai n-arru". Da mólí in gilla in gae m-bolga nyr in ríuá, ocaf na ríáil Cuculainn illaírai a éoirí, ocaf raiaric ríuá n'uríoir de bari Feirioio, co n-deáio tui rin ruáctbóic n-imroangin n-imroamain, n-iaímaroe, do iuin athlegá, goi móe búr in muadéloré máim méti cloí mulinó írí, co n-deáio dái timchíreéct a éuir an, goi bo lán caé n-alc ocaf caé n-áge de da forruinib. "Leor rai bavepta", ale bari Feirioio, "da ríocair de réin. Déct atá ní éna ir téin unniur ar do veir. Acaí ní bo éoirí dait ma éuitimírea dót laim". Ir malair na bóí ga ráí, ocaf riabair na briaépa.

Achú na éleir cam,

níri veir dait mo gum.

swords, and from the hafts of their spears. Such was the closeness of the fight which they made, that they cast the river out of its bed and out of its course, so that it might have been a reclining and reposing couch for a king or for a queen in the middle of the ford, so that there was not a drop of water in it, unless it dropped into it by the trampling and the hewing which the two champions and the two heroes made in the middle of the ford.

Such was the intensity of the fight which they made that, the stud of the Gaedhils darted away in fright and shyness, with fury and madness, breaking their chains and their yokes, their ropes and their traces; and that the women, and youths, and small people, and camp-followers, and non-combatants of the men of Eiriu, broke out of the camp south-westwards. terror
inspired by
the combat;

They were at the edge-feat of swords during the time. And it was then that Ferdiad found an unguarded moment upon Cuchulaind, and he gave him a stroke of the straight-edged sword, and buried it in his body, till his blood fell into his girdle, until the ford became reddened with the gore from the body of the battle-warrior. Cuchulaind could not endure this, for Ferdiad continued his unguarded stout strokes, and his quick strokes, and his tremendous great blows at him. And he asked Laeg, son of Rianganabra, for the Gae Bulg. The manner of that was this: it used to be set down the stream and cast from between the toes; it made the wound of one spear in entering the body, but it had thirty barbs to open, and could not be drawn out of a person's body until it was cut open. And when Ferdiad heard the Gae-Bulg mentioned, he made a stroke of the shield down to protect his lower body. Cuchulaind thrust the unerring thorny spear off the centre of his palm over the rim of the shield, and through the breast of the skin-protecting armour, so that its farther half was visible after piercing his heart in his body. Cuchulaind
is wounded;

he asks for
the Gae
Bulg;

Ferdiaid
is wounded;

Ferdiad gave a stroke of his shield up to protect the upper part of his body, though it was "the relief after the danger". The servant set the Gae-Bulg down the stream, and Cuchulaind caught it between the toes of his foot, and he threw an unerring cast of it at Ferdiad, and it passed through the firm deep iron apron of wrought iron, and broke the great stone, which was as large as a mill-stone, in three, and passed through the protections of his body into him, so that every crevice and every cavity of him was filled with its barbs. "That is enough now, indeed", said Ferdiad, "I fall of that. But I may say, indeed, that I am sickly now after thee. And it did not behove thee that I should fall by thy hand". So was he saying, and he spake these words.— Cuchulaind
casts the
Gae Bulg;

Ferdiaid
is mortally
wounded;

O Hound of the beautiful feats,
It was not befitting thee to kill me.

his dying
words;

Fol. 60. a. a.

lett in loct nom len.
 yr fōirt na fēi m'fūil.
 Mī loirrat na troidē
 mecait beirnaio m-braicē.
 yr galari mo suē.
 uē, do pcariao pcaith.
 Mébaic m'aruae fuioib.
 mo ēmdeire yr cū.
 mī ma na fēiar bāig.
 da močairi a chū. A.

Rabert Cuculaino rīoi da fāigro ar a aicēle ocar na
 iao a dā lāim thair, ocar tuarraigib leirr cona arim ocar
 cona eriuio ocar cona etguo dāi āth fačuarō é, zombao
 na āth atuarō na beic in corcui, ocar nabat na āth aniar
 ac fēarib h-ēpeno.

Da léic Cuculaino ar lāi fēirnoiao; ocar do močairi nēl,
 ocar tām, ocar tairi bāi Coineulaino ar ēino fhirnoiao ano.
 At donnaic lāeg a nī rin, ocar atpāigertar firi h-ēpeno
 uile do ēicēain dā fāigro. “Maith, a Chucuc[laino]”, bāi
 lāeg, “comeig baderēta, ocar da moirret firi h-ēpeno dāi
 fāigro, ocar nī ba cumlano oēnfiri d'ēmaic dūinn, do da močairi
 fēirnoiao mac Damain mic Dāie latru”.

“Can damra erigi, a gilla”, bāi ērium, “ocar in tí da
 močairi limm?” Ir amlao na bāi in gilla ga māo, ocar ma-
 berit na bmaēna ano, ocar na mēcairi Cuculaino.

L. Eriig, a āpēu ēmma,
 cōru a ēac duit moiri menma.
 na lāir oit fheirnoiao na n-omong.
 debriao yr cūarō do cōmlono.

Cc. Sācāna dam menma mōri?
 nam immarē baeir ocar bīōn,
 icēle in n-ēcēta do mungmūf
 yr in ēuip na ēruao ēlarōbiur.

L. Nī na cōiri dait a cāimuo:
 coru dait a cōmmarōium.
 nat pācaib in iūao minnēc,
 cainēc, cpeēcāc, cpolinōech.

Cc. Da m-benao mo leth cōir fīlāin,
 oīm yr cori benao mo leth lāim;
 tpuag! naē fēirnoiao boī ar ecāib
 tpi biēu na biē bečaro.

L. Fēiri leorom na n-deirnao de—
 na mgenāib cmaebriuarōe.
 fēirium d'ēc, tūru d'anao.
 leō nī bec bāi mī biē pcariao.

Thine is the fault of my certain ruin.
On thee 't is best to have my blood.

The wretches escape not
Who go into the gap of destruction.
My voice is diseased.
Alas, I depart, my end hath come.

My lacerated ribs are bursting.
My heart is all gore.
Not well have I given battle.
Thou hast killed me, O Hound.

Cuchulaind ran towards him after that and clasped his two arms about him, and lifted him with his arms and his armour and his clothes across the ford northwards, in order that the slain should be by the ford on the north, and not by the ford on the west with the men of Eiriu.

Cuchulaind laid Ferdiad down then; and a trance, and a faint, and a weakness fell on Cuchulaind over Ferdiad there. Laeg saw that, and the men of Eiriu all arose to come to him. "Good, O Cuchulaind", said Laeg, "arise now, for the men of Eiriu are coming to us, and it is not single combat they will give us, since Ferdiad, son of Daman, son of Dáire, has fallen by thee".

"What availeth me to arise, O servant", said he, "after him that hath fallen by me?" And so was the servant saying, and he spake these words, and Cuchulaind answered.

L. Arise, O slaughter hound of Emania,
Exultation now beseemeth thee better.
Ferdiad of the hosts has fallen by thee.
Truly thy combat was hard.

Dialogue
between
Laeg and
Cuchulaind;

C. What availeth me high spirit now?
To madness and grief I am driven,
After the deed I have done
And the body I have severely sworded.

L. It is not due of thee to lament him:
It were fitter for thee to exult in it.
At thee he flung the flying pointed spears,
Malicious, wounding, blood-streaming.

C. Even though he had cut my one leg off me,
And had he severed my one arm;
Alas! that Ferdiad mounts not his steeds
Through the endless time of perpetual life.

L. More pleasing to them is what thou hast done—
To the women of the Craebh Ruaidh.
He to die, thou to have remained.
To them seemeth not too small [the numbers] who
have parted for ever.

Fol. 60. a. a.

An ló éanað a Cualnge
 iníair Meoba mói gluarie,
 ir ár váini le co m-blair,
 na maribair ua mileoairb.
 Ní na éotlair irráma
 i n-vegaro da mói éána.
 gearr b'uaéto do váim malle,
 mói maithne ba moé é-eirge. e.

Ra gab Cuculaino ac écaine ocar ac airéireét Fhíroeo
 ano, ocar na beirt na bhuátra.

"Maith, a Fhíroeo, bá uirpan vaít naé nech vint fial-
 lais na fítip na cheit gnímiara gaile ocar gearro na
 acallair ne comuáctam dúim comiac n-immaic. Ba uirpan
 vaít naé laeg mac Riangabha, ruamnarar comairle ar co
 maltar. Ba uirpan vaít naé atherc fíi glan fegura for
 emair. Ba uirpan vuít naé Conall caém, coicairiá, comair-
 meé, caébuaoá, cobuairar, comairle ar comaltar. Váig
 na petatar in fíi rin na signe sem gabar gnímiara cut-
 rumma commóia Connaétaig iutru go buinni in-biáta ocar
 betha. Váig maó iairtar ino fíi rein de ferrairb, na dúlib,
 na válaib, na bhuátraib b'éc ingill* ban cenó fíno Con-
 naét, etir imbeirt reell ocar reiaé, etir imbeirt gae ocar
 élarob, etir imbeirt m-bianoub ocar frochell, etir im-
 beirt eé ocar éairpat, ní ba lám laic letarar [latar] carna
 caurao, marí fheirnoiaó nel n-váéa, ní ba buinuó beina
 baioó beloeig do reoirib reiaéda reáé bucci, ní ba Cu-
 ácam correnar, gearr cuui cutrumma iutru go buinni
 in-biáta ocar beá baveita, a mic oiechoeig Vamáin",
 baí Cuculaino. Ir ano rin na eir Cuéulaino ar éno
 Fhíroeo. "Maith a Fhíroeo", baí Cuéulaino, "ir mói
 in b'iath ocar in t'ieun va beirtatar fíi h-éno forit, do
 thabairt do comluno ocar do éomiac iumra. Váig ní
 iéno comluno na comiac iumra baí Tán bó Chuáilnge.
 Ir amlao na baí ga iáó, ocar iabeit na bhuátra.

Fol 60. b. a.

A Fhíroeo, ar vot éloe b'iath.
 uirpan do vái veenaé,
 tuirru d'éc, murrí d'anao.
 fíi uirpan ar fíi reairao.
 Maó dammamarí alla anal
 ac Scátaig, buaoig bhuanano
 vaí lino go buite b'air
 noóo bio ar n-áthairer.
 Inmain lem do iuiruó ián,
 inmain do chuá caem comlán,

* [tingill, H. 1. 13. 281.]

From the day that thou camest out of Cualgne
 After Medb of great glory,
 It is to her a grievous slaughter of [her] people,
 All thou hast slain of her champions.

Thou hadst not slept in repose
 After thy great plundered flocks.
 Though few thy company along with thee
 Many [were] the mornings of thy early arising.

Cuchulaind began to lament and moan for Ferdiad there, and he spake these words:

“Well, O Ferdiad, it was unhappy for thee that it was not some one of the heroes who knew my real deeds of valour and prowess thou hadst consulted before thou hadst come to meet me in the too hard battle conflict. It was unhappy for thee that it was not Laeg, son of Riangabra, thou hadst consulted about our fellow-pupilship. It was unhappy for thee that thou didst not ask the truly sincere advice of Fergus. It was unhappy for thee that it was not the comely, ruddy, exultive, battle-victorious Conall thou hadst consulted for advice respecting our fellow-pupilship. For well do these men know that there will not be born a being of the Connacians who will perform deeds equal to thine till the end of time and life. For if thou hadst consulted these men respecting the places, the assemblies, the plightings, the false promises of the fair-haired women of Connaught, about playing at targets and shields, about playing at spears and swords, about playing backgammon and chess, about playing at horses and chariots, they would not have found the arm of a champion that would wound the flesh of a hero, like the cloud-coloured Ferdiad, nor one to raise the inviting croak of the red-mouthed vulture to the many coloured flocks, nor one that will contend for Cru-achan, who shall equal thee to the end of time and life henceforth, O red-checked son of Daman”, said Cuchulaind. And then Cuchulaind stood over Ferdiad. “Well, O Ferdiad”, said Cuchulaind, “great was the treachery and abandonment played on thee by the men of Eiriu, to bring thee to combat and fight with me. For it was not easy to combat and fight with me on the Táin Bó Chuailgne”. And so was he saying, and he spake these words:

O Ferdiad, treachery has defeated thee.
 Unhappy was thy last fate,
 Thou to die, I to remain.
 Sorrowful for ever is our perpetual separation.

When we were far away, beyond
 With Scathach, the gifted Buanand,
 We then resolved that till the end of time
 We should not be hostile to each other.

Dear to me was thy beautiful ruddiness,
 Dear to me thy comely perfect form,

Lament of
 the victor
 over the
 slain;

Foi 60. b. a.

inmain do mór glarr glanba,
 inmain t-álais is t-írlabha.
 Níi éinís sin t-íerr t-inbí éneir
 níi gab fear na fearachar
 ní na éonraib íreát ar leirís láin,
 é-aitéinriu a mic veirís Damáin
 Ní tharla summ runo core,
 áb a ceapí oenféir áife,
 na macramla galais glao,—
 ní fuairar runo, a Fhíroiao. ⁶⁵
 Fínoabair ingean Meoba,
 gé beir é'febar a velba
 is gat im ganem, na im grian
 a cairbriu duiriu, a Fhíroiao. A.

Rá gab Cuculainn ac fearo Fhíroiao anó. “Maith a mo
 pópa láis”, bair Cuculainn, “faoibais Fheirnoiao baodeta,
 ocar ben a eiriu ocar a étsuo ve, go faccuira in velg ar
 a n-veina in comluno ocar in comiac”. Tanic laeg, ocar na
 faobais Fheirnoiao. Ra ben a eiriu ocar a étsuo ve, ocar
 na éonnaic in velg, ocar na gab gá écaíne ocar ga aipchi-
 reét, ocar maberit na bnaíra.

Duiran! a eó óir
 a Fhíroiao na n-dám,
 a balc bemnig buain,
 ba buadac do lám,
 Do bairi buoe bnaí,
 ba car, ba cáin réc;
 do éirir duillech maeth
 immut táeb su t-éc.
 Ar comaltar cáin;
 faoapc rúla ráir;
 do íreát go m-bil óir;
 th-frocell ba riu máin.
 Do éuitim dom lám
 tucí naí bé éóir.
 níi ba éoinruno éáin
 duiran! a eó óir! O.

“Maith, a mo pópa láis”, bair Cuculainn, “corcáirí Feir-
 noiao faodeta, ocar benin n-gae m-bolga ar; dáis ní fet-
 aimpí beir in écmaí m'airm”.

Tanic laeg ocar na éoréairí Fheirnoiao, ocar na ben in
 n-gae m-bolga ar, ocar na éonnaic rium a airm fuilec for-
 veirís na taeb Fhíroiao, ocar maberit na bnaíra.

A Fhíroiao! is trias in dál!
 t-acrin dam go ruao mo bán;

Dear to me thy gray clear-blue eye,
 Dear to me thy wisdom and thy eloquence.
 There hath not come to the body-cutting combat
 There hath not been angered by manly exertion
 There hath not held up shield on the field of spears,
 Thine equal, O ruddy son of Daman.

Never until now have I met,
 Since I slew Aife's only son,
 Thy like in deeds of battle,
 Never have I found, O Ferdiad.

Findabar the daughter of Medb,
 Notwithstanding her excellent beauty
 It is putting a gad on the sand or sunbeam
 For thee to expect her, O Ferdiad.

Cuchulaind then continued to gaze on Ferdiad. "Well, my friend Laeg", said Cuchulaind, "strip Ferdiad now, and take his armour and his clothes off him, that I may see the brooch for the sake of which he undertook the combat and the fight". Laeg came, and he stripped Ferdiad. He took his armour and his clothes off him, and he saw the pin, and he began to lament and moan for him, and he spake these words.

the body of
 the slain is
 stripped in
 order that
 the victor
 may see
 Medb's
 brooch;

Alas! O golden brooch!
 O Ferdiad of the poets,
 O stout hero of slaughtering blows,
 Valiant was thine arm,

lamentation
 of the victor
 on seeing the
 brooch;

Thy yellow flowing hair,
 The curled, the beauteous jewel;
 Thy soft foliated girdle
 Upon thy side till thy death.

Delightful thy fellow-pupilship;
 Beaming noble eyes;
 Thy shield with its golden rim;
 Thy chess which was worth riches,

Thy fall by my hand
 I feel it was not right.
 It was not a friendly consummation
 Alas! O golden brooch! Alas!

"Good, O my friend Laeg", said Cuchulaind, "open Ferdiad now, and take the Gae-Bulg out of him; for I cannot afford to be without my weapon".

the body is
 opened
 and the
 Gae Bulg
 taken out of
 him;

Laeg came and opened Ferdiad, and took the Gae-Bulg out of him, and he saw his weapon bloody and red-coloured by the side of Ferdiad, and he spake these words.

O Ferdiad! sorrowful is the fate!
 That I should see thee so gory and pale;

Fol. 60, b. a.

mippi gan m'aim do nigi,
 turru it corraim chioligi.
 Máo dammamairi álla anairi
 ac Scaðais, ir ac Uaðais,
 noðo betir beól bána
 etraino, ir aim i lága.
 A dubairt Scátað go rceñb
 a atherc puanaio no veib;
 eigiú uli don eát earr.
 bair picea Seimain garibglarr.
 A dubairt na Fheimioio,
 ocar na Lugair, lán fial,
 ocar na mac m-baetain m-báin,
 teét uín in aigio Seimain.
 Loomair go h-aille in éomaiac
 ar leigis loða lino fhoimair.
 tucram cheétu chét immað
 a inoib na n-Athirreð.
 Da m-bara ir Feioio in n-áig
 i n-uoirur vune Seimain,
 no maibura Rino mac Muil,
 no maibar Ruao mac Finníuil.
 Ra maib Feioio air in leigis
 bláth mac Calbai chlarob veigis.
 nomair Lugair,—feir duairic dian,—
 Mugairne maia Toiruan.
 Ra maibara air n-oula innoio,
 ceétu éoicair fein feiglonio,
 no maib Feioio—duairic in oiem—
 dam n-oieimeo ir dam n-oileno.
 Ra aigirem uín n-Seimáin n-glacc.
 ár faigis leáan linobucc,
 tucram Seimáin i m-beáio
 lino go Scaðais reathleáin.
 Da naire air mummy go m-blaó
 air eio cotaig ir oéntao,
 conna betir air feigsa
 etir fini fino Elga.
 Truag in maten, maten maire,
 porbí mac Damáin viciuicé.
 uéan, do eapra in capra
 rapa valur vig n-veigis fala!
 Dambao ano atéinoiea é-éc,
 etir mileoib móir Spéc,

- I having my weapon yet unwashed,
And thou a blood streaming mass.
- When we were away in the east
With Scathach, and with Uathach,
There would not have been angry words
Between us, and weapons of destruction.
- Scathach eloquently spoke
In words of truly warlike import;
Go ye all to the furious battle
Which will be fought by German the terrible.
- I said unto Ferdiad,
And to Lugaid, the ever generous,
And to the son of Baetan the fair,
Come [we] all of us against German.
- We came all of us to the battle ground
On the shore of the lake of Lind Formait.
With us we brought four hundred out
Of the islands of the Athisech.
- As I and Ferdiad the brave were
In the door of German's court,
I slew Rind, the son of Niul,
I killed Ruad, the son of Finniul.
- Ferdiad slew upon the shore
Bláth, the son of Calba of the red swords.
Lugaid killed—a surly fierce man—
Mugarne of the Torrian sea.
- I killed upon our going into the court
Four times fifty men of stern valour,
Ferdiad killed—surly was the party—
A clambering ox and a water ox.
- We pillaged the court of the wily German.
Over the broad sea of spangled waters,
We brought German alive
With us to Scathach of the broad shield.
- Our famous tutoress then bound
Our battle valour and amity,
So that our angers should not be [opposed]
Among the fair tribes of Elga.
- Sorrowful the morning, a Tuesday morning,
That the son of Daman was bereft of strength.
Alas, I loved the friend
To whom I have served a drink of red blood!
- If it were there I saw thy death,
Among the great heroes of Greece,

the victor
again
laments
the slain,

and recounts
the story of
a warlike
expedition
which they
made
together;

after which
they were
bound in
perpetual
amity;

he continues
to lament
his fallen
friend;

Fol. 60. b. b.

ní beinor i m-beðaro ðarí tēir—
 ʒombao arioén atbailméir.

1ʒ tʒuaz a ní narita ðe:
 narí n-ðaltanaib Scáððe,
 miʒi cʒéðtað ba çnú muo,
 tuʒʒu ʒan çarʒtu o'impluo.

1ʒ tʒuaz a ní narita ðe:
 narí n-ðaltanaib Scáððe,
 miʒi cʒéðtað ba çnú ʒarib,
 ocar tuʒʒu úli marib.

1ʒ tʒuaz a ní narita ðe:
 narí n-ðaltanaib Scáððe,
 tuʒʒu o'éc—miʒi beð bʒarʒ.
 ʒ ʒleo ʒeʒe in ʒeðar. A.

“Maith, a Chucuc[lainn]”, bʒi laez, “pacbam in n-áthʒa
 ʒaðeʒta. 1ʒ ʒo ʒata atám an”. “ʒaicʒimimít ám écin, ámo
 ʒopa Láiz”, bʒi Cuculainn, “aðt ʒi clúci ocar ʒi ʒáim
 lempa cað comlonn ocar cað compiac ða ʒónar i ʒarʒuo
 çomlann ocar çompiac ʒhiʒuo”.

Ocar ʒi amlao ʒa bá ʒa ʒáð, ocar ʒaðeʒ na bʒaðʒa.

Clúci cað, ʒáine cað,
 ʒo ʒoið ʒeʒuo ʒʒ in n-áð;
 inunð ʒoʒlaim ʒʒit oún,
 inunð ʒoʒʒaim ʒáð,
 inunð munni máet
 ʒarʒlaimi ʒeð cað.

Clúci cað, ʒáine cað,
 ʒo ʒoið ʒeʒuo ʒʒ in n-áð;
 inunð aʒti aʒi uatʒi oún,
 inunð ʒarʒeo ʒnáð.
 Scáððe tuc ða ʒiað, ðamʒa
 ʒi o'ʒeʒuo tʒiáð.

Clúci cað, ʒáine cað,
 ʒo ʒoið ʒeʒuo ʒʒ in n-áð;
 inmain uatni óʒi
 ʒa ʒupmʒi aʒi áð,
 a taribʒa na tuatʒ,
 ba calma na cáð!

Clúci cað, ʒáine cað,
 ʒo ʒoið ʒeʒuo ʒʒ in n-áð;
 in leoman laʒramain lonn,
 in tonn baððh ðoʒʒi
 inmaʒi bʒiáð.

[MS. defective]

Clúci cað, ʒáine cað,

I should not be alive after thee—
For it is together we should die.

Sad is the deed which has come of it :

We, the pupils of Scathach,
I all wounded and red with gore,
Thou thy chariot no longer driving.

Sad the deed which has come of it :

We the pupils of Scathach,
I wounded and rough with gore,
And thou entirely dead.

Sad the deed which has come of it :

We, the pupils of Scathach,
Thou to have died—I alive and strong.
The battle was an angry combat.

“Good, O Cuchulaind”, said Laeg, “let us leave this ford now. Too long are we here”. “We shall leave now, indeed, O my friend Laeg”, said Cuchulaind; “but every other combat and fight that I have made was to me as a game and a sport compared with the combat and the fight of Ferdiad”.

Laeg urges
him to leave
the ford;
he prepares
to go;

And so he was saying, and he spake the words.

Each was a game, each was a sport,
Until Ferdiad came into the ford;
Alike was the tuition we received,
Alike were we called to rewards,
Alike was our tender tutoress
Who distinguished us above all others.

he magnifies
his recent
combat and
eulogises his
opponent.

Each was a game, each was a sport,
Until Ferdiad came into the ford;
Alike were our individual habits,
Alike our ordinary achievements.
It was Scathach that gave two shields, to me
And to Ferdiad at the same time.

Each was a game, each was a sport.
Until Ferdiad came into the ford;
Dear to me the pillar of gold
Whom I vanquished on the ford;
Who assaulting the tribes,
Was more valiant than all !

Each was a game, each was a sport,
Until Ferdiad came into the ford,
The lion fiery and furious,
The swelling hideous wave
Threatening destruction.

[MS. defective.]

Each was a game, each was a sport,

Fol. 60. b. b.

ʒo ʒoié fepioio ipr in n-áth.
 inoari liriá fepi oíl oiao;—
 ip am oiao ʒa bio ʒo bpiáé.
 inoé ba metiéiri pliab;—
 inoiu ní fpiul oe áét a pécáth.

Tpi oíʒime na tána
 oa ʒoéʒatari oom láma,
 ʒoimna bó, fepi, ocar ec,
 ʒo oar laoiur ari caé leé.

ʒipbat linmaia na pluaiʒ
 tanʒatari aip Chpiuaéain épiuaro,
 Mo tpiín ip luʒu leéi,
 ʒo maipbar oom ʒaib éluéi.

Noóo tapila co caé cipó,
 ní ʒa áet banba oa bpiú,
 nípi ʒa éino oe muii na éip,
 oe maccaib piʒ buo fepi clú.

Aréo fhipioio ʒonnicipin.

Until Ferdiad came into the ford.
 Dear to me the beloved Ferdiad ;—
 It shall hang over me for ever.
 Yesterday he was larger than a mountain ;
 To-day there remains of him but his shadow.

The three countless [legions] of the Táin
 They all have fallen by my hands,
 Their choicest cows, men, and horses,
 I have slaughtered on either side.

The victor
 boasts of his
 feats.

Though more numerous were the hosts
 That came out from destructive Cruachan,
 Though my numbers were less by one half,
 I killed them by my fierce contest.

There has not come to a gory battle,
 Nor has Banba nursed upon her breast,
 There has not come off sea or land
 Of the sons of kings, one of better fame.

The victor
 extols the
 slain.

The Fate of Ferdiad so far.

II.

TWO OLD LAW TRACTS

ON

THE CLASSES OF SOCIETY AND THEIR PRIVILEGES AMONG THE ANCIENT IRISH.

From the vellum MS. H. 3. 18., in the Library of Trinity College, Dublin.

WITH LITERAL TRANSLATIONS.

1. THE CRITH-GABLACH.

This, undoubtedly the most important document yet published on the social organization of the Gaedhil, or, indeed of the Celtic peoples of Europe, appears not to have been known in its complete form by Professor O'Curry, who has made the fragment of it known to him the subject of much valuable discussion in Lectures II., vol. i., and XX., vol. ii. The vellum MS. H. 3. 18. in the Library of Trinity College, Dublin, contains three unconnected fragments, from two of which the following copy of the whole tract has been made out. The first and larger fragment commences with part of a sentence (at the words *ber b'io ceth-rap*, etc.), at page 1 of the MS. It is certain, however, that the Tract was originally complete in the first part of the MS., for what is now page 1 appears to have been formerly page 9: the first three leaves being so much defaced that they could not be read, and were not therefore taken into account in newly paging the MS., or by Dr. O'Donovan in his Descriptive Catalogue of the MSS. in the Library of Trinity College. The fourth leaf, which would have been pages 7 and 8 of this MS., has been torn away, and with it the first part of the Tract is thus lost from this part of it; as is clearly proved by a small portion of the lower end of the leaf which remains, and which contains some words and parts of words belonging to this Tract, the last being the connecting word between the lost part and the fragment now remaining. This word forms part of the sentence: *C'io noo m-ber in ferpa [a b'io aipechur? ar] ber b'io ce'rap no coic'ur beit h'í comarbur b'io aipeç*, etc. "Why has this man not obtained [his Bó-aireship? Because] it is the custom to have four or five in the Comarship

of a Bó-Aire", etc. The words within the brackets are upon the remaining corner of the lost leaf, while the remainder of the sentence, beginning with the words *ber bró*, etc., is upon what is now p. 1 of the MS. There can then be no doubt that this copy of the Tract was originally complete. The page before the lost leaf is written in large characters, but so much defaced that it cannot now be read: it probably contained an introduction to the Tract.

The second fragment, and which contains the beginning of the tract, is found at p. 252 of the MS., and without title. The part common to both fragments led Mr. Bryan O'Looney to discover the connecting link between them, and thus we have been enabled to give this valuable tract in its complete form from the same MS. The translation of the first fragment was made by Mr. O'Looney. Professor O'Curry left a readable translation of the second part, which has served as the basis of the following one. The letters O'L. and O'C. on the margin, indicate the parts first translated by each respectively. The text of the copy in the beginning of the MS. being more correct than that of the second, which formed part of a different tract, has been accordingly adopted here, so far as it goes.

The third fragment is to be found on p. 419 of the MS. H. 3. 18., and consists of only a few paragraphs from the middle of the tract. With the exception of these three fragments, no other copy of the tract, or of any part of it, is known. The MS. H. 3. 18., like so many of our MS., is a mere scrap-book, into which the compiler copied everything he deemed worthy of preservation. It does not appear that the copyist recognized those three fragments, which were evidently copied from different MSS., as belonging to the same tract. Edward O'Reilly, in his *Irish Writers*, under the year 696, refers to the MS. H. 3. 18., and describes the tract, or at all events the chief fragment, as "a law tract on the privileges and punishments of persons in different ranks in society", and believed it to have been part of a great compilation of laws known as the *da leabhar deas na fuithrime* or *fuithribéi*, or The Twelve Books of the *Fuithrim*. At p. 78 a. of the MS. H. 4. 22. T. C. D., are to be found a few glosses under the heading "*incipit maectnaroce na cana fuithribéi*", which show that at the period when those glosses were copied, the compilation in question existed. Judging from those glosses, from the internal evidence of the *Crith Gablach* itself, and many other considerations which cannot be entered into here, it is very probable that the *Crith Gablach* did really form part of the code of laws known as the *Cain Fuithrime*, compiled by *Amergin*, son of *Amalgad*, son of *Maelruan*, a distinguished poet, and a native of the *Decies*, in the time of *Finghin*, king of Munster, who died A.D. 694. Professor O'Curry has given an interesting account of this great Code of Laws from the MS. H. 3. 18., in vol. i., pp. 31 and 32, of the preceding lectures. But whether the *Crith Gablach* was once part of that code or not, there can be no doubt that it belongs to the middle or end of the seventh century.

AN CRITH GABLACH.

Ciò ara nenpeir cniè gablaè? Ìim. Ar inoi cnenar in ^{H. 5. 18. p. 352.} ^{O'L.} fear tuaitè via daḡpoltaiḃ hì tuait co nairimtheir ina ḡraò teèta imbi i tuait: no aiaibì so gablaib i foḡlaithair ḡrao tuaitè.

Cairi. Cirlir foḡlair foirruioib? a. un. Cìò ar a foirruaitci ḡrao tuaitè? A uirlann ḡrao necalra, ar nach ḡraò bir a neclair ir coir cia beḡ a uirlann i tuait, deḡ foircais, ⁽⁴⁵³⁾ no oitig, no rionaire, no bieteimnaèta, o cach so alailiu.

Cerc. Cadeat ḡrao tuaiti? Fear mroba, bó aie, aie deira, aie arò, aie tuire, aie foirgill, ocur iu.

THE CRITH GABLACH.

What is it that is called Crith Gablach? Answer. The thing which the man of the tribe accumulates from his benefits in the territory till he is admitted to the rank of the legitimate possessors of the territory: or other increase [of property] by which distinction is given to the grades of the people.

Quære. Into how many grades are they [the people] divided? [Answer.] Into seven grades. In what manner are the grades of the people distinguished? In the same manner as the ecclesiastical grades, because it is proper that the grades which are in the church should be also in the people, for proof, or denial, or witness, or judgment, between man and man.

Quære. What are the grades of the people? A Fer-Midba, ^{The privileged grades.} a Bó-Aire, ⁽⁴⁵⁴⁾ an Aire-Desa, ⁽⁴⁵⁵⁾ an Aire-Tuise, ⁽⁴⁵⁶⁾ an Aire-Forgaill, ⁽⁴⁵⁷⁾ and a Ri.

⁽⁴⁵³⁾ *Fortig*, a law term which means proof for the negation, denial, or rebutting of a case at law.

⁽⁴⁵⁴⁾ *Aire*. The ruling classes among the ancient Irish were called *Aires*. The corresponding term among the old Welsh was *Arglwydd*, which signifies a lord. These terms are, perhaps, to be connected with the parallel forms of the Sanskrit root *arh* and *argh*. From *arh* we have *arha*, honourable, *arhaná*, honour. The Gothic *Airus*, man, ambassador, with its cognate forms: Old Saxon *eru*, Old Norse *ár*, *ári*, agent, ambassador, may also be connected with *Aire*. Another interesting cognate form is the Scythian *aióro*, man. The Rugian man's name *Erarich* (Zeuss. Die Deutschen u. die

Nachbarstämme, 486), is undoubtedly another relative, connected with a probable Gothic *aira*, and with the Old High German *era*, *haera*, Frisian *êre*, Old Saxon *êra*, Ang. Saxon *ære*, *âr*, splendour, glory, honour. New High German *Ehre*, honour, and many other sister forms. With *argh* we may connect the Greek *ἀρχη*, sovereignty, power, in the plural *αἱ ἀρχαί*, authorities, magistrates; *ἀρχω* to govern, and *ἀρχων* a ruler; *ἀρχι* in arch-bishops, etc.; Gothic *airknis* [or *airkns*?] good, holy; and the Welsh *Arglwydd* above mentioned. The Sanskrit derivative *argha*, *arghya*, honour, offerings to the gods, reward, and the Gothic *airknis*, suggest a possible, and if it could be

The Crith
Gablach.
H. 3. 18. p.
252
L.

Ἰλλας αὐτοῖς φερεῖται, ἢ menbus sunn forwailter na
aun. ηἱμασσι. Cīa menbas bō aīre cona oēt forwailb, Aīre

The privi-
leged grades.

In the same way that they are entitled to the Fenechas,⁽⁴⁵⁸⁾ it is so they are divided into these seven grades. What are the ranks of the Bó-Aire with his eight (different) grades, Aire-Desa, Aire-Ech-

established, an interesting connection between the origin of the terms expressive of civil rule, and the priestly function.

In the Yaçna we meet with the word *airya*, which is the Zend representative of the Sanskrit *árya*, from the root *r* (*ar*)=Zend *ērē*, to gain, to acquire. As an adjective, it means "venerable"; and as a noun it is the proper name from which has come the term "*Aryan*", now almost universally given to the Indo-European races and languages. Bopp compares the Old High German *ēra*, above cited, and its cognate forms, with *arya*. It may be that this is so, and that the Irish *Aire* represented not only in blood but in name the primitive *Aryas*.

The modern German title "*Herr*", and its cognate forms in the German and Scandinavian dialects, is usually connected with the Gothic *hazjan*, to praise, O. H. G. *haer*, *heri*, venerable; the O. H. German comparative *heroro*, *haeroro*, etc., elder, major, etc., Anglo Saxon *Herra*, *Hearra*, Lord. Are these forms really connected with *hazjan*, or may they not be rather connected with the roots above, and therefore with our *Aire*?

There were two classes of *Aires*: 1. those who possessed "*Deis*", that is, who were owners of the soil; and 2. those whose wealth consisted of cattle and other personal property. The first class of *Aires* were distinguished as *Flaiths*, the "*Wlad*" of the Slavonians, and the "*Halaford*" of the Anglo-Saxons. They constituted the "*Haute Noblesse*", and corresponded to the Eorls, Eorlcundmen, or Twelfhaendmen of the Anglo-Saxons. The second class were known as *Bó-Aires*, that is "*Cow Aires*", and corresponded to the Anglo-Saxon "*Sixhaendmen*", *Sithcundmen*, or *Thanes*.

⁽⁴⁵⁵⁾ *Aire Desa*, the lowest grade of

the *Flaiths*, or *Aires* who possessed *Deis* or real property. See vol. i. p. 37, and App. pp. 493, 494, and 516.

⁽⁴⁵⁶⁾ *Aire Tuise*, i.e., the leading *Aire*; he took precedence in right of birth, and his rank, rights, and privileges were greater than those of most of the other *Aires*. He appears to have acted as a kind of president of the *Flaiths* on occasions of elections, etc. See vol. i. p. 37, App. pp. 499, and 516.

⁽⁴⁵⁷⁾ *Aire Forgaill*, i.e. the testifying *Aire*. He was the *Flaith* next in rank after the *Righ* or king and his Tanist. One of his functions, from which he derived his name, was that of determining the qualifications, privileges, and rights of the suitors of the court and the various public functionaries. He corresponded to the *Canghellawr* of the Welsh; and was the prototype of the Cancellarius Regis in the mediæval states. Every *Righ* or king had his *Aire Forgaill*; and as there were three ranks of kings, there were also three ranks of *Aire Forgaills*; the *Aire Forgaill* of a *Righ Tuatha*; the *Aire Forgaill* of a *Righ Mor Tuatha*; and the *Aire Forgaill* of a *Righ Cuicidh* or provincial king. The *Ard Righ Erind* or high king had likewise an *Aire Forgaill*; we are not however in a position to determine whether, when the monarch was also provincial king, which was generally the case, he had two *Aire Forgaills*, one as monarch and one as *Righ Cuicidh*.

⁽⁴⁵⁸⁾ See App., note 479, p. 472.

⁽⁴⁵⁹⁾ *Aire Échta* was the *Flaith* who commanded the permanent military levy of the territory, consisting of five men equipped with arms. He was the king's Master of the Horse, and corresponded to the "Constable of the Host", the "Stallere" or "Constabularius Regis" of the Anglo-Saxon kings. See vol. i. p. 37, and App. p. 497.

depa, aipe ecta, aipe aipo, aipe tuire, aipe forgaill, ta-
naire n, ocup n? Caeat forlaib bo aipech? Da fer
muboða, ocup occ-aipe, ocup aitech, ocup bo aipe febsa, O'L.

The Crith
Gablach.
H. 3 18. p.
252.
O'L.

ta,⁽⁴⁵⁹⁾ Aire-Ard,⁽⁴⁶⁰⁾ Aire-Tuise, Aire-Forgaill, Tanaise-Ri,⁽⁴⁶¹⁾ and a Ri? What are the ranks of a Bó-Aire? Two Fer-Midbotha,⁽⁴⁶²⁾ and an Oc-Aire,⁽⁴⁶³⁾ and an Aithech,⁽⁴⁶⁴⁾ and a Bó-Aire-Febsa,⁽⁴⁶⁵⁾

The privi-
leged grades.

⁽⁴⁶⁰⁾ *Aire Ard*, i.e., the High Aire. A *Flaith* who was higher in rank than the *Aire Desa*, and whose duties, rights, and privileges, were greater than those of the other grades of the nobility; he had precedence of the *Aire Desa*, and came next in rank, etc., to the *Aire Tuise*. See vol. i. p. 37, and Appendix, p. 497-8, and 515.

⁽⁴⁶¹⁾ *Tanaise Ri*, i.e., the Tanist of a king. He was next in rank to the king; and was elected as presumptive successor to the king by the people. His rank was much higher, and his rights and privileges much greater than those of the other nobles. See vol. i. p. 38, and App. p. 501.

⁽⁴⁶²⁾ See App., note 481, p. 473.

⁽⁴⁶³⁾ See App. note 511, p. 479.

⁽⁴⁶⁴⁾ *Aithech*, *Athig*, *Athaig*, a word which has formed the subject of much discussion as to its true meaning. It corresponds to the Welsh *Taeog* in derivation and to a certain extent in meaning. It means literally "house-father", for there can be no doubt that it is a derivative of the old Irish *Aite*, nurturer, for *Aite* (Zeuss, 1066, and Stokes' Irish Glosses, No 1078), corresponding to the Gothic *Atta*, father, of which many sister forms are to be found in the Old German dialects. A gloss in the Liber Hymnorum supports this primitive meaning of the word "*Athig i. Fir muin-tir*", real family; the following gloss also supports it: "*Athaig i. icadnuighe ut est Athach tighe ture acus a setig*" — *Athaig*, i.e., payees, ut est, the *Athach* is the chief [i.e. the man of the house] and his wife" (MS. H. 3. 18. p. 5). As head of a house, the *Aithech* paid the tribute or rent levied by the *Flaith*, and hence his name became synonymous with "payee". The *Flaiths* who constituted the ruling classes, and no doubt many, if not most of the *Bó-Aires* also, belonged, as

do the ruling classes in every other country, to the last intrusive race, and, like all conquerors, must have imposed as much of the burden of maintaining the state as the subject race could bear. Hence the better class of the latter in Eiriu, who were able to retain the position of independent householders, became mere tenants to the former. In time, such of the ruling class as were unable to maintain their position as *Flaiths*, sunk into the condition of *Aithechs*, when they did not descend to be mere retainers. In this way the *Aithech* became synonymous with "tenant", as distinguished from *Flaith*, or lord. The term *Flaith Athaig*, shows that an ancient proprietor might have even retained considerable possessions on payment of rent. Strictly speaking the *Bó Aires* were *Aithechs*, at least in all *Tuaths* where there were *Flaiths*. But the privileges which they acquired gradually transformed them into a gentry or intermediate aristocracy, so that the term *Aithech* gradually became restricted to those who did not possess sufficient wealth to be reckoned *Bó-Aires*. The *Aithech* in this more restricted sense, was a free man in the same sense that the Saxon *Ceorl*, or churl, and one class of the Welsh *Taeogs*, were free. See INTRODUCTION for a discussion of the whole subject of the occupation of land and the position of the occupiers amongst the ancient Irish.

⁽⁴⁶⁵⁾ *Bó Aire Febsa*, i.e., the lowest grade of *Bó Aires*, a man who had merely the qualifications of the minor grade of the cow-owner nobility. He had twelve cows, and was entitled to fees or fines under the laws according to his dignity. See vol. i. p. 35; H. 3. 18. 257; see also Appendix, p. 484; and the different grades of *Bó Aire*.

The Crith
Gablach,
H. 3. 18. p.
252.
O'Le

The privi-
leged grades.

ocur mbhuanḡfer, ocur fer foḡlaid, ocur aire conḡung. Caroe
imḡach, ocur naidm, ocur raith, ocur fiadnaise, ocur loḡ

and a Brughfer,⁽⁴⁶⁶⁾ and a Fer-Fothlai,⁽⁴⁶⁷⁾ and an Aire-Cosraing.⁽⁴⁶⁸⁾
What is the Imthach,⁽⁴⁶⁹⁾ and the Naidm,⁽⁴⁷⁰⁾ and the Raith,⁽⁴⁷¹⁾ and

⁽⁴⁶⁶⁾ See App. note 531, p. 485.

⁽⁴⁶⁷⁾ *Fer Fothlai*, i.e., a man of wealth. He was so called because he had more cattle than his own land could support; he let them out on hire to tenants, and paid his serving tenants in cattle. He was called the leader of *Bó Aires*, because of his wealth; and he was progressing to the rank of *Aire Desa* (i.e., a landlord). See vol. i. p. 36; and App. pp. 490-1.

⁽⁴⁶⁸⁾ *Aire Cosraing*, i.e. the binding *Aire*, was a *Bó Aire* who represented the executive authority of the chief or king, in assemblies of the people and courts, which he appears to have had the authority to summon. He also was the provost of the chief or king over his *Ceiles*, *Bothachs*, *Sen-Cleithe* and *Fuidirs*, acting for them in all civil and criminal suits, contracts, etc., and determining the amount of dues and tolls in the shape of *Biatha*, *Bes Tigi*, etc., to which they were liable; and all of which as fiscal officer he settled. His title of *Cosraing* or *Nascaire*, as he was also called, was derived especially from his being the representative of the chief's *Ceiles*, etc., in all contracts and obligations. Though the executive officer of the chief or king he was elected by the people. As each chief or *Righ Tuatha*, *Righ Mor Tuatha*, and provincial king had an *Aire Cosraing*, there were at least three ranks of them, corresponding to the three ranks of *Aire Forgalls*. The *Aire Cosraing* was one of the Irish representatives of the Anglo-Saxon "Gerefa", of which there were, as is well known, several ranks also. Thus the *Aire Cosraing* of a *Tuath* corresponded to the "Gerefa" of the Hundred, and the *Aire Cosraing* of a *Mor Tuath*, to the Shire "Gerefa", who is now represented by the county Sheriffs or "Shire-reeves". The Welsh *Maer*, a title also known in Ireland and Scotland, was also the representative

of the *Aire Cosraing*. See more on this subject in INTRODUCTION.

⁽⁴⁶⁹⁾ *Imthach* (lit. progress, migration, departure, or adventure), but here it means rank, state, affluence, or position in society, in which sense the word is still used all over Munster.

⁽⁴⁷⁰⁾ *Naidm*, literally a knot, that is a contract. All contracts, in order to be valid, should be made in the presence of a person privileged to execute them. This privileged person was called *Fer Nadma*, and corresponded to the *Gwr-Nod* or Nodman of the Welsh Laws. The editor of the Ancient Laws of Wales explains *Gwr-Nod* as a man of note or mark; the cognate Irish word shows that this explanation is incorrect. *Naidm* is the Latin *Nexum*, and the *Fer Nadma* or binder was like the *Libripens* who officiated in all transfers of *res mancipi per aes et libram*. The Irish functionary who bound the *Naidm* or *Nexum* appears to have had many responsibilities which there is no evidence to show that the Roman one undertook. He also acted in contracts and bargains which would not have been included in those considered by Roman Law necessary to be made *per aes et libram*. Thus, according to a passage in the MS. H. 3. 18, T.C.D. p. 20, the "knotter" was bound: to see that the *Naidm* or *Nexum* which he made was not in any way infringed upon, to give evidence on oath on the subject, and to honestly enforce the fulfilment of the contract. In the curt and elliptical language of the Brehon Laws, the *Naidm* or *Nexum* is put for the "knotter" or *Fer Nadma*. In the making of every contract, besides the latter functionary, two other persons should be present, a *Raith* or surety, and *Fiadnaise* or witness, "because it is a *Naidm* [recte a *Fernadma*] that binds, and it is a *Raith* that promises, and it is a *Fiadnaise* that promotes the lawfulness of the suit" (MS. H. 3. 18. 22).

nenech, ocuf biaða, ocuf oðrauf, ocuf ðnaða, ocuf tauu-

The Crith
Gablach.
H. 3. 18. p.
252.
O'L.
Their privi
leges.

the Fiadnaise,⁽⁴⁷²⁾ and the Loghenech,⁽⁴⁷³⁾ and the Biatha,⁽⁴⁷⁴⁾ and

Naidm, like *Nexum*, may be connected with the Sanskrit root *nah* = Zend *naz*, to bring together, to join, to enchain.

⁽⁴⁷¹⁾ *Raith* is usually, as in the foregoing note, explained as a bail or surety. According to the editor of the Welsh Laws, a *Rhaith* was a "verdict", of which there were different kinds according to the number of compurgators. Like *Naidm*, the *Raith* is put for the person who gives the decision. He was not strictly speaking a compurgator, but either a bail who bore testimony to the character and good faith of a party to a suit or contract, and promised that he should appear when called upon to fulfil a contract, or appear in court; or a person who was consulted respecting contracts, sales, etc.—an adviser in fact. His legal functions as bail appear to have been confined to the first hearing of a cause. *Raith*, in the sense of decision or counsel given, is perhaps to be connected with the Gothic *redan*, Old High German *râtan*, to consult, persuade, Anglo-Saxon *rædan* to give counsel, and many other Germanic and Scandinavian forms, including the New High German *Rath*, a councillor. We may also connect with it the Italian *rota*, Lithuanian *rotà*, a meeting of council. The cognate Irish words: *raidh*, which O'Reilly translates "arbiter", and which in many passages of Irish MSS. means a decision of a meeting or assembly, *râdh* to speak, *comhradh* conversation, the Lithuanian *rodas*, Lettish *râdu*, Polish *rada* counsel, are perhaps also to be connected with Gothic *redan* and not with *rodjan*.

⁽⁴⁷²⁾ *Fiadnaise*, a witness. According to Dr. Ebel the latter English word is derived from *Fiadnaise*. See note 470, on *Naidm*, p. 470.

⁽⁴⁷³⁾ There are four terms referring to the face used in the Laws: *Logh-Enech*, *Enechland*, *Enechruipe*, *Enechgris*. *Loghenech* is always put for honour-price, or fine for any insult offered to a man's honour, which fine might be great or small in proportion

to the rank of the offended person. *Enechland* was the fine due to a person for any insult, indignity, or injury done to any person or thing under his protection or sanctuary. That there was an essential difference between *Enechland* (an *Eiric* or fine) and *Loghenech* (honour price) is shown by the following curious gloss: "The *Aigne* (i.e. an arguer, i.e. a counsellor) was not entitled to *Loghenech*, because he was classed with the *Cainte* or satirist. He was only entitled to *Enechland* or *Eiric*, for the injury or insult which he had received; and the *Enechland* was as follows: for the counsellor who dispenses judgment, nine cows; for the pleading counsellor, six cows; for the highest rank of junior counsellor, four cows; for the next in order three cows (MS. H. 3. 18. p. 518). *Enechland* appears to have corresponded to the Welsh *Gwynnebwarth*, which the editor of the Ancient Laws glosses "face-shame". Another word occurs in the Welsh Laws, *Gwynnebwerth*, which is considered to be legally synonymous with the word just mentioned, but which is glossed in the same work as "face-worth". If these words are distinct they must have had different legal significations like the Irish words. *Gwynnebwarth* may perhaps be compounded of two words equivalent to the Irish words, *enech*, face, and *gart*, interest or fine, i.e. the full fine or honour price, while *gwenebwert* may be formed from words corresponding to the Irish words, *enech*, face, and *bert* = *dligid*, a legal fine. *Enechruipe* was a face-reddening reproach, i.e., "a blood-red face such as if your mother's son or your sister's son had taken an illegitimate companion". It was also applied to the insult offered to a tribe in which a murder was committed. (See in text under *Aire Ehta*, p. 497.) (H. 3. 18. p. 120). *Enechgris*, a dishonour such as that of receiving stolen goods (*ibid.*). *Enech* is always translated "face", and this meaning has been adopted here; but if we may connect it with the Sanskrit *enas* = Zend *aênô*,

The Crith
Gablach.
H. 3. 18. p.
252
O'L.

creic, ocup ber tigi cad ae? Nin. Amair ar in cain fe-
nechas:

“Ara ferur siada fene
fu mer ainechta doimther”.

Their privi-
leges.

the Othraus,⁽⁴⁷⁵⁾ and the Snadha,⁽⁴⁷⁶⁾ and the Taurcreic,⁽⁴⁷⁷⁾ and the
Bes Tigi⁽⁴⁷⁸⁾ of each of them? Answer. It is as laid down in the
Cain Fenechas:⁽⁴⁷⁹⁾

“For whosoever is known to be of the Gradh Fine,⁽⁴⁸⁰⁾
To the rank of the Aireship he is reckoned”.

offence, nuisance, the primitive mean-
ing of the word must have been an
insult or offence producing a blush on
the face.

⁽⁴⁷⁴⁾ *Biatha*. Part of the rent
which the *Flaith* received from his
Ceiles consisted of certain stated vic-
tuals, or *Bintha*. It was the *Daer*
Ceili only who were bound to give
refection, as in Wales, where the
Darcnwyd of the vassals represented
the *Biatha* of the Irish base clients.

⁽⁴⁷⁵⁾ See App. note 501, p. 476.

⁽⁴⁷⁶⁾ *Snadha*, means literally cross-
ing or traversing. This word in the
Laws means the protection and main-
tenance which one tribe or grade of
society was bound to give to its co-
grade, or any other grade, entitled to
traverse its territory. *Snadha* is the
equivalent of the term *Nawdd* used in
the Welsh Laws for the legal protec-
tion which the king, his officers, and
other persons of the higher classes had
the privilege of according. See App.
pp. 474-5, 481.

⁽⁴⁷⁷⁾ *Taurcreic* was the term used
for the stipends or gifts which a king
or chieftain bestowed upon those who
“commended” themselves and made
homage to him as king or chief. The
amount of *Taurcreic* depended both
on the rank of the giver and of the
receiver. The cattle and other prop-
erty thus given received the name of
Sed Taurclaide. The Book of Rights,
edited for the Celtic Society by Dr.
John O'Donovan, gives the nature and
value of the *Taurcreic* of the king
of Eiriu and of the provincial kings
to the minor kings or sub reguli. The
word *Rath* is sometimes used for
Taurcreic, but there was an impor-
tant distinction between them. *Rath*,
i.e. wages, was the term applied to
the cattle or other property given by
a *Flaith* to his *Ceiles*. These cattle

were only a loan, and reverted to the
lord. If a *Ceile* gave more *Bes*
Tigi to the lord than he was bound
to give, the *Flaith* or lord gave
him additional *Rath* in proportion to
the *ardaig* or excess of his payment
over his rent. But this additional
Rath was looked upon as an absolute
gift to the *Ceile*.

⁽⁴⁷⁸⁾ *Bes Tigi*, i.e. house tribute or
rent. This was a stated rent or tri-
bute in kind paid to a *Flaith* by
every subject who had received his
Taurcreic or stipend. The *Bes*
Tigi was given by the free or *Saer*
Ceili. This was also the case with the
Gwestva of the Welsh (which is the
same as the Irish *Bes Tigi*), which
was fee farm rent, paid in kind by the
free vills to the lord. The vassals
gave refection, *Darcnwyd*, the free vil-
lains *Gwestva*. H. 2. 15. f. 47.; and H.
3. 18. p. 2. See App. pp. 477-8, etc.

⁽⁴⁷⁹⁾ *Cain Fenechas*. “The laws
which are made by the Church, the
people, and the *Flaith*, that is, what
is called *Fenechas*” (H. 3. 18. p. 257
b. See O'C.'s Gloss.). *Cain* always
implies a regular law, the *Cain Fe-
nechas* forming what may be called the
constitution of the whole nation; while
the *Cain Urrudhas* were the custo-
mals or customary laws of the several
Tuatha, or tribes, or of the prov-
inces. The still more local By-Law
was called a *Nos Tuatha*, and the in-
ter-territorial treaty, or compact, a
Cuarde. The laws relating to the Oc-
cupancy of Land seem to have applied
to every part of the country, and to
have constituted so important a part
of the *Fenechas* that *Cain Fenechas* is
explained in M. S. H. 3. 18. p. 283, as
“the Law of Occupancy in Land”.

⁽⁴⁸⁰⁾ *Gradh Fine*, the legal grades
of the nobility and gentry.

Θα fer midbotha .i. fer midboθ. — Imtuing rmaθta, imtoing
 o tinaθait co θairt. Ipreo log a enech, θia θui, θia
 θigum, θia epain, θia raiuθ, — ipreθ raiθui a naioim, ocui a

The Crith
 Gablach.
 H. 3. 18. p.
 252.
 O L.

Two Fer Midbotha, i.e. a Fer Midboth.⁽⁴⁸¹⁾ He is an Imtuing ^{Fermidboth.} Smachta, he is a Toing,⁽⁴⁸²⁾ from a needle to a Dairt. It is his Log Enech⁽⁴⁸³⁾ for his satire, for his Diguin,⁽⁴⁸⁴⁾ for his Esain,⁽⁴⁸⁶⁾ for his Sarugh,⁽⁴⁸⁶⁾—it is it that defines his Naidm and his Raith and his

⁽⁴⁸¹⁾ A *Fer Midbotha* appears to have been any one under a judgment of a court. There were accordingly several classes of persons included under this category. Thus a minor who was not of sufficient age to undertake the management of his property, or to fulfil the duties which his rank and property entailed upon him, appears to have been included in the category. Those whose paternal property was encumbered by debt; those who wasted their own property and ran into debt, and were under a *Nexum*; those who had committed homicide and were condemned to pay *Dire*, etc., constituted other classes of *Fer Midboth*.

⁽⁴⁸²⁾ *Toing*, an oath, that is, of a compurgator. The *Fer Midboth* in the text is described as being *Imtoing*, "he is an oath", and *Imtuing Smachta*, "he is an oath of fine or penalty", which imply different functions in each case. As an oath simply, he could be a compurgator in all cases where the value in litigation did not exceed a heifer, or where he only counted to that extent. As a *Toing Smachta* I suppose him to have acted as compurgator, or in inquisitions, etc., in all petty cases of trespass, etc., in which *Smachts*, or fines, were summarily inflicted in the *Brugh's* court. As in the case of *Naidm*, *Raith*, etc., the oath is put for the person. The giver of the oath was properly a *Fer Tonga*. He was clearly the same as the "Ferdingus", or "Ferthingmen", of Anglo-Norman law. As the *Toing*, or oath of each grade differed in value, we can easily understand why the *Ferdingi*, mentioned in the twenty-ninth chapter of the laws of Henry the First, were ranked among the freemen of the lowest class, while in the statute of

the gild at Berwick, A.D. 1284, the Ferthingmen are classed after the aldermen of the gild and before the decani. Thus the Irish laws fully explain a difficulty which has hitherto puzzled the legal antiquaries and historians of England. See "Ancient Laws and Institutes of England", p. 231.

⁽⁴⁸³⁾ See App. note 473, p. 471.

⁽⁴⁸⁴⁾ *Diguin* was the protection or sanctuary which legally belonged to the dwellings of the privileged classes, and for the forcible trespass or wilful violation of which the owner was entitled to special *Enechlund*. The extent of the ground about the house to which the right of sanctuary extended was called a *Maigin Digona* or "demesne of Sanctuary", and varied in extent according to the rank of the owner. See note 537, on *Cnairseach*, *post*, p. 488.

⁽⁴⁸⁵⁾ *Esain* was the hindrance offered to a suitor by which he was prevented from appearing at courts or assemblies, etc., and which he could legally plead as an excuse for his non-appearance. A person so hindered could claim *Enechlund*, that is damages, from those who were the cause of the hindrance. The Irish *Esain* represented the "Essoign" of the Norman law, and appears to have embraced the same categories, such as *Malum viæ*, seu de malo venendi, or the Norman "Commune Essonium", etc.

⁽⁴⁸⁶⁾ *Sarughudh*, an insult or assault not amounting to the shedding of blood; female violation, the violation of a church or ecclesiastical dignity; the violation of any sanctuary. It is well explained in H. 3. 18, p. 159, etc. The Irish *Sarughudh* corresponded to the Welsh *Saraet* or *Sarhaet*, insult, which was also put for the fine or damages due for the offence.

The Crith
Gablach.
II 3. 13. p.
252.
O'L.

maid ocuy a fiadnaise, ocuy a aithe. A biatha donai:
Ar, ocuy grus, no arbu; ni olis imb. Snaioio a com-
ghao tar aduait faduin, ocuy biaotar leir co nveochao
tar cych.

Cio dia neperi fer midboð son riu ro? Dia ni do nicet
[noicet] ammaici aduilegio alciuma, ocuy naito moiz fercaiz.

In fochmaither der fainieech son riu midboð ma
tuinz fmachta? Fochmaither der ceitheoria mbliathan
noez. Ir aipe ni compuc inhz na fiadnaise, ar ni h-in-

Fermidboth. Fiadnaise and his Aiture.⁽⁴⁸⁷⁾ His Biatha to himself alone: Ass⁽⁴⁸⁸⁾
and Grus⁽⁴⁸⁹⁾ or Arba;⁽⁴⁹⁰⁾ he is not entitled to butter. His com-
peers traverse his territory throughout, and he feeds them till they
pass outside the bounds of his territory.

Why is this man called Fer-midboth? Because his tribe does not
pay its lawful fosterage, and because it is not easy to sue it.

Is there a particular age at which the Fer Midba becomes eli-
gible as a Tuing Snachta? He is eligible at the age of fourteen
years. And it is the reason that he does not be a witness before

⁽⁴⁸⁷⁾ *Aiture*, i.e., a security between
two parties. He is described as a man
between two *Feichems* or parties to
a suit, or like that which binds or
goes between the eye and the brow.
There were three denominations of
Aiture, viz.: the *Aiture Luige*, that is,
the oath-bound *Aiture*; the *Aiture*
Fosme, the *Aiture* of adoption, "rest-
ing" or "staying"; and the *Aiture*
Nadma, the binding or knotting *Ait-
ire*. If an *Aiture* became bail or surety
for a person under a bond or *Naidm*,
that is became an *Aiture Nadma*, or
according to Roman Law a "Nexus",
and that the obligation was not
duly discharged at the stated time,
and that the person for whom he was
bail was not forthcoming, the *Aiture*
became a *Cinbid*, or "victim", that is,
his life was forfeit, but might be ran-
somed for seven Cumals, the price of
a "victim". The condition of a *Cin-
bid* corresponded to that of a Roman
"Nexus" when he became "addictus".
The Irish law of "Nexum" was how-
ever more humane. The *Aiture Fosme*
was the legal guardian of a minor,
who was sometimes called *Mac Faes-
ma* or the son of adoption, correspond-
ing to our ward in Chancery. The
Aiture who becomes bail after a judg-
ment had been given, in order to stay
execution, appears also to have been

called an *Aiture Fosme*. If such a
surety further entered into a bond
before a *Fer Nadma* making himself
fully responsible for the debt, he be-
came an *Aiture Nadma* or "Nexus".
Aiture seems to have been formed from
Aite a nurturer, and *Aire*, that is he
was a nurturing or fostering *Aire*. An
Ait-Urnaide would be the nurturer
or sponsor of a suit or pleading; and
Ath-urnaide is perhaps the true ori-
gin of "attorney", and not that given
by Diez, who connects it with "tor-
nare".

⁽⁴⁸⁸⁾ *Ass*, New milk.

⁽⁴⁸⁹⁾ *Grus*, also *Gruth*, *Gruiten*,
groats; Anglo-Saxon *grut*, Old High
German *gruzè*, New High German
grütze. There has been borrowing
here on one side or the other; it is
probable, however, that it took place
from the Celtic, as we have a Welsh
grual corresponding to the Old French
gruel, whence the English *gruel*. The
following gloss shows that in Irish
Grus was applied to gruel or porridge
also: *grus*, *grut*, *gruten*, .i. a
grorro cibo, .i. *rcablin*, no *brair-
rech*. H. 2. 16.

⁽⁴⁹⁰⁾ *Arba*, *orba*, or *orbar*, the nom.
singular of *Orbaind*, corn or grain of
any kind. It is generally used in the
sense of corn meal.

riaonairc acé fhu cáe ruail le [noim] reét mbliatna .x.
Na mo gaib relb na comairbar, ma rin, manar comathéc pefi
fene lair. Iyreo innrin imatoing, rmaéta mbunigheéta.

The Crith Gablach.
H. 3. 18. p. 252.
O'L.

[illegible]

Լո տօժա[ր]: ու ք՛լ առօսւ, րոն ձայնալիս ձէտ Լօջ ձ
 տէրօլէտ ձօ ճձ լալ յա մուս, Երո քօժաւօ Լէջօ, օսը Լո, օսը

that [age], because none are fit to be witnesses before seventeen years, except such nobles who have not assumed proprietorship or Comarbs-ship before that, unless a Fer Fene⁽⁴⁹¹⁾ is in co-partnership with him. It is then (he is entitled) for his Toing⁽⁴⁹²⁾ to the Smacht⁽⁴⁹³⁾ of Brugh-Law.⁽⁴⁹⁴⁾

The other Fer Midboth when he becomes eligible he is a Tre-baire; ⁽⁴⁹⁵⁾ his eligibility is confirmed to him on (in) three conditions. What are those three [conditions]? That he shall come [to give his evidence] without increase, or curtailment, for his oath after all others, for his price and his oath are defined: a Colpdach ⁽⁴⁹⁶⁾ or her price, is his honour price for his satire, for his Diguin, for his Esain, for his Sarugh; it is it that is also given for his Naidm, his Raith, his testimony, his Aitire. He is entitled to his feeding for himself alone (i.e. upon Folach nOtrusa) ⁽⁴⁹⁷⁾ of new milk and groats or corn-meal; he is not entitled to butter. His compeers traverse over his territory, . . . and they give double food to him [?].

The diseased :⁽¹⁹⁸⁾—he is now, in those times entitled only to the price of his deserts from them in their fulness, both the pay of the physician, and Lin,⁽¹⁹⁹⁾ and of food and the price of his insult

(491) *Fer Fine*, the family chief or tribe representative. See note 468, on *Aire Cosrainq*, App p. 470.

(492) *Toing*, an oath. See note 482, on *Toing*, App. p. 473.

(493) *Smacht*, a fine. See note on *Toing*, App. p. 473, and note 574, on *Smacht*, etc., p. 511.

(494) See note 531, App., p. 485.

(495) *Trebaire*, i.e. a guardian, a security (a householder).

(496) See note 516, App., p. 480.

(497) See notes 501 and 528, App. pp. 476 and 483.

(498) There appears to be a gap of a few lines here so that we are abruptly introduced to the case of a *Fer Mid-*

both who has committed an aggravated assault, and wounded some one, and is obliged to take sanctuary with an *Astire* until the wounded man is cured, giving bail in the mean time for all the expenses of the sick man, and fines and damages. The taking sanctuary was to prevent the reprisals of the wounded man's relatives in case the traverser appeared in public places.

(499) *Lin.* There appear to be two or three distinct words of this form. One is a name for ale or other malt drinks; another the name of flax, and thence extended to linen cloth, and to lint of that kind used for dressing wounds.

The Crith
Gablach.
H. 3. 18. p.
252.
O'L.

Second Fer
Midboth.

The Crith
Gablach.
II. 3. 18, p.
252.
O'L.

bíada, ocuṛ loḡ nainmíe amairce eaboda; áct bṛo coitcinn
ólṡṡṡíṡ cād nḡíad do ḡraíóib tuaithe i coruṛ oḡruṛa. Tongar
ṡṡu coruṛ ocuṛ annain, ocuṛ do teit áitíe ar ṡer ṡeruṛ in
ṡuṡl, i coruṛ oḡruṛa, in boin adnais tārí ṡot cṡuach. In arṡo
nimeṡ oṛoite diem arṡoian tola ṡluais ina urḡell tapere,
cen lepario arcuile luais; itarḡo leḡo co deṡore in arṡlaine,
ina iarṡlaine. Ir ṡlan lín lina (no lino) leṡta arnaṡad
co ṡorṡṡ tuaithe.

Second Fer
Midboth.

together with his Eboda;⁽⁵⁰⁰⁾ but every grade of the grades of
the people is alike responsible for the amount of the sick mainte-
nance. They make oath on the body and on the soul, and an
Aitire is given for the man who sheds the blood, [according to]
the Corus Othrusa⁽⁵⁰¹⁾ for the purpose of protection through every
place of assembly. In high sanctuary he is to be kept, to be
protected from the hard assaults of hosts, as a redeemed hostage,
while he (i.e. the wounded man) lies upon the bed of a physician:—
the physician certifies that the wound is curable, and becomes
responsible for the after cure of it. The Slan⁽⁵⁰²⁾ of the Lin is a
responsibility that extends to the Forus Tuatha.⁽⁵⁰³⁾

in the text it means not only lint, but
all things requisite for the cure, com-
fort, and nourishment of the *Othrus*
or patient, as is shown by the follow-
ing gloss.—“*Lin, Linn, or Len*, i.e. all
remedial requisites, or all things ne-
cessary to the bedridden patient; ut
est, let there be no want of medicinal
remedies, that is, let there be no bad
medicinal attendance, or bad cure-at-
tendance, or a bad bed, or bad cura-
tive medicines; and he shall have se-
curity against neglect”. MS. Egerton,
Brit. Mus. 88, 88, a. 2, 3.

⁽⁵⁰⁰⁾ *Eboda*, paid advocates, counsel-
lors, attorneys. Vide *ṡairbe*:—

ṡairbe .i. ṡíor eibe, ut *ṡear ṡair-
be* .i. ṡear ṡíor eibe doí .i. an ṡear
bíor as ṡíor eibe na cuṡṡ maḡíó
neic ar loḡ.

Fairbe, i.e. a true advocate, ut *Fear
Fairbe*, i.e. a man who is a true advo-
cate in a suit; i.e. the man who advo-
cates a case faithfully against a person
for fees (rewards).—Mac Firis' Glos-
sary.

⁽⁵⁰¹⁾ *Corus Othrusa*, i.e. the know-
ledge of the laws providing for the
maintenance, care, and medical at-
tendance of the sick and wounded.
See note 528, App. *Folach nOthrusa*,
p. 483.

⁽⁵⁰²⁾ *Slan* was the entire liability

incurred when an *Aitire* was given
for the fulfilment of the stipulations
of a bond. It represented an admis-
sion of the liability to the whole of
the principal and costs, equivalent to
the modern marking of a judgment.

⁽⁵⁰³⁾ *Corus Tuatha*—that is the
true knowledge of the *Aireacht*, or
nobility, or that which is in perfect
accordance with the *Aireacht* (or
grades of the) nobility of the territory.
Corus Tuatha is the knowledge of the
grades of the territory, their respec-
tive rights, privileges, and responsi-
bilities, in accordance to which any li-
ability which fell upon the tribe, or
was a general charge on the territory,
could be levied on the several grades
according to their ranks and property.

Forus, i.e., a house; the appointed
or lawful place of payment (O'C.'s
Gloss.) *Forus Tuatha* (i.e., the man-
sion of the territory or people), the
house of the *Aire Forgail*, which was
the lawful place for the payment of all
charges which extended to the *Corus
Tuatha* (i.e., to the grades in proportion
to rank). It was his function to pay all
such charges, and he had the right to
levy the amount on the nobles of the
territory, and to distrain when any of
the grades refused to pay their portion.

Caeat a folai corai o each fhu, a curtar aithe fhu buit? Reir lego:—o fhu teat foriata, mana eta nech aithe-
 pað o fhu cinarð combi ari egin do bongari; u co nos
 uie,⁽⁵⁰⁴⁾ ocur eneclán fho miað. Atgarceir cio tie eonze
 nototari, teit ocur amatairi fori folad. Uachtari ari leam-
 laet nò hi tiri, a coicci, i nomao, a nvechmar, a noomnad.

The Crith
 Gablach.
 H. 3. 18. p.
 252.
 O'L.

In foricmaitheri o ceteoraið bliaonaið veg co rictig co
 cuairt ulðaro? Cia beir amhogbao bo aithechar iairin po
 ba cuairtoir, ni ca a luga acht alluga feri mrotoða. Cia
 beir gin gabail noibai vana, co cune, ni tait a luge o fhu
 mrotoða beor. Bit a tureire coic retaið. Molt cona
 forairi ber a tige. Aire ber oen cinneoa innir, feri na
 treabairi felb na feriann do faveirin. Forairin muil: vi
 baiugin veg, imbi, nem-beoil, inglaice, canne co cennaið,

H. 3. 18.
 p. 253.

What are his lawful benefits from them for the payment of
 which an Aithe is given? According to the physician,—the
 entire fulfilment of the bail, unless he can be exculpated from
 absolute guilt so that the liability is virtually dissolved; and
 the entire Dire,⁽⁵⁰⁴⁾ and the full amount of the Enechland. Any three
 friends whom he appoints are called upon, they and his mother
 go with him upon Folach.⁽⁵⁰⁵⁾ He is entitled to cream on new
 milk on third, on fifth, on ninth, on tenth, and on Sundays.

Second Fer
 Midboth.

Is he made eligible from [the age of] fourteen years to twenty
 till he [his face] is encircled with beard? Any person whomsoever
 who has been elected to a Bó-aireship before he has been encircled
 [with beard] there is paid in his price but the price of a Fer Midba.
 Though he has not taken possession of patrimony [land] until he is
 bearded, his price does not exceed that of a Fer Midba still. His
 Taurcraic is five seds. His Bes Tigi is a wether with its accom-
 paniments. He must be the last survivor of a family, a man who
 possesses neither property nor land of his own. The accompani-
 ments of the wether: twelve loaves, butter, Nembeoil,⁽⁵⁰⁶⁾ Im-

⁽⁵⁰⁴⁾ *Dire* was the fine or penalty to which a man was entitled for injury to any of his property. The amount of the *Dire* was fixed by law according to the amount of the injury and to the rank of the owner of the injured property. *Dire* corresponded to the Welsh *Dirwy*, which, like the corresponding Irish word, appears to have originally varied in amount, but in the twelfth and thirteenth centuries was almost always twelve kine. The Anglo-Saxon *Were* or compensation paid for personal injuries or bloodshed is undoubtedly cognate with the Irish *Dire*. *Dire*, like *Sarughudh* and other

words, originally meant the injury, and were afterwards put for the fine. It is apparently related to the Sanskrit *dru*, to wound, and must have consequently been the penalty or "damages" for bodily injury.

Corpdire was the fine paid to a person for bodily injury to himself.—H. 4. 22, p. 54; and O'Curry's Gloss.
⁽⁵⁰⁵⁾ See note 528 on *Folach*, *post.* p. 483.

⁽⁵⁰⁶⁾ *Nemb-eoil* appears to have been some kind of beer or other drink. The second part of the word seems to represent the Ang. Sax. *Ealo* Old Norse *Öl*, English *Ale*. The liquor

The Crith
Gabiach.
H. 3. 18. p.
252.
O'L.

ian oíl aip, tñ barrab oétar ocuŕ lemlaét; ocuŕ oŕaumce no blaétach. Mí oisgeŕ potuŕ [pótugao] a éige do neach cein mbíŕ maici, co mbi tualaingŕ paitrebeéta, ocuŕ gabala realba do fíŕ míroboéta, cein beŕ noen éinnio; ácht ma fíŕ-naŕaŕi a flait, na fíŕinge a beŕ tarí moit cona fíŕaŕi; ma fíŕbera fíŕaŕo a éige co mbi fíŕaŕo mbó aŕeŕch, no ní beŕ aŕoŕo, ŕoŕba [fíŕbera], coŕuŕ a tñŕeŕeicca ŕoŕom aŕuŕóu: ŕoŕoŕmaing caŕeŕin ŕoŕaine combi beŕ a éige ann íaŕi na ímáŕ. Māna congla [i. congelt] naé flait ále fíŕiŕ, leé-

Seornd Fer
Midbotha.

glaice,⁽⁵⁰⁷⁾ Cainne⁽⁵⁰⁸⁾ with their tops, an Ian⁽⁵⁰⁹⁾ for drinking new milk, three Bassaib⁽⁵¹⁰⁾ of cream and new milk; and skim milk or buttermilk. No person is entitled to the hospitality of his house while he is a youth, till he is fit to become an occupier, and to take possession of property from [being] a Fer Midbotha, while he is in his minority; but if he supplies his Flaith, his tribute is not allowed to exceed a wether with its accompaniments; if the wealth of his house increases till he has the wealth of a Bó-Aire or something more, the amount of his Taurcreic increases proportionately upon it: It increases according to his wealth till his Bes Tigi is in its fulness. Unless another Flaith co-grazes with him, he gives one half [the profits] of his fields in consideration of his advancement, after being duly proclaimed; one-third of his

anciently so designated is usually considered to have been fermented malt-infusion without hops or other bitter ingredient. But the O. N. *Öl*, and no doubt the Ang. Sax. *Ealo*, also seem to have been general names for intoxicating drinks. *Nemb-eoil* probably meant a kind of bitter ale. A drink called *Nenadnim*, made of the bitter juice of the wood berries or of the sour juice of wild apples (MS. Egerton, 88 Brit. Mus. p. 39. a. 3. b and O'C.'s Gloss.), that is a kind of cider, was also used in Ireland.

⁽⁵⁰⁷⁾ *Imglaiŕe*, i.e. a handful. [Table accompaniments.; the "Opsonia" of the Romans.] Twice the full of a man's hand; the lawful allowance of garden vegetables, and a handful of green onions with their heads; four hands is the length of each stalk, and one handful of green vegetables, and the same length of a sausage, or two hands of a seasoned belly pudding of a pig with each half.

Imglaiŕe:—ŕa imglaiŕe do láim fíŕiŕ, ŕoimŕi ŕeéta do íŕŕ lúŕŕoŕ ocuŕ imglaiŕi ŕlaŕ cainne cona cennab, ceithŕe ŕuŕŕŕ ŕot cach

bunŕe, ocuŕ imglaiŕe do boŕŕŕŕŕ ŕon ŕot ceŕna do ŕaŕŕŕŕŕŕ; no ŕá ŕoŕŕŕ do mucŕŕŕŕŕŕ [i. do éaŕlaŕ] ŕaillŕe caéa baŕŕŕŕŕŕŕ [the article is imperfect at the end]. —H. 2. 15. 39. a. *Vide* O'Curry's Gloss.

⁽⁵⁰⁸⁾ *Cainne*, or *Cainninn*, onions, or some such thing; thus, in "Imram Bruin mic Febail", "The eyes shed tears under the influence of the Fir-Caininn (i.e. the true or strong onion). See also *Leabhar Breac*, fol. 109, b. a. bot. and No. 52, 4, p. 11, R L.A.—*Vide* O'Curry's Glossary.

⁽⁵⁰⁹⁾ *Ian*, a vessel which appears to have been generally used in the sense of a vat, though sometimes applied to a drinking vessel.

⁽⁵¹⁰⁾ *Bassaib*, i.e., low drinking bowls or basins. The latter word is apparently derived from *Bas*, the palm of the hand, and *Ian*, a bowl or vat. The Irish word *Baisin* is still a living word for basin, bowl, skimming cup, or other vessel which is low and open-mouthed like the *bas* or palm of the hand.

[illegible]

The Crith
Gablach
H. S. 18 p.
253.
O'L.

Oc aipe,—ir ardu a aipecharaidi. Cio aia nepen oc aipe? Ar oitiu a aipechar, ceoh [grō] acht uaipe ir nue o iio gab tpeabao. Caroe a toēacht? Polao peēta lair: .uui. mbae, cona tarib, .uui. muca co muic, forair; .uui. caipe, capul itir fognum, ocur impum. Tiri tri .uui. cumal ler, ipe tri mbo la [fene] inrin; polomg .uui. mbuu co cenn mbliatna, .i. adairceir .uui. mba inn, faccaib in peētmao mboin dia bliatna a pochariē in tripe. Cethmaime aiachari lair: Dam, roc, bprot, cennore [cennforarō], combi tualling coimpe; cuir a nāit, immuillinn, iraball, rcaball cócuir. Mléa a ēige, mou tiē incir auit. .uui. triaigēte .x. ameit pioe,

honour-price and of his fruits and his cattle sheds and his cows to the Flaith.

Oc-Aire,—his Airoship is higher. Why is he called Oc-Aire? Oc Aire. From the youngness of his Airoship, howbeit, it is from a grand-sire he has inherited property.⁽⁵¹¹⁾ What is his stability (wealth)? He has properties sevenfold [viz.]: seven cows, and a bull, seven pigs, and a Muc Forais,⁽⁵¹²⁾ seven sheep, a horse for working, and [a horse] for riding. He has land sufficient to maintain three times seven Cumals⁽⁵¹³⁾ (twenty-one cows); then on the pasture land of the tribe, he supports seven cows for a whole year, i.e., he feeds seven cows upon it (the tribe land), he leaves the seventh cow at the end of the year to pay for the land (grass). He has the four essentials for ploughing [viz.] an ox, a sock, a yoke, a halter to enable him to control him [the ox]; he has a share in a kiln, in a mill, in a barn, and in a Scaball Cocuis.⁽⁵¹⁴⁾ The size of his house is greater than that of a Tigh Incis.⁽⁵¹⁵⁾ Seventeen feet is

(511) *Oc Aire*. It is very doubtful whether the interpretation given to *Oc* in the text be correct. We find in the laws a class of officials called *Sicc Oc*, in which *Oc* certainly does not mean young, but appears rather to be connected with Gothic: *ogjan* to terrify, O H. German *akri*, discipline. If this suggestion be correct, the *Oc Aire* was probably the crier of the court, who maintained order, and arraigned the prisoners, etc.

(512) *Muc Forais*, a household or house-fed pig. O'C.'s Gloss.

(513) *Cumal*, a mulct or fine generally of three cows, leviable for most offences. There appear to have been several kinds of *Cumals*, e.g.: "*Aire Ard* two *Cumals* (of *Cumal Cána*) is his *Enechland*". The *Cumal Cána* would appear to have been the *Cumal* of the

National Law of the kingdom, and of a fixed quantity and value, while other *Cumals* were of arbitrary quantity and value according to the *Urrudhas*, or custumal, or customary laws (H. 3. 18.176. a.). The *Cumal* was the Welsh *Camlwyr*, which was also three cows, and was leviable for all offences except theft, violence, and fighting, for which *Driwy* (Irish *Dire*) amounting to twelve kine, was leviable. Vide, note, 504, on *Dire*, App. p. 477.

(⁵¹⁴) *Scaball Cocuis*, a cooking pot, H. 3. 18, 253 top. O'C.'s Gloss.; and Cormac in voc. *Caire*.

(515) A house of small dimensions, built for an old man who gives up his land to his friends or pupils on the condition that they shall maintain him. *Vide* Lect. xx., vol. ii. pp 30-31.

[illegible]

the size of it [the Tech Incis], woven to the lintel, a weather board between every two weavings from that up to the roof-ridge, two doorways upon it, a door to one of them, a hurdle to the other, and it without breaks or bulges, a roof of hazel upon it, and a board of oak between every two beds. The house of the Oc-Aire is larger, nineteen feet is its size (length). Thirteen feet is (the length of) his back-house. Or [he is a man] with whom his father has divided his Bes Tigi. Eight cows are his Taurcreic, that is ten Seds then. It is double the Taurcreic of the grade which is before (next under) him, because it is from land his rank is derived; it is from land his price is also derived; he is entitled to ten Seds⁽⁵¹⁶⁾ for his Taurcreic; his territory also contributes to his wealth. A Dartaid Inidi⁽⁵¹⁶⁾ with its supply of food is his Bes Tigi; he has a belly-

applied to gold, silver, and bronze articles of every country. The *Clithar Sed*, or king *Sed*, as the name indicates, was superior to all other *Seds*. It was the term applied to a prime cow when she was six years old, and when she had three calves: she was then at her highest value, and was worth twenty-four screpals. The last mentioned kind of *Sed* shows that while an average aged milch cow constituted the general unit of value of a *Sed*, the term *Sed* was also applied to cattle of different ages, and consequently of different values; thus *Sed Gobla* was the name for a yearling bull or yearling heifer, and was the smallest of all *Seds*. Yearling bulls and heifers of one year and up to two were also called by the name *Dairt*. Among the Continental Saxons the yearling ox was equivalent to the lesser "solidus", while an ox of sixteen months and upwards was equivalent to the greater "solidus". The heifer, if bulled at two years was called a *Dartaid*. A *Dairt* in the third year

tineiccar la boin, no éine oírlaige inna chumbu coim, ocuṛ tṛi meich mbriachia, ocuṛ leic meich tarai. Ar, amail nṛiabul tṛichieaca in ḡraio ṛ ṛliu, tṛichieic in ḡraio ṛ aṛou; ṛ diaabal romaine, ṛono, bér a tige. Snadúg a comḡrád, ar ni ṛnadúg naḡ ḡrád nech ber aṛou. Biathao deiri dó, si ar ocuṛ ḡrair, no aṛbaim; ni ólig imb; cuao sa oírlaḡ x si ṛiaumeu ar lemḡaḡ ceḡtarai nai, ocuṛ baigrin inoṛuic, no si baigrin ban fuine. Doir fṛor foluḡ; imb ṛróiu a tṛeiri, a coice, a nomao, a nṛechmao, i nṛomnaḡ. Tṛi ṛeoiṛ loḡ a enech, aḡ it ṛeoiṛ bo ṛlabria. Oíre naitṛie dó. Cio dia nṛienaitṛi dṛórom in tṛeoiṛ [.i. in boin] ṛo? Nin. Dia doir, dia eṛain, dia óḡuin, dia tṛaṛuḡ, so loṛcaḡ

The Crith Gablach.
H. 3. 18. p.
523.
O'L.

piece of fat pork and a hog cured in bacon⁽⁵¹⁷⁾ with a cow, or a hog Oc-Aire. with flesh one inch high, in proper joints, and three bags of malt, and half a bag of wheat. Because it is equal to double the Taurcreic of the grade which is lower than the Taurcreic of the higher grade is; he is therefore entitled to double benefits for his Bes Tigi. He traverses his compeers, but he traverses no grade not as high as his own. He is entitled to the maintenance of two of new milk, and groats, or corn-meal. He is not entitled to butter; a Cuad of twelve inches⁽⁵¹⁸⁾ of thick milk upon new milk every second day, a Bairgin Indriuc, or two Bairgins of Banfuine.⁽⁵¹⁹⁾ Two upon Folach; butter at meals on third, on fifth, on ninth, on tenth, and on Sundays. His honour price is three Seds, but they are Seds of Bó Slabra.⁽⁵²⁰⁾ He is entitled to the Dire of an Aitire. For what is this Sed (i.e. the cow) awarded to him? Answer. For his satire, for his Esain, for his Diguin, for his Sarugh, for the burning of his house,

at Shrove-tide was called a *Dartaid-inide*. A heifer in her third year and until she was bulled was a *Samaisc*; before being bulled she was valued at twelve screpalls, and after being bulled at sixteen screpalls. A heifer of three years was a *Colpdach*. Cf. Gothic *Kalbo*, O.H.G. *Kalba*, *Chalpa*, and Ang. S. *Kalf* and *Cealf*, Engl. *Calf*. A full-grown heifer about to calve was called a *Laulghach*, and was considered of equal value with the ploughing ox. *Sed* is perhaps connected with Gothic *Saths* or *Sads*, sufficient.—See M.S. T.C.D. H. 3. 18. p. 6; see also pp. 632, 651; H. 2. 17. p. 658, etc.

⁽⁵¹⁷⁾ *Tineiccas*, or smoke-cured bacon, represents the Gallo-Roman word *TANIACAE*. "E queis [porcis] succidias Galli optimas et maximas facere consueverunt. Optimarum signum,

quod etiamnunc quotannis e Gallia apportantur Romam pernae tomacinae et taniacae [*al.* tanacae], et petasiones. De magnitudine Gallicarum succidiarum Cato scribit". Varro, *Re Rustica*, ii. c. 4.

⁽⁵¹⁸⁾ *Cuad*, a wooden bowl or cup. According to a marginal gloss in H. 3. 17. col. 658. a. T. C. D., a *Cuad* of twelve inches, was one which was six inches high, and six inches in diameter.

⁽⁵¹⁹⁾ The *Bairgin Indriuc* perfect, or household cake, appears to have been the same as the *Bairgin Ferfuine*, which was a cake or loaf sufficient for one man's meal, and to have been equal to two *Bairgins* of *Banfuine*, which was a loaf sufficient for one woman's meal.

⁽⁵²⁰⁾ *Bó-slabra*. Vide note 516 on *Sed*, App., p. 480.

The Crith
Gallach.
H. 3. 18 p.
223.
O. L.

Α ΤΙΣΙ, ΟΙΑ ΤΥΡΟΠΙΣΑΙΝ, ΟΟ ΣΑΙΤ. ΑΡ Α ΛΕΕ [amuz], ΟΟ ΣΑΙΤ ΜΟ;
ΟΙΡΟΠΙΟΥ ΑΜΝΑ, ΑΙΝΣΙΝΙ, — ΔΕΤ ΑΡΒΙΕΤ ΛΑ [fene]. ΛΕΕ ΟΙΠΕ ΣΑΧ
ΣΙΑΙΟ ΕΥΑΙΤΗΕ ΡΟΠ ΑΜΝΑΙ, ΟCΥΡ Α ΙΝΣΙΝ, ΟCΥΡ Α ΜΑΕ; ΔΕΤ ΜΑΟ
ΜΑC ΟΟΠΜΑΙΝΕ, ΝΟ ΜΑC ΒΕΡ ΕΛΟΒΑΧ ΜΑ ΝΣΑΙΠ, CΕΤΗΜΑΧΑ
ΡΟΠΡΟΙΟΙΟ ΛΟΞ Α ΕΝΕΕ, ΙΡΕΟ ΙΜΑ ΤΟΙΝΣ, ΟCΥΡ ΤΕΟ ΡΟΠ Α ΝΑΙΟΜ,
ΟCΥΡ Α ΝΑΙΘ, ΟCΥΡ Α ΑΙΤΙΠΕ, ΟCΥΡ Α ΡΙΑΘΝΑΙΡΙ, ΟΡ ΙΝ ΟΑ ΨΕΤ
ΤΕΡΒΑΝΑΟ ΑΙΠΕ [chur], ΗΥΑΠΕ ΝΑΟ ΝΟΞ ΡΟΠΡΥΣΑ Α ΕΤΣΙ, ΟCΥΡ
ΝΑΟ ΝΙΝΡΑΙΤΗ ΡΡΥΑ ΑΜΑΙΛ ΣΑΕ ΒΟ ΑΙΠ, ΑΡ ΛΟΙΣΕΟ Α ΡΟΛΑΟ.

Αιτθεχ ΑΙ ΑΤΡΕΒΑ Α ΟΕΙΧΥΡΟΕ⁽⁵²²⁾ Α ΒΥΑΡΥΡΟΕ, .Ι. ΟΕΙΧ
ΜΒΑΙ ΛΑΙΡ, .Χ. ΜΥCΑ, .Χ. CΑΙΠΣ; CΕΤΗΡΑΙΜΕ ΑΠΟΘΑΙΡ, .Ι. ΟΑΜ,
ΟCΥΡ ΡΟC, ΟCΥΡ ΒΡΟΟ, ΟCΥΡ CΕΝΝΑΡ ΜΥΡ; ΤΕΧ ΡΙCΗΤ ΤΡΑΙΣΕΟ
ΛΕΡ, ΕΟΝΑ ΙΡΙCΗΙ CΕΤΡΑ ΤΡΑΙΣΕ ΝΟΕΣ; ΙΙΙ. ΡΕΟΙΤ Α ΟΙΠΕ ΟΙΑ ΑΙΡ,
ΟΙΑ ΕΡΑΙΝ, ΟΙΑ ΟΙΣΥΙΝ, ΟΙΑ ΡΑΠΥΣ. ΙΜΟΡΤΟΙΝΣ, ΑΡ ΝΑΙΟΜ,
ΙΡ ΡΑΤΗ, ΙΡ ΑΙΤΙΠΕ, ΙΡ ΡΕCΗΑΜ, ΙΡ ΡΙΑΘΝΑΙΡΙ ΡΡΥΑ; ΟΕΙΧ ΜΒΑ
Α ΤΥΡΠΕΙC; ΡΟΠΣΣΥ ΟΙΠΕ, ΟCΥΡ ΤΙΠΕ ΟΑ ΜΕΡ, ΙΝΑ ΕΜΒΥ CΟΠ,

Οc-Aire.

for his plunder, for a theft on the outside of it, for a theft from the interior of it; for the violation of his wife or of his daughter,—but it is a judgment which belongs to the tribe.⁽⁵²¹⁾ He is entitled to half the Dire of every grade of the people for his wife, and his daughter, and his son; but if he be the son of a meretricious woman, or a son who has strayed from his obedience to his guardians, his honour price then is one-fourth of them, and the same for his Toing, and they are also for his Naidm, and his Raith, and his Aitire, and for his witness, because it is in two Seds his Aire[ship] is manifested, and because the income of his house is not in its fulness, and that he is not capable of becoming a surety with them like every Bó-Aire, on account of the smallness of his wealth.

Aithech ar a
Threba.

Aithech ar a Threba (i.e., a tribe tenant in his paternal home), his cattle are tenfold, viz., he has ten cows, and ten pigs, and ten sheep; and the four essentials for ploughing, viz., an ox, and a sock, and a yoke, and a halter; he has a house of twenty feet, with a back-house of fourteen feet. His fine for his satire, for his Esain, for his Diguin, for his Sarugh, is four Seds. He is a Toing, he is a Naidm, he is a Raith, he is an Aitire, he is a plaintiff, and a witness for them; ten cows are his Taurcreic; he has a Forggu Dine⁽⁵²³⁾ and a salted hog with flesh two fingers [inches] high, in

⁽⁵²¹⁾ i.e., it is a case which is to be adjudged by the tribunals of, and according to the laws of the tribe.

⁽⁵²²⁾ ΟΕΙΧ ΟΕΙΧΟΕ, ten of tens, MS., p. 252.

⁽⁵²³⁾ *Forggu dine*, the choicest or best cattle. *Forgab*, foods, i.e., a supply of food which is given to the *Flaith* by his tenants and vassals at certain festive seasons of the year; it was generally given between the Kalends and Shrovetide (H. 3. 17.

p. 423). The following gloss on *Forcam*, which is synonymous with *Forgab*, will serve to give an idea of what this food consisted. "*Forcam* or *Forgab* (offal; mince meats?) It is supplied between two *Cairs* (festivals?), i.e. food which is supplied between Shrove Sunday and [Ash-] Wednesday; or, that it was the feast of the festival between the Kalends and Shrove [-Tuesday]; or it is between two festivals it is supplied, i.e. between

ocur ceṡṡie (no ceṡṡi) meich bratṡṡa, ocur frolan airmeiṡe The Crith
Gablach
H. 3. 13. p.
253.
O'L.
 uṡi taṡṡa. Iṡe bér aṡiṡe tincui, uṡi eṡṡa, ocur leriṡai.
 Iṡe aṡeṡ baṡiṡiṡe iṡiṡo uia mbe ina enṡai cin ṡait, cin bṡaiṡo,
 cin ṡuín uṡiṡe aṡṡ lá a caṡṡa, no nech uṡṡaiṡo a cenn fṡaiṡ,
 oṡ hé cana lanamṡai cṡui, ocúṡ uenṡai in aṡiṡb ocur uṡom-
 nachaiṡb, ocur coṡṡaṡaiṡb. Cṡo noṡ mbeṡi in feliṡo a bo
 aṡeṡṡaiṡ? Aṡi beṡ bṡo cethṡaiṡ no coiciui beṡṡ hṡ comar- H. 3. 18. pp.
1 and 253.
O'C.
 buṡ bo aṡeṡ, conach aṡṡa bo aṡeṡ uṡo caṡ ae. Uiaṡṡaiṡo
 uṡeṡi uṡo uṡi aṡṡi ocur ṡṡuṡṡi no aṡiṡaiṡm, iṡb in nṡom-
 nachaiṡb. Seṡiccol taṡṡaiṡn laṡṡṡaiṡn, uṡleṡc, caṡṡnenn,
 fṡalanṡ. Uṡiṡ uṡo fṡoi fṡolach. Imṡm uṡo ala tṡiáṡ.

proper joints, and four bags of malt, and a Fidlan Armeide of Aithech ar a
Threba.
 wheat.⁽⁵²⁴⁾ His Bes Tigi is furniture [of all kinds] both iron imple-
 ments and vessels. Then he is an Aithech Baitsidhe [bachelor of Bó-
 Aireship],⁽⁵²⁵⁾ if he be in his innocence without theft, without plun-
 der, without wounding a man but on the day of battle, or a person
 who has given him defiant provocation, and that he has a law-
 ful wife, and that he observes the Fridays, and the Sundays,
 and the Lents. Why has this man not obtained a Bó-aireship?
 Because it is the custom to have four or five in the Comarship⁽⁵²⁶⁾
 of a Bó-Aire, so that it is not easy to call each of them a Bó-
 Aire. The feeding of two for him of new milk and groats or of
 corn-meal and butter on Sundays. He is entitled to seasoned fowl,
 Dulesc,⁽⁵²⁷⁾ onions [or garlic], and salt. Two for him on Folach
 Othrusa.⁽⁵²⁸⁾ Butter for him every second day.

the Kalends and Shrove [-Tuesday], or between Easter and May; i.e. *Moroga* (or *Caelana*), (i.e. sausages) and *Clíathain* (neck, and breast pieces?), and *Dromana* (backs or chines). The *Furnaide* (lean meats), and the *Forcam* (offal), or the same [supply might be given in] round meats, i.e. joints (bacon, pork, or beef)".

⁽⁵²⁴⁾ *Fidlan Airmeide*, a firkin or small cask, such as is still used for butter. It was formerly used as a dry measure. *Airmed* was applied to a measure of bulk, and *Airbid* to a measure of weight.

⁽⁵²⁵⁾ *Aithech Baitsidhe* appears to have been a tenant entitled to the lowest degree of the Aireship, i.e., he was "tenant Bachelor of *Airechus*".

⁽⁵²⁶⁾ *Comarship* literally means "successorship"; here it means co-occupancy.

⁽⁵²⁷⁾ Commonly called "Willisk", the *Duilliosg* of the Highland, and

the *Dulse* of the Lowland, Scotch. It is the *Rhodymenia Palmata* of botanists. As an example of the absurd etymologies current in books, wherein the authors, not being able to make a word Saxon, seek in every language, except the indigenous Celtic dialects for its origin, I may mention that of *Dulse* from the Latin *dulcis*!

⁽⁵²⁸⁾ *Folach Othrusa*—the care and maintenance of a wounded person by him who wounded him (or by the next of kin in his territory whose rank was equal to that of the wounded man), in his own house and at his expense. If the person who inflicted the wound had no house, and was otherwise unable to support the wounded person, the *Aire Fine* was bound to provide for his maintenance, and he could then levy the amount on the branch of the tribe families to whom the offender belonged. Kings, bishops, chief poets, and others of the distinguished classes,

The Crith
Gablach.
H. 3. 18. pp.
1 and 253.
O'C.

Bo Aire Febra cto dia neiperi? Ari ur do buaid ata a
aiecharr ocu a eneclann. Tiri da .iii. cumal leir. Tech
.iii. tpaigeo .xx. ic, co nairichai coic tpaigto noéac; cuic
immuiliunn conairi mól a muintiri ocu a adáma; aith,
faball, liar cáinech, liar láeg, mucróil: It hé inrii .iii.
cleitú ó noipenari caé boairi. Búio si bai .x leir; leé
nairiáir; capul fognuma, ocu ech immuime. Oí bai .x.
a éauarceicc; colpdaic fienno cona timthug bér a éigí,
in tpaimbias ocu in gaimbias. Coic reoit na óiru do-
neoch ur gheir do, dia eneclann. Cto do bir na coic
reótu do eneclann in bo airis? Nin. A gnuma: Set a
naoma; rét a maíti; rét a fiasonair; rét a aitiu; rét a fo-
raigéti, ocu a bairthemnair furi mbairisreé. Imtaing coic

H. 3 18 p.
254

Bó-Aire-
Febra.

Bó-Aire-Febra, why so called? Because it is from cows his
rank and honour price are derived. He holds the land of twice
seven Cumals; a house of twenty-seven feet, with a back-house
of fifteen feet; a share in a mill in which his family and his people
may grind; a kiln, a barn, a sheep-pen, a calf-house, a pig-
stye. These then are the seven prime possessions from which
each Bó-Aire is qualified. He has twelve cows; half plough-
ing;⁽⁵²⁹⁾ a working horse, and a riding steed. Twelve cows are his
Taurcreic; a Colpdach Firend⁽⁵³⁰⁾ with its accompaniments, is his
Bes Tigi, in summer food and in winter food. Five Seds to him in
his Dire for everything that is an insult to him, for his honour price.
What is it that entitles the Bó-Aire to five Seds for his honour price?
Answer: His deeds: A Sed for his Naidm; a Sed for his Raith;
a Sed for his evidence; a Sed for his Aitire; a Sed for his arbitra-

and also women, did not go on *Foluch*
to those who wounded them, but got
its value and remained at their own
homes.

The class of food and attendance to
which each man was entitled was
fixed by the law in proportion to his
rank, in the same way as his *Corpdire*
(vide note p. 477), his *Logenech* (note
473, p. 471), and his *Enechland*. The
family or tribe of the offender was
obliged to entertain a certain number
of the friends of the *Othrus* or wounded
person, and provide the necessary
attendance for the latter, e.g., physi-
cians, nursetenders, nightwatchers;
they were also bound to send a per-
son to do the work of the *Othrus*,
while under medical treatment, and,
in a word, to defray all the expenses
of his illness. If the patient died of
injury, the family or tribe of the

offender was accountable to that of
the wounded man for the offender,
and also for the price of the life of a
man; and in case he recovered with-
out a blemish, they had only to pay
the fines; but if a blemish was occa-
sioned by the wound, the price of it,
which was fixed by law according to
the nature of the blemish and the
rank of the wounded person, should be
paid in addition.

⁽⁵²⁹⁾ half ploughing, i.e., half the
necessary implements, etc., for plough-
ing.

⁽⁵³⁰⁾ *Colpdach Firend*. The simple
Colpdach was a three year old heifer.
The *Colpdach Firend* literally means
a male *Colpdach*, that is, a three year
old bull. It may possibly also mean a
prime three year old heifer. But the
first interpretation is most likely to
be the correct one.

թերս, լիցաւ բօր և քառս, օսը և քառ, օսը և ձիւ, օսը և
բաժնաւր: Ա ծաղիս շիւն: Երաւ օս բօր բօլած. Երբ
օս 1 քառ, 1 շիւն, 1 շիւն, 1 շիւն, 1 շիւն, 1 շիւն, 1
քառնաւ. Բիւ շիւնն օս բաժնաւ օս շիւն. Ու շիւն
քառ օս բաժնաւ օս շիւն շիւն օս շիւն.

The Crith
Gablach.
H. 3, 18, pp.
1 and 254.
O'C

Ἰμβριγρεῖ εἰς ἀπὸ νεῖρεῖ? Ὅϊ λῖν ἂ μῖριγε. Τῇ τῇ
 .uu. cumal larpue; iré bo aipe peipe breite; bo aipe
 genra co cách in chruith a thige, inna átaib coiaib: caipe
 cona inbiuib cona loigsaib; vabað in ioimimoeletai bpué;
 caipe fognuma folertai, itiri eina ocur loirte ocur choi-
 viú coná héireoar, ⁽⁵³²⁾ ammbui inolaic, ocur long foilete;

tion and for his judgment in Brugh-Law. He is a Toing of five B6-Aire
Seds, that is what he is entitled to for his Naidm, his Raith, his Fcbsa.
Aitire, and his evidence. He is entitled to the feeding of three
together with himself; three for him upon Folach. Butter for
him on second, third, fifth, ninth, tenth, and on Sundays. Strong
onions for him, or salt meat with condiments. Anything that is
deficient of the deserts of the B6-Aire shall be wanting to his Dire.

Mbrnighfer,⁽⁵³¹⁾ why so called? From the extent of his lands. Mbrnigh-fer.
He hath the land of three times seven Cumals; he is the Bó-Aire for giving judgment; a Bó-Aire who instructs the people, by the arrangement of his household furniture in its proper places: a boiler with its spits and its skewers; a keeve in which broth is distributed; a serving pot with minor vessels, both irons and kneading troughs and wooden mugs with their ladles;⁽⁵³²⁾ a washing

(5¹) The *Brugh Fer* was one of the most important functionaries of the ancient Irish commonwealth. He was a *Bó-Aire* who enjoyed great immunities as regards exactions, mulcts, and amercements, and considerable appanages in order to afford hospitality and assistance to all public functionaries and persons entitled to maintenance at the public expense. The *Brugh*, in virtue of his office, appears to have enjoyed the privilege of having a *Dun* or wall and fosse about his house. It was at his residence the election of the chieftain or *Rígh Tuatha* took place. The territory in which this residence was situated, consisting of twelve *Seisreachs* or plough-lands, constituted a *Brugh-Buille*, or as we might say, a "borough township". The *Brugh* corresponded to the *Breyr* or "mote-man" of South Wales, and appears to have acted as judge or magistrate, aided by other *Bó-Aires*, in all disputes between

neighbours about pasturage, trespass of cattle, etc. The practice of this court was regulated by what was called *Brugh-recht* or *Brugh-law*, corresponding to the "Burlaw" or "Bir-law" of Scotland. The word may be safely connected with the Gothic *Baurgs*, a town, O. H. German *Puruc*; M. H. German *Burc*; Anglo-Saxon, Old Saxon, etc., *Burg*; English *Burg*, *Burgh*, *Borough*; Greek, *πύργος*; Macedonian *βύργος*. As the chief function of the *Brugh* consisted in delivering judgment in disputes and arbitrations, it may perhaps be connected with the Sanskrit root *bru* = Zend *mrū*, to speak, to say. See INTRODUCTION.

⁵³² In H. 3. 18. p. 254, the word used is *licþaða*, ladles, but it is almost obliterated. *heireðar* appears to represent the Welsh *Hestawr*, which is a modern form of *Lestár*. See *Lestár*, note 549, p. 495.

The Crith
Gallach.
H. 3. 18 pp
1 and 254.
O'C.

uiochta; cainoelbha; pcena buana aine; lomna; tál; tapachan; tuiper; oíar fíochmann eipit; aiceo fognama cacha paithe: Cachi noeilim de cen iasacht; lia fopcaro, fíoba; biaib; gáí gona cethiaí; teine bíchbeó; cainoel fop cainoelbhaí cen meth; oí napaíarí cona huile comopairí.

Ite inío tía gnuma bo aipis ierpe bñthe. Bñt oí ian in-na éis so gñep, ian aipí ocup ian chojuma. Fep tñu iñuba: iñuib tuipic fochlaro fcoltar ainechuiocce cachi aipíu; iñuib tine fop cñuic; iñuba aiathairí fop iñnn [coltar], aip imtuolanz gabala iñis, no eipíuic, no fíuao, no bñthomun so iñout, fñu tapcna cacha oama. Fep tñu miach inna tñs so gñep cech iñatí: miach mbiacha; miach muii luacha fñu aithcumba naige oia cethíu; miach gñuibí fñu eipnna. Seét tñge laip: aith, íabalo, muienn,—acuit iñuioiu conio naipmíl, tech .uii. tñuigeo fíchit, iñicha .uii. tñuigeo nñec, mucfóil, liaí loeg, liaí cñiech. Fíchí bo, oá tapbb, pé oom, fíchí muc, fíchí coiech; cethíu tuipce fopair, oí bñut, each íliaíta, iñuan cñuain; pé méich oec í talmain.

Mbruigh-
fer.

trough, and a bathing basin; tubs; candelabra;⁽⁵³³⁾ knives for reaping rushes; a rope; an adze; an auger; a saw; a shears for clipping trees; implements for every quarter's work: Every item of these [shall he have] without borrowing; a grinding stone, a bill-hook, a hatchet, a spear for killing cattle, an ever-living fire, a candle upon a candelabrum without fail; a perfect plough, and all that appertains to it.

These, then, are the characteristics of the Bó-Aire who dispenses judgment. He has two vats in his house constantly, a vat of new milk and a vat of ale. He is a man who has three snouts: the snout of a rooting hog at all times, to shiver (or break) the blushes of his face; a snout of bacon upon the hooks; and the snout of a coultter under the earth, for the purpose of sustaining the visits of a king, or bishop, or a poet, or a judge from off the road, and for the entertainment of all companies. He is a man who has three sacks in his house each quarter perpetually: a sack of malt; a sack of bulrushes for dressing the wounds of his cattle; a sack of coals for [forging] the irons. He has seven houses: a kiln, a barn, a mill,—a share in it, and in all that it grinds, a house of twenty-seven feet; a back-house of seventeen feet, a pig-stye, a calf-house, a sheep-house. Twenty cows, two bulls, six bullocks, twenty hogs, twenty sheep; four house-fed hogs, two sows, a riding steed, a bridle of Cruan.⁽⁵³⁴⁾ Six-

⁽⁵³³⁾ *Candelóra*, i.e. a straight wand upon which the luminous fire is, and it must be in every man's house (or in the house of every Aire).

Cainoelbha, .i. oeil oipead fop a mbi in bñeo taitñemaé acup e co-oaire (.i. itec cac oimne). Mac Fírb. Glos.

⁽⁵³⁴⁾ *Cruan*, from many passages, would appear to have been enamel, either set in like gems or covering the whole metal as a greenish glass. In other places it may mean some alloy—but I think the first meaning is the true one.

Taḡai caim humai i tallai toricc. Techting faithēi imbiē The Crith Gablach, H. 3. 18. pp. 2 and 25⁴ O'C.
 biat caimz cen immiugi. Cethairda noillata leir acap a ben. A ben ingen a chomgriaro in na choiri cetmuintear. Or he maith alluga, a nairom, a maite, a fionaire, a aithie, a ón, a aiplicuo; zen gait, cen brait, cen guin ouine. Oí chumal a thupicéicc. Bó cona timthuch, bér a thige itri gaim mbiað ocup faim biað. Tuar a dam i tuait. Tiuuio do fori folach: imb do cotarruno do grier. Snaðio a chomgriaro. Sall bó i tuuio, i coicēi, i nomaro, i noechmaro, i noomnach. Imtoing fe feotu; ir nairom; ir maite; ir aithiu; ir feichem;⁽⁵³⁵⁾ ir fionaire riuu;—irí a oğ eneclann. Aét it .u. feotu i noul tari a ler oichmaicce; oilep a opolguo oimach. Coic feoit in oppolguo a thige oichmaicce; bo i noecrin ino; oapcario inolaí oe; oait ino oó; colpach i nairibiu; ramairch illeithberc; bo i mberc, ocup aitégin a tuige. Coic feoit i noul tina tech, tina liar oi buriuo a comlai; oapcario i fleirc tior; oait i fleirc tuar; ramairc i cleit tior; colpach i cleit tuar. Oait i

teen sacks [of seed] in the ground. He has a brass pot in which Mbraigh-fer.
 a hog fits. He has a suitable lawn in which sheep stay at all times without being driven off. He has four friends with him and his wife. His wife, the daughter of his own co-grade, in her proper bridal virginity. His oath is good, his Naidm, his Raith, his evidence, his Aithie, his loan, his lending on security and interest; [he must be] without theft, without robbery, without wounding [or killing] any person. Two Cumals are his Taurcreic. A cow with her accompaniments is his Bes Tigi both of winter and summer food. Three are his company in the territory. Three for him on Folach; he is entitled to butter with salt-meat at all times. He traverses his co-dignitaries. He is entitled to bacon on third, on fifth, on ninth, on tenth, on Sundays. He is a Toing of six Seds; he is a Naidm; he is a Raith; he is an Aithie; he is a suitor; he is a witness for them;—that is his full honour price. But he has five Seds for going within his yard unlawfully; it is lawful to open it for his good. Five Seds for unlawfully opening his house; a cow for looking into it; a Dartaid⁽⁵³⁶⁾ for a lock [of thatch] from it; a Dairt⁽⁵³⁶⁾ for taking two; a Colpdach⁽⁵³⁶⁾ for an armful; a Samaisc⁽⁵³⁶⁾ for half a truss; a cow for a truss, and restitution of the straw. Five Seds for going through his house or his cattle yard by breaking its door; a Dartaid for its [the door's] lower lath; a Dairt for the upper lath; a Samaisc for a lower wattle; a Colpdach for an upper wattle. A Dairt for the

⁽⁵³⁵⁾ *Feichem*, i.e., a party in a suit; ⁽⁵³⁶⁾ See note 516 on *Sed*, App. p. 480.
 he might be either the plaintiff or defendant.

The Crith
Gablach.
H 3. 18. pp.
1 and 254
O'C.

nauprain aip-chiur tige; daip-tairt i nauprain iapthairt tige.

Leth loḡ enech caḡ ḡraib tualthi i ngait naobiaí ar a aip-liri; uin maot i ngait inre. Aipchur pnerio caḡ leth ir é corpur a aip-liri. Leth oipe forpur forpnoia Oiley ocup inoley vobpuuro fori lapi tige. Oiley caḡ mochoém, inoley cach noichaém. Oiley ói ocup arḡat ocup humai. Inoley cach nomburi caḡ ppeḡ arḡorpur fori lapi.

H. 3. 18. pp.
2 and 254.

Daip-t i cpann naipure tairt; daip-tairt i cpann naipuro do them, ocup daip-t la haithḡin cach nae, cio coém cio ví-coém. Daip-t caḡ aráipe co fpaig. Oiley ninoley naipuro vobpuuro. Oiley ní ber írlu oirto; inoleyir ní ber artoou

Mbrugh-
fer.

front door-post of his house; a Dartaid for the back door-post of his house.

Half the honour price of every grade of society for stealing anything out of his yard; a seventh for stealing into it. The direct cast [of the Cnairseach⁽⁵³⁷⁾] in all directions [from the door of his house] is the proper extent of his yard. Half the Dire of the house for the enclosed ridge.⁽⁵³⁸⁾ He may, or may not, have a water well in the floor of his house. All precious things are lawful, all things not precious are unlawful. Gold and silver and bronze are lawful. All troughs, and seats which are disarranged on the floor are unlawful.

A Dairt for the western lintel of the dairy; a Dartaid for cutting or breaking down the dairy-lintel, and a Dairt together with restitution of everything, be it small or non-small. A Dairt for every sheet of matting to the roof. He may or may not have a water well in his dairy. Lawful what is lower in order; unlawful what

⁽⁵³⁷⁾ *Cnairseach*, a kind of crooked staff shod with iron, somewhat like a short "Alpenstock". The distance which the *Cnairseach* could be thrown by a *Bó-Airech* was the measure of his *Maigin Digona*, or "field of sanctuary", already described in note 484 on *Digun*, p. 473. So that the *Airlis* of a *Bó-Aire* probably marked the extent of his field of sanctuary.

⁽⁵³⁸⁾ *Indra*, a ridge. In the sense in which it is used in the text it means the enclosed garden which surrounded the house, and in which onions and other vegetables, and fruit, etc., were grown. This *Indra* or ridge was equal to nine ridges or beds in breadth (H. 3. 18. p. 571; and O'C.'s Gloss.), and it was surrounded by a special kind of fence, the crossing of which was called *daltar Indra*, "i.e. going beyond the

[fence of the] nine ridge garden", for which, and for any trespass done to the garden, there were certain stated penalties, such as that mentioned in the text. In the account of *Bricriu's* Feast, in Lect. xix. vol. ii. p. 19, the nine ridges mentioned therein evidently mean such an enclosed garden. In North Wales, the ancient mile, or more properly league, consisted of 1,000 "lands", *tyr*, which, according to the Ancient Laws of Wales, were called in modern Welsh (that is, the Welsh of the thirteenth or fourteenth century, which was modern to the compiler of the Venedotian Code), *Grawn*, a ridge equal to nine yards in length. The *Indra* or garden being nine ordinary *Indras* or ridges wide, and each such ridge being one yard wide, it corresponded to the Welsh *Grawn*.

οἶνο. Foranu chuile a chumac dínech naíuroi. Noer nua
dia eirai.

The Crith
Gablach.
H. 3. 18. pp.
2 and 254.
O'C.

Dínech nimda: diamolái do chinn adairc, dieneari dás
cheicail; diamolái doneoch bir fo fúroiu, dieneari dásda-
mun; diamolói di éorrais, dieneári dás arrais; diamolái
do fíais, ain nua dia eirai; diam tochuiri tarí cenó, réc
inn, ocuf aithgin.

Díer ocuf inóler mimmio: Díer fúre ocuf fíer-
lú innó, ocuf dia bíontarí innó co comairda cinn ír-
fúroiu; innóler innó ber airéu cinn; dí loairé dieneairé
máo raíerí chu a léc íaimóiré.

Mleth dícmairc immuiliunn mruíerí, coic réc, ocuf
díre mine melarí dícmairc, ocuf lóg aenech dia toichne a
da máim. Dia ma bíontad, aineclann caich ara dí, ocuf
aithgin la tarígell mlethe. Mada aith mó bíontarí
dícmairc, bo co ndairc a díe, ocuf aithgin. Díer ní
mó bíontarí innó, ác adairm tarígáir forí larí, ocuf
aríetha réc fáeríerí. Díe a rabail, coic réc, ocuf
aithgin conneó mó bíontarí ann. Díe a mucólach,
coic réc mucarí, ocuf aithgin. Díe a béla colpóir;
a léc dia fíobá: Ría ré imbí, ír colpóir 1 fúroiu.

is higher in order. Breaking into his storehouse is the same fine
as the dairy. He must get new rushes for its matting.

Mbruigh-
fer.

The fine of a couch: If it be from the pillow that a lock is torn, a
good pillow is paid for it; if the part for sitting on is stripped of a lock,
a good cushion is paid; if the feet are stripped, good shoes [i.e. a co-
vering] are paid; if it be a lock from the back roof, new rushes are
paid for its matting; if it be an upsetting, a Sed for it, and restitution.

Of what is lawful and unlawful for a bed: It is lawful to sit and
recline on it; even though it should be damaged to the height of
the head; anything higher than the head is unlawful; for its tester
a Sed is awarded, and it may progress to one-half after that [in
proportion to the damage].

Grinding without leave in the mill of a Brugh Fer, five Seds, and
the forfeiture of the meal that is unlawfully ground, and his honour
price should he be deprived of two handsfull. Should it be damaged,
it is the honour price of the party whose it is that is paid for it,
and restitution, with a fine for the grinding. If it be a kiln that is
unlawfully damaged, a cow with a heifer is its fine, and restitution
also. Any damage done to it is lawful, except what is torn down
of it, and its own proper coverings. The Dire of his barn is five
Seds, and restitution for every damage done to it. The Dire of his
pig-stye, is five Seds of pigs, and restitution. The Dire of his hatchet,
is a Colpdach; half of that for his Fidba⁽⁵³⁹⁾. In the fencing sea-
son, a Colpdach is the fine for it.

(539) *Fidba*, some kind of bill-hook. Its exact character may be

The Crith
Gablach.
H. 3. 18. pp.
2 and 254.
O'C.

Fer fothlai cío aia neipei? Iré nemíbi bo aipechaib
iníin, ari in ní fótlen a bo aipechur do éaipciceicc ceilí for-
craio a cethraí, a bo, a mucc, a cáipez, nao fo chomlaing a
thíri faveirín, ocup nao éta peicc ari thíri, ní iuc a lepp
faveirín, tabeiri i thaipciceicc céile. Caiti romaine rét in
néri rin? Somaine zmaín oíib. Lós zéiré cacha bó do
zmaín aiba bíio. Ari ní ólíz aithech mbiait corp flait. *Cerc cum* ír flait an taithech oin bo aipechur, in oúli-
r púit faithce? In tan mbíy diaból naipech deirai lair, ír
ann ír aihu oírra.

H. 3. 18. pp.
2 and 255.

Oia nepei bo aipe nemíbi bo aipechaibh, beirio oíib
deiricuguo oia taipcua céileu. Nach aipe deirra conio
ioib de ppu de, .i. diaból naipuch deura. Ocht peot illoz
a enech. Ní ari mpuzfer, puam in tan oín diablaí feib
mbo aipech ír anó ír aihu deira; ari ní cumfcaizi ainm
nzmáro uorum, oia do puamái a meclann, corin anall. Im-
toing ocht peotu; ír naíom, ír maít, ír aithiu, ír fechem, ír

Fer-Fothlai.

A Fer-Fothlai, why so called? He takes precedence of the
Bó-Aires, because his Bó-aireship extends to the payment of
Ceiles by the excess of his cattle, i.e., his cows, his hogs, his sheep,
which his own land cannot sustain, and which he cannot sell for
land, and which he does not himself want, he gives as wages to his
Ceiles. What are the profits of that man's cows? An equivalent of
grain he gets from them. The value of the milk of each cow in
corn grain he gets. For an Aithech is not entitled to malt
until he is a Flaith. When does the Aithech become a Flaith
out of the Bó-Aireship, entitled to go into a lawn?⁽⁵⁴⁰⁾ When
he has double as much as the Aire-Desa, it is then he is an Aire-
Desa.

When a Bó-Aire is said to be a leader of Bó-Aires, he bears
superiority from them by the payment of his Ceiles. He is not an
Aire Desa until he has two with two, i.e., double what the Bó-Aire
has. Eight Seds is his honour price. It is not among Brughfers
he is counted, when he doubles the property of a Bó-Aire, it is
then he is an Aire-Desa; for the title of the superior grade is not
conferred upon him up to that, though his honour price is increased.
He is a Toing of eight Seds; he is a Naidm, a Raith, an Aitire,

easily realized from the following
description:—"A proper *Fidba* which
gnaws not the timber, with its proper
dimensions: its socket a fist; its crook
three fingers; its edge a span; its
snout or bill three fingers; its breadth
at the back—its haft one inch, half

an inch at the middle, and a third of
an inch at the snout or bill".

⁽⁵⁴⁰⁾ That is, entitled to go into, or
live within a *Dun*, which has an en-
closed lawn or pleasure-ground around
it. No one below the rank of a *Flaith*
was entitled to a residence of this
class.

ɸiaɸnaɸe ɸiu. Cetheoɸa cumalaɸ a tɸuɸaɸeɸe. ɸo cona
 timtɸaɸ cecɸla ɸliaɸnan ɸér a tɸiɸ: Colɸdach ɸɸenn lee
 in mɸliaɸan naɸli .u. tɸaɸiɸo ɸicɸ a tɸech; a .u. nɸec
 a aɸɸaɸ. Cethɸaɸ lín a ɸama: Im co tɸaɸun ɸó ɸo ɸɸeɸ.
 Cethɸaɸ ɸó ɸoɸ ɸolach. ɸuɸunɸuɸ cethɸaɸ ɸall ɸo hɸ
 tɸeɸi, i .u. tɸi, i nomao, i nɸechmaɸth, i nɸomnach. ɸɸ ɸon
 ɸɸao ɸo aɸcaɸn ɸenechur:

The Crith
 Gablach.
 H. 3, 18 pp.
 2, 255 and
 419.
 O'C.

“ ɸliɸit ɸuɸɸaɸe ɸoɸeɸaɸ

ɸoɸ ɸeɸi ɸumɸe.

Ro ɸaɸh ann-ɸlaɸth lee aɸthɸin—

moine moɸeɸɸ inana ɸeɸ ɸeɸit ɸoɸeɸaɸ

ɸeɸaɸ .u. ɸeɸit cumɸaɸe

comɸi oɸ ninnɸiaɸ naɸthɸina,

aɸ itɸaɸll lee o ɸaɸll necɸmacht.

Aɸe Conɸing cɸo aɸa neɸeɸ? Aɸ in nɸ conɸɸengatuaɸth,
 ocuɸ ɸu, ocuɸ ɸenoɸ tɸaɸ cenn a chenɸuɸl. Na ɸliɸ a ɸlan
 ɸoib ɸoɸi cuɸu ɸel, aɸt aɸnoaimet ɸo tɸuɸeɸh, ocuɸ auɸ-
 labɸaɸ ɸemɸo. ɸɸ hé aɸe ɸine inɸɸin; toɸeɸi ɸell tɸaɸ
 ceann a ɸine ɸo ɸuɸ ocuɸ ɸenoɸ, ocuɸ aɸ ceɸnoɸ, ɸia timoɸɸ-
 ɸain ɸo ɸeɸi. Cia meɸ in ɸill ɸo ɸeɸi? ɸell coic ɸeɸit
 ɸineoɸ ɸoɸ mɸi,—ɸi aɸɸɸaɸ, no uma, no ibuɸi. Cate ɸlan a

a suitor, and a witness for them. Four Cumals is his Taur-
 creic. His Bes Tigi is a cow with her accompaniments every second
 year, a Colpdach Firend⁽⁵⁴¹⁾ with her the other year. Twenty-seven
 feet his house; seventeen feet his back house. Four is the num-
 ber of his retinue: they get butter with condiments at all times.
 Four for him on Folach. He is entitled to entertainment for four.
 Meat for him on third, on fifth, on ninth, on tenth, on Sundays.
 It is of this grade the Fenechas says:

Fer-Fothlai.

“The true Flaith is entitled to excess

In accordance with his counting.

The An-Flaith receives but half restitution—

If the price of the damage exceeds not ten Seds,

It is five lawful Seds he receives,

Which amounts to a perfect, faithful restitution”,

—for one-half is forfeited in lieu of the despotic rule, or lordship.

An Aire-Coisring, why so called? Because he binds the people,
 the king, and the synod for his tribe. They are not bound to give
 him a fee for binding engagements; but they concede to him leader-
 ship, and to speak before (or for) them. He is the Aire-Fine (family-
 chief); he gives a pledge for his people to king and synod, and pro-
 fessional men, to restrain them in obedience [to the law]. How
 great is the pledge he gives? A pledge of five Seds of whatever
 kind it may be—of silver, of bronze, or of yew. What is the Slan

The
 An-Flaith

Aire-Cois-
 ring.

(541) See note 503, App. p. 484.

The Crith
Gablach.
H. 3. 18. pp.
2, 255, and
419.
O'C.

gill? Bo cachta arochi no fia taria cenn, taria tinnasgar
cenn co dechmaio; fuilleam in gill ocu' inoerucc a gni-
niu, ocu' los a enech iar na maio iarruioiu, maioa gell
coiu do mata. Or maio do maioa forchmaio ngill, ir los a
enech, ocu' a gell rlan cona fuilleam do aircce amail roo-
doin. Cere cuin do tuitt a gell? Dia murr. Caitte a
rlan amail roodoin? Bo cacha arochi no fia no pollaigti-
tar cenn neich cengell cenfugell, de amiel ar inoerubairt
ma. Coic reot van co dechmaio Co fo thiu an tucht
rin: Ire rlan a gill inro;* irre van fuilleam a fet dian-
darepa i cumtach. Noi reoit a enechclann.

H 3 18. pp.
3, 255, and
419.

Ir naidm, ir raith, ir fionnaire, ir fechem, ir aitiu fhuu.
Coic cumala a taureceic. Bo cona thimtag, ocu' colpdac
rrieno cona forrai i ngaimiuu, co rambiuu, ber a thige.
Tech tuchat tmaigeo, co nirdai noi tmaigeo noeacc. Coic-
ciu a damam. Imb do, reiccol tarrain. Sall do i tmuir,
i coicciu, i nomai, i noechmaio, in noomnach. Ir os los a
inech cech ghuio oirunn, nin, man aircceat a folai, .i. ar
na torchaitet ir naib fechtuib hi tuittet enech caich. Ca-
teatirre? Nin: A aer i corgabail cen gell dia mdaib;

Aire-Cois-
ring.

of his pledge? A cow every night that passes, is what is given in
security of them, as far as the tenth; the interest of the pledge and
the fine of his deed, and his honour price in full besides, if it is a
lawful pledge that has been given. But if an excess of pledge has
been given, it is the price of his honour, and the full price of his
pledge with its interest that is to be restored to him in that case.
Question. When does his pledge fall [i.e. become forfeit]? After
a month. What is the Slan in that case? A cow every night is
given in full fine for every one for whom there is not pledge or
security, as we have said. Five Seds as far as ten nights. Hav-
ing thrice paid in this manner: This then is the Slan of his pledge;
This then is the interest of his Seds if they have been richly orna-
mented. His honour price is nine Seds.

He is a Naidm, he is a Raith; he is a witness, he is a suitor, he
is an Aitiu for them. His Taurcreic is five Cumals. A cow
with her accompaniments, and a Colpdach Firend with sufficient
food in winter, till the time of summer food [i.e. pasturage], are
his Bes Tigi. A house of thirty feet, with a back house of
nineteen feet. Five are his company. Butter for him, and salt
fowls. Bacon for him on third, on fifth, on ninth, on tenth, on
Sundays. The honour price of every grade of these is perfect,
unless their deeds diminish it, i.e., if they have not fallen into
any of the seven things by which the honour of each is forfeit.
What are they? Answer: To have been satirized for misdeeds

* Ire ono fuilleam inro, "This is also its interest", H. 3. 18. p. 419.

ʒu ʒaonairi; ʒú teit; aileo naoma; eluo maithair; The Crith Gablach. H. 3. 18 pp 3, 255, and 419, O'C.
 uul tma aituim in ni si chuac fuir; cacc ʒori a enech.
 Cere cio si nʒ si inéaib neich inna .un. ʒa? Nin. Nach
 ʒal ar lenna ainech uime bit a tui oca uínach, .i. ʒléic,
 ocur urce, ocur anair. Ireo ir ʒléic, cétamur fóiriciu in
 míoénmai ʒia uóinib, acar in ʒell náu ʒuíʒi ʒuu aithepach,
 in turei imoipio, ícc nech acball tma mʒuimiu; anair,
 penait in míoénmai ʒiei leboi Ité ʒoúlaí bo aipech inʒo,
 tepét cach nʒiaó ber ʒuithiu alail.

Ir iapunn do inʒecanait ʒiaóda inna ʒlaite.

ʒorur ʒlatha, .i. ʒlaith o déir co ʒʒ. Cʒliri ʒuilleéta
 ʒori ʒuóib? A ʒecht. Cateat? Airi déirʒa, airi eéta,
 aipe aipio, airi túri, airi ʒorʒaill, tánairi ʒʒ, ocur
 ʒʒ. Cio notai ʒaepio? Anóeir, a noliʒio cáé ae, cio becc,
 cio moop. Cair. Caitti deir ʒlathai? Déʒ uʒiʒio [ʒor-
 taich, MS. p. 419] comoitin dāna. Oichuipin cetheopai
 déiri do ʒlaithib: Sen chomoitin chuaité; a vān i tuaité,
 in vān túriʒ, no tánairi chuipʒ i tuaité, ʒechip vān

without having regard to his honour; false witness; false testi-
 mony; an intentional fraudulent knotting; to abscond from his
 guarantee; to break through his pledge in anything for which
 he became security; to befoul his face [or his honour]. Question.
 What is it that washes from a person's face [i.e. his honour] these
 seven blemishes? Answer. Every foulness that attaches to a per-
 son's face [i.e. honour], there are three things to wash it—viz.,
 Sleic [soap], and water, and linen cloth. What Sleic is: firstly,
 a confession of the misdeeds in the presence of people, and a pro-
 mise not to return to them again; the water now is the saving
 restitution given to the person who has suffered through the mis-
 deeds; the cloth—the penance of the misdeeds according to books,
 These are the divisions [or distinctions] of the Bó-Aires, every
 higher grade takes precedence of the other. And after these the
 grades of the Flaiths [estated men] commence.

Aire-Cóis-
ring.

The true knowledge of a Flaith—viz., a Flaith from a Deis to a
 king. How many grades of distinction are these divided into? Seven.
 Which are they? Aire-Déa, Aire-Echtaí, Aire-Ard, Aire-
 Tuisi, Aire-Forgaill, Tanaisi Ri, and a Ri. What is [it] that enno-
 bles them? Their Deis,⁽⁵⁴²⁾ the rights of each, whether small
 or great. Question. What is the Deis of a Flaith? They are
 justly owed the protection of their rank. Four rights belong to a
 Flaith: The prescriptive protection of the Tuath; his rank in the
 Tuath, with his rank of leader, or Tanist leader in the Tuath,
 each rank of them; his bond Ceiles,⁽⁵⁴³⁾ his free Ceiles, his Sen-

Grades of
the Flaiths.

⁽⁵⁴²⁾ *Deis*, i.e. fee-simple land.—Mac Firbis and O'Curry's Glossaries.

There were two kinds of *Ceiles*, the *Saer Ceile* or freetenant, and the *Daer Ceile* or base *Ceile*. See

⁽⁵⁴³⁾ *Ceile*, a tenant, a dependant, a

The Crith
Gablach.
II. 3. 18. pp.
3, 255, and
419.
O'C.

uib; a céilí gíallnai, a roéir cheilí, a fencleithe; im-
faebair cach gíallnai, eirlinnú glenomon; boéair ocu
fuiroir fo a tui tabeir, ar it moó a muine,—maithim
ma beith fognum uib so flaitib co nómao naó; it
bothais it fúioir it fencleite iarmóta.

Aiu deira, cio dia neperi? Ar moí ir oia déir uienar.
Nimta bo aiu, ir oia buaib uienar ríó. Caiti tothaét
aimes deira? Deich céilí leir—coic céilí gíallna, ocu coic
raer céilí. A coic céilí gíallna, olisio biathaó naircenn so
cach ae: bó cona timéut, ocu colpoach fíuenn, ocu tui

cleithe; ⁽⁵¹⁴⁾ the cutting of every bond, the punishment of culprits;
Bothachs⁽⁵¹⁵⁾ and Fuidirs⁽⁵¹⁶⁾ he brings upon his land, in order that
his wealth may be the greater,—they are set at large [i.e. natura-
lized]⁽⁵¹⁷⁾ if there be service from them to the Flaiths, to the ninth
generation; they are Bothachs, they are Fuidirs, they are Sen-
cleithe notwithstanding.

Aire-Desa.

Aire-Desa, why so called? Because of the fact that it is accord-
ing to his property in land his Dire is regulated. Not so the Bo-Aire,
it is according to his cows his Dire is regulated. What is the prop-
erty of an Aire-Desa? He has ten Ceiles—five bond Ceiles,
and five Saer Ceiles. His five bond Ceiles,—he is entitled to a
fixed rent in provisions from each of them: A cow with her accom-
paniments, and a Colpdach Firend, and three Dartaid, every win-

INTRODUCTION for further informa-
tion on the relations of the higher
classes and the *Ceiles*.

⁽⁵¹⁴⁾ *Sen Cleithe*, hereditary followers,
that is, families of followers who have
adhered to the family of a *Flaith* for
three successive generations. The
Flaith and his descendants were bound
to give aid and protection to his *Sen
Cleithe* and their descendants. *Cleith*,
Cleithe, i.e. the best or the head,
or the head of the tribe, or the high-
est chief of the tribe. To the *Cleith*
belongs the responsibility of the crime,
i.e. to the chief of the tribe crime is
carried when the criminal absconds—
that is, he becomes responsible for
the legal fines, etc. II. 2. 15, p. 121;
see also *Cach Cleithe*, II. 3. 18. 15.
Hence *Sen-Cleithe*, a follower of a
chief. See INTRODUCTION.

⁽⁵¹⁵⁾ *Bothach*, a cottier tenant, of
which there were two classes, corre-
sponding to the two classes of *Ceiles*,
the *Saer Bothach* or free cottier, and
the *Daer Bothach* or base cottier.
They were in a limited sense tenants-

at-will on the land of a *Flaith*. See
INTRODUCTION.

⁽⁵¹⁶⁾ *Fuidir*, a foreigner, that is one
not recognized as a member of the
tribe, but who has got the privilege of
domicile. There were seven classes of
Fuidirs under various denominations in
a *Tuath*; but there were two principal
classes of *Fuidirs*, the *Saer Fuidir*, who
might at any time relinquish his land
or domicile, and who appears to have
generally, if not always, belonged to
the privileged classes in his own native
territory; and the *Daer Fuidir* or *Fui-
dir Fagnam* or serving or slave tenant,
who either belonged to the base class in
his own territory or had lost his privi-
leges. The *Fuidirs* were in part, the true
tenants-at-will. See INTRODUCTION.

⁽⁵¹⁷⁾ *Maithim*. This appears to be the
sense in which the word is to be under-
stood here; because when a *Fuidir* fa-
mily had served a *Flaith* family during
nine generations, they became legally
entitled to remain on the estate, but only
as *Fuidirs*. From having no security
of tenure they got perpetuity of ten-
ure, and hence were, so far, improved.

ḡairtarai each ḡaimmu, cona ḡaimmbiur ḡó ó .u. celi ḡial-
 nai. Deich lanamna a cōpur ḡor cuí o calaino co hionnt.
 Or hé mac aipeé, ocup aue aipech, thochocht a thig, iur
 ḡorḡairi, ocup ḡuipueo, ocap enncai. Tech .uu. ḡaigeo .xx.
 it, co naipeái cóiu; ocht nimmoái cona éincheui ann. Ercpai
 cairu, cona lán leḡḡpai⁽⁵⁴⁹⁾ thig aipeé, im ḡabais. Imoich

The Crith
 Gablach.
 H. 3. 18. pp.
 3 and 255
 O'C.

H 3. 18. pp.
 3 and 256.

ter, with their summer food, is paid him from each of his five
 bond Ceiles. His right on visitation⁽⁵⁴⁸⁾ [Coshering] is ten couples
 from the Kalends to Shrovetide. As he is the son of an Aire, and
 the grandson of an Aire, he has the wealth of his house, both of
 accompaniments, provisions and hospitalities [broth or pottage]. A
 house of twenty-seven feet, with a back house to suit; eight beds
 with their furniture in it. Water vessels, pots, with the full
 supply of vessels⁽⁵⁴⁹⁾ of an Aire's house, with keeves. He guards

Aire-Desa.

⁽⁵⁴⁸⁾ For *Cai*, i.e. upon coshering from the Kalends to Shrovetide, as the king and the *Ollamh* are wont to be, on one night's entertainment while making their visitation among their *Ceiles* (tenants). Mac Firis' Gloss. The Irish *Cai*, or Coshering, corresponded to the Welsh *Kylch*, or progress. Somewhat analogous to the *Cai* was the *Fecht Fele*, one night's entertainment. "For *Fecht Fele*, i.e. the first night's entertainment we receive at each other's house. It is full refectations we are entitled to on that night; but there is a difference between the treatment and the food which are given to the companies, and to the privileged grades, and to the nobles, and to their respective attendants, who accompany them. Howbeit any company that remains longer than that (i.e. the one night) they are only entitled to half refectations, and they are not even entitled to that, unless it [the delay of departure] be occasioned by drink".

⁽⁵⁴⁹⁾ *Lestar*, a small vessel, a milk pail, a drinking vessel, or basin. The *Lestar* varied in size and shape according to the use for which it was intended; and it might be made of any material whatever. As a milk pail or can, we find it mentioned in the Book of Leinster (II. 2. 13), and in the copy of *Copur na da mucada*, in the Mason collection of MSS, where *Medb Cruachna* is made to carry a *Findlestar Umaide*, that is a bright bronze vessel, in her hand going for milk, and where she is made to

dip it into a certain stream, and to take its full of water, etc. As a drinking vessel it is frequently met with, sometimes made of gold, of silver, of bronze, or of wood. In the life of St. Brigid in the *Leabhar Breac*, and in the Book of Lismore, we find that the king of Taffia had a *Lestar Cumdactai*, that is, a richly ornamented drinking vessel, at a certain banquet in Taffia, that it was accidentally broken, and wonderfully renewed by the grace of St. Brigid. Again, the following gloss gives *Lestar* as a name for all kinds of drinking vessels, particularly of wood, as the name indicates. "*Fidlestar*, i.e. every kind of vessel (*Lestar*) which is used for drinking out of, both *Ardans* (piggins) and *Cuads* (mugs)—H. 2. 15. p. 34. There was another class of *Lestrai* called the *Lestar Lulaice*, or the *Lestar* of the new calved cow, which appears to have been so called from its having been made to contain the milk of one new calved cow. According to a gloss in the vellum MS. H. 3. 17. 645, under the word *Lestar Lulaice*: It contained twelve *Dinas*, it was three hands broad at the mouth, one hand and a half at the bottom, and one-half hand deep; and the *Escra* was equal to one-third the size of the *Lestar Lulaice*". This description of the *Lestar Lulaice* very nearly corresponds with the milk pan (or biestings basin) of the present day. The Irish *Lestar* corresponded to the *Lester* or *Hestawr* of the Welsh Laws. A Welsh

The Crith
Gablach.
H. 3. 18. pp.
3 and 256.
O'C.

oligiuro a cheiliu cintoib coir cáin. Cairtooi conneoch a tallen; lepaio daltu, comalttu, fiur, mnái, macc ingin. Ata ruioiu for íobur [i. e. íobér] iar coirur fine, ocuī tuaiē, ocuī flata, ocuī eclara, ocuī mechtga, ocuī chairoo. Sé cumala a taurceicc o flait. Dī bai cona thimtach-tai bér a thigi i nḡaim, cona raimburo. Ech rliarta comadár, co rruan aḡḡait. Ceḡar ech lair co nḡlar rruanaib; ocuī clot dēlḡḡ nungḡa. Cetmuinter oligtech comcheniul comadár fon óen timtach. .x reoit a enechclann. Immuī toing, ir nairm, ir rath, ir aitiu, ir feichem, ir fiaonairfe rruú. Seirreir a dam i tuait. Imb dō do ḡier cotarḡuro

Aire-Desa.

the rights of his Ceiles, according to the statutes of appropriate law. Friendship to every one who comes; beds for foster children, foster brothers [or school-fellows], men, women, boys, girls. He is correct in the proprieties of his family according to the laws of the tribe, of his chief, and of the church, and of the national law, and of truces or local compacts. Six Cumals is his Taurceic from his Flaith. Two cows with their accompaniments his Bes Tigi in winter, with their summer food. A riding steed becoming his rank, with a silver bridle. He has four steeds [besides] with green bridles; and a precious stone-brooch, worth an Unga.⁽⁵⁵⁰⁾ A lawful wife of his own rank and equal, under the same attire.⁽⁵⁵¹⁾ Ten Seds for his honour price. He is a Toing, he is a Naidm, he is a Raith, he is an Aitire, he is a plaintiff, and a witness for them. Six his company in the territory; butter for him at all times, and seasoned salt meats. He is then a Flaith

"Hestor" is at present a measure containing two bushels.

The term *Dirna* mentioned above appears to have been used as the name of a measure of weight as well as of volume (see Lect. xxxi. vol. II. p. 245). As a measure of volume it appears to have varied in size. Probably the one referred to above was the *Dirna Umaid*, or bronze *Dirna*, a measure which was equal to a man's full drink, and the price of which was two and a-half pence (12th or 13th century?) MS. H. 3. 18. loose sheet at p. 445.

⁽⁵⁵⁰⁾ *Unga*, i.e. a technical term for the sum of a legal penalty or reward, as *Unga Cana Donnaiḡ*, thus: "Colp-dac uin no allos iri unga cana domnaḡ inrin"—"A heifer now, or the price of her, is the amount of the *Unga* of the *Cain Donnaiḡ* (Sunday Law)", *Leabhar Breac*, fol. 102, a. b. bot.

The amount or value of the *Unga* was not always the same; for example, it is made to be much less in another gloss in the same MS., fol. 73, a. a., and in O'Curry's copy of the Register of Clonmacnois, p. 5, we find the *Unga* as follows:—"The *Unga Mor* (or big *Unga*) was ten shillings, and the *Unga Beg* (or small *Unga*) was twenty pence".—*Vide* O'Curry's Glossary.

⁽⁵⁵¹⁾ That is, she should dress as the class in society to which he belonged did, or in other words she should be of equal rank with himself. From this it would appear that at the period when these laws were in force, the different classes were distinguished by different kinds of dress; and custom, if not law, operated against the intermarriage of the higher with the lower classes of the community.

ῥαίλτι. ἵρρι ῥλαῖτ nucleithe ἡρῖν. Σεῖρρι ὁ ῥορ ῥολαχ; The Crith Gablach, H. 3. 18, pp. 3 and 256. O. C. ῥορῥυζαδ ῥεῖρρι; imb ocuy ῥάλλ ὁδ 1 ἡοῖρρι, 1 τῖρρι, 1 coicis, 1 nomais, 1 ἡoechmais, 1 ἡoomnach. Cio do beir na .x. ῥeotú do ὡῖriu ἡοῖρρι ῥῖν? Cóic ῥeot a éise ῥaḃeῖrri cétamur; ocuy a cóic ar ἡ coicéise. Δοῖο ἡγιαλḃna cen ἡ ἄρῃa ἡο ἄρḃa ἄῖecheur, ὡ ῥόḃaib—beccais ocuy moḃaim, ar ná ὡá ῥeche ῥáḃtar.

Δῖe eḃtai, cio ἄῖa neḃer? Ar ἡοῖ ar naῖe [ἡá ἄῖe] cóicῖi ῥacabari ῥῖi ḃenum néchta 1 cahirḃiu, co cenn mῖr, ὡ ὡḃail enechruccai tuaisῖi ὡia ἡóéntari ḃeḃenguin ḃuine. Mani ḃeḃnat co cenn mῖr ὡο τιαḃat ῥορ cahirḃi. Ḥallenat a ḃeḃḃai, chucai anall, cia ḃionḃonai ḃóine ḃῖn cahirḃiu—ἡ coicῖuri cheḃnai—ar compen ἄῖi eḃta τaria cenn. Ḥa téit tíi na humad ἄῖi ἡο, achḃ ḃeḃḃa loḃa ḃo beḃḃeḃur ḃna ὡia naḃḃiḃiuth ῥecheḃai co cenn cahirḃi, ar ḃῖn a chomaiḃe, ocuy a charat. A ḃam ocuy a ῥolach amail ἄῖiḃ ἡóérai ὡḃeḃḃi.

Δῖe ἄḃo, cio ἄῖa neḃer? Ar ἡοῖ ar naḃoḃu ὡḃar ἄῖe ḃeḃa, ocuy ἄḃe ὡoḃḃét. ῥiche ceḃi ḃeῖr: .x. ceḃe

Mucleithe.⁽⁵⁵²⁾ Six for him on Folach; entertainment for six; butter and bacon for him on second, on third, on fifth, on ninth, on tenth, and on Sunday. Why are there ten Seds in the fine of this man? Five Seds in right of his own house firstly; and five for the cook-house or refectory. He is supplied by his paying tenants without anything being wanting or deficient in his Aireship, of his perquisites—be they small or great, for it is not by law it is ruled.

Aire-Echtaí, why so called? Because it is as the Aire [or Aire-Echtaí, chief] of five men he is assigned to perform his functions to enforce the observance of the "Peace", for a month, to avenge the insult offered to a tribe through the violent death of a person. If he does not [avenge] before the end of a month, he [i.e. the homicide] comes under the "Peace" laws. Whatever follows him into his bed [house], should they have killed a person under the "Peace"—the same five men—the Aire-Echtaí pays for it for them. He does not receive the land or territory of an Aire for this, but only vessels of the value of a cow, which, now, are given for their maintenance outside during the "Peace", from the number of their clients and friends. He is entitled to his suite and his Folach, like those of the Aire-Desa.

Aire-Ard [High Aire], why so called? Because of the fact that he is higher than the Aire-Desa, and he precedes him. He has twenty

⁽⁵⁵²⁾ This term is obscure, but perhaps means that he was then the *Flaith* or chief over the swine-herds in charge of the swine in the forests, and of the hunting of those forests.

The Crith Gablach, H. 3. 18. pp. 3. and 256. O'C.

pp. 4 and 256.

ḡiallna, ocuṛ .x. faepceitl̃. A veich ceitl̃ ḡialnai,—to bai cona timcthus ḡo huaíuib, ocuṛ tṛi colpdachḡai fṛuonn, ocuṛ coic ḡapṛaibḡai caich ḡaimṛuḡ, cona fṛammbiuḡ. Apcuipetheṛi a ḡéluu, cuṛi ocuṛ chaiṛuḡu; caich ḡḡmaḡ ar it nuṛluu buḡo ḡó i ceitṛine Cóic feot .x. loḡ a enech. Immuṛ toing, ṛ nárom, ṛ maich, ṛ aitiṛu, ṛ fechem, ṛ fṛaḡnaṛi fṛuú. Cṛo to beṛi coic feotu .x. ḡo aineclann ḡon fṛuṛo? Coic feot ḡó céuṛ ar tóthaḡt i tṛiḡi faḡeṛin; pṛt ceḡa céitl̃ oia nḡliḡ biathḡo naiṛcenncaí. Moṛpeṛeṛi a ḡaim inḡo a tuaitḡ. Coic fṛi fo leitḡ. Imb cotapṛunṇ ḡuib ḡo ḡṛeṛṛ. Moṛpeṛiuṛi fṛi fṛoluḡ. Forṛuḡuḡ moṛpeṛiṛi. Sall ocuṛ imb ḡo cotapṛunṇ, i nḡuṛṛi, i tṛuṛṛi, i cóicṛo, i nomaiṛo, i nḡechmaiṛo, i nḡomnach. .uu. cumala a chaṛpceiṛe. Teoṛi [a] bai cona timcthaḡ béṛ a tṛiḡi. .xx. lanamain a cóṛuṛ fṛi cui o ca-lainḡo co inṛt.

Alre-Ard. Ceiles: ten bond Ceiles and ten free Ceiles. His ten bond Ceiles—two cows with their accompaniments to him from them, and three Colpdachs Firind, and five Dartaiḡs every winter, together with their summer food. He restrains his Ceiles, under the engagements and the “Peace”; every grade which is lower than himself is in obedience to him. His honour price is Fifteen Seds. He is a Toing, a Naidm, a Raith, an Aitire, a plaintiff, and a witness for them. What gives this man fifteen Seds for his honour price? Five Seds for him first for the stability of his own house; a Sed for every Ceile from whom he is entitled to fixed rent in provisions. Seven are his suite in his territory. Five men are his Foleithe.⁽⁵⁵³⁾ They are always entitled to butter and condiments. Seven on Folach. The maintenance of seven. Bacon and butter, with condiments, are supplied them on second, on third, on fifth, on ninth, on tenth, and on Sundays. Seven Cumals are his Taurceiḡ. Three cows with their accompaniments are his Bes Tigi. Twenty couples are his right upon Coshering from the Kalends to Shrovetide.

⁽⁵⁵³⁾ The *Foleithe* of a *Flaith* appears to have been a kind of retinue or body-guard of retainers, which accompanied him when he held a judicial court or attended the popular assemblies. It is evidently related to the “Liti”, “Lathen”, “Litones” or “Lassi” of the German nations, a class below the nobility and above the serfs. In the new high German *Geleit*, we have almost the very word. The *Foleithe* included the persons who acted as *Naidms*, *Raiths*, *Fiadnaise*, etc. Several Hundreds were sometimes united in Kent under the name

of “Lathes”, and having the same jurisdiction as a Hundred. In other parts of England too the Hundred was sometimes called a “Leta”, as for example, the “Leta de Brinkelow” in Warwickshire. The name of “Lething” given to the military levy in some parts of the north of England in Anglo-Saxon times, is undoubtedly connected with “Leta”, on the one hand, and *Foleithe* on the other. “Leet”, as in Court-Leet, “Leudes”, “Lieges”, etc., are also no doubt to be connected. See INTRODUCTION.

Διὺν τῷρι. ceo διὺ neperi? Διὺ μοι ἢ τοῖρεχ ἃ cinnul, The Crith Gablach, H. 3. 18. pp. 4 and 256. O'G.
 ocur doíet διὺ naíroo. .un. ceilí .xx. laíuroi—cóic ceilí .x.
 gíalna, [ócur] da íoíreclí .x. laíur. Ἀ chéilí gíalna: ceth-
 eoiu baí cona timthuch dó húaíuib, acur .u. colpacha ííunnn,
 ocur íé daíreítoí cach gáimíur, cona íambíuro. Ochí cumala
 ἃ thaíuríreic ó íuz. Cetheoiu baí cona timtaí bér ἃ taízi.
 Ochtaí ἃ dám ina tíaíth. Seíruíur ío leíthí. Imb cotáí-
 íunnn dó do gíer. Ochtaí íoí íoluch. Íoríuríuro ochtaíur.
 Imb do cotáííunnn ocur coíunnn no dír, dí ít gella, í íoíur, í
 tíuríur, í coícaro, [í nomáto], í ínoechmaíto, í íoomnach. Ííclí
 íeot ἃ eneclann. Imíur toíng, ἢ naíom, ἢ íaíth, ἢ aítíur,
 ἢ íechem, ἢ íaíonaíur ííuí. Ἀt compíen maí acíua cen
 díreích, cen dírícuo. Tíucha íanamna díce íoí caí o ca-
 laíuro co ííuít, dí ἢ ἃ líur bíadota bír ἃ lín íoí caí. Íloí
 tíuríeao .xx. ἃ tech, ἃ noí .x. ἃ dííchaí. Ochí nímídaí
 ííun tíg, cona noí tíncaíur tízí Δíuríuz τῷρι, im íe bíothíreícha
 cona coíur tíncaíur, ítíur coíreíallí ocur gáimíun íuíro. Síe-

Aire-Tuisi [Leading Aire], why so called? Because of the fact Aire-Tuisi.
 that his race is superior, and that he takes precedence of the Aire
 Ard. He has twenty-seven Ceiles—fifteen bond Ceiles, twelve free
 Ceiles. His bond Ceiles: four cows with their accompaniments to
 him from them, and five Colpdachs Firind and six Dartáids every
 winter, together with their summer food. Eight Cumals are his
 Taurcreic from his king. Four cows with their accompaniments are
 his Bes Tigi. Eight are his suite in his territory. Six his Foleithe.
 He is entitled to butter with condiments at all times. Eight upon
 Folach. The maintenance of eight. Butter with condiments is sup-
 plied them, and ale or new milk, because he is entitled to it on second,
 on third, on fifth, on ninth, on tenth, and on Sundays. Twenty Seds
 are his honour price. He is a Toing, he is a Naidm, he is a Raith,
 he is an Aítire, he is a plaintiff in a suit, and a witness for them.
 He pays if he is sued, without litigation, and without borrowing.
 He has thirty couples on Coshering from the Kalends to Shrovetide:
 for it is in proportion to the amount of his Biatha,⁽⁵⁵⁴⁾ his number
 upon visitation [Coshering] is. Twenty-nine feet his house, nineteen
 [feet] his back-house. Eight beds in the house, with their perfect fur-
 niture equal to the house of an Aire-Tuisi, with six couches⁽⁵⁵⁵⁾ pro-
 perly furnished with pillows and sitting cushions. Suitable furniture

⁽⁵⁵⁴⁾ See note 474, App. p. 472.

⁽⁵⁵⁵⁾ *Brothack* always means a "blanket", though here translated "couch". As the permanent beds are already mentioned, it is probable that the meaning of the passage is that he should have six spare blankets, with a suitable number of pillows and

sitting cushions, so that he could make up six additional beds when occasion required; the sitting cushions serving during the day as seats, and at night as beds. These cushions were made of skins stuffed with feathers.

The Crith
Gablach,
H. 3. 18.
pp. 4 and
256.

tha coimh iom tigh, ari oboi [ibai] each meit, ocu rian
each gnuma. ocu huma, leiriai im chaim i talla boim co
tinne. Céili-coemectai lair, ipe oi [irai] nathair nuz.
Da echruan .x. im rian [iruan] noiri, alaili arisat. Ni
airc do rmaetli milchu, laechmaro, oicca. Lia a ben
bithi acced cecha laubrai. La amathari cona óg comur
oligteó. Da éapal do fori treó. Cetmuntepi co comur
lán pecta lanamna com cemuil: Combi lan conggnam i
tuait do aroboenair, do noillecáib, do gill, do gill, do
cainriu tar cenn cinuil, tar cuch, ocu i tech flaeta.
Ar neac cópur ihiáith a athari ocu a fenathari. Docum
baiz a rlan ama forneit. Foritoing forismaro ari níliu,
ocu forennat a noillig.

End of tract
beginning at
p. 252 of MS.

Aire forisgail, cio ama neperi? Ar ipe he forisgella fori
na gnaoa do iurimirem nach ariim inoa tochiathari imim-
rena, huairi arnuair a febur inoatá a celi. Cethraea
céili la rure; richi celi gailina, ocu rici roepicéili. A
richi [ceili] gailnai, coic bai cona timentuz do huaoair, ocu

Aire-Tuisi.

in the house with perfect workmanship,⁽⁵⁵⁶⁾ and iron household tools
for every work, and bronze vessels, together with a meat vessel⁽⁵⁵⁷⁾ in
which a cow and a hog will fit. He has an espoused wife, and he is in
the free pay of the king. Twelve bridle-steeds, with a golden bridle,
and another of silver. He is not liable for trespass by his grayhound,
his calves, his young pigs. To his wife belongs the right to be
consulted on every subject. He has a plough with its proper full
set of implements. Two horses for him upon his journey. A vir-
gin wife in the full propriety of matrimonial law, of equal tribe
with himself: So that he shall have full assistance in the territory
of prosecutors, of Noillechs,⁽⁵⁵⁸⁾ of pledges, of hostages, to give, in
order to secure the "Peace" for his tribe, outside of his territory, and
into the house of the Flaith. He assumes the lawful fulfilment
of the responsibilities of his father and grandfather. He redeems
their guarantee of his own strength. He swears the grades that
are lower than him, and he dissolves their enmities.⁽⁵⁵⁹⁾

Aire-
Forgaill.

Aire-Forgaill, why so named? Because it is he that testifies as
to character for the grades we have enumerated in every place
they go to, to deny a charge, because his wealth is greater than
that of his Ceiles. He has forty Ceiles; twenty bond Ceiles, and
twenty free Ceiles. From his twenty bond he has five cows with

(556) Ornamental work in yew.

(557) Not a boiler or pot, but a ves-
sel in which meat was salted, and
which was usually kept behind the
door of the house with meat pre-
served in it, to save the honour
of the chief of the house. See
O'Curry Gloss, at caipe.

(558) *Noillechs*, a name given in
the courts to the class of nobles who
sat behind the judges, and acted as
arbitrators.

(559) i.e., adjudges their disputes.

ré colpdaige fhuinn, ocuṛ noi nḃaṛtaṛde ceḃ ḡaimṛo, cona rammbuṛo. Coic reot ḃéac a enechlann. Immuṛ toing, ṛ naidm, ṛ maḃ, ṛ aṛiu, ṛ fechem, ṛ fiaḡnaṛi fhu. Feṛ-ṡor cen aṛieḃ, cen aṛilicṛo cia ṡaḡḡaṛaṛ. Noṛ cumala a ṡaṛuṛcṛiecc o maṛi flait. Cóicc baṛ cona ṡhímṡuḡ beṛ a ṡiḡe. Nonbuṛi a ḃam inna ṡuaḃ. Moṛfeṛeṛi foṡeṡe. Immo coṡaṛuṛon, ocuṛ faṛll, ocuṛ cuṛim no aṛṛ, áṛ iṡ ḡellaṛ i noṛuṛi, i ṡuṛuṛi, i coicṛo, in nomao, i noeḃmaṛo, i noomnach. ṡuḃa ṡiaḡeo a ṡeḃ, .xx. ṡiaḡeo a ṛieaṛ. A ṛṛeaṡaṛi ṡiḡe, a foluṛo, a cleṡe, a ech ṛṛeṛn, a comopaṛi caḃ maṛṡe, a cetmunteṛuṛ a coṛuṛ ḃliḡo.

The Crith Gablach, H. 2. 18. p. 4. O'C.

Tanaṛiṛi muḡ, ceḃ aṛa neṛeṛi? Áṛ inṡi fhuṛaṛccṛi ṡuaṡh huṛli [ḃo muḡu] cen coṛnum fhuṛ. Coic ŀenclēṡe ŀoṛeṛmaṛo laṛṛ ŀech aṛmuḡ ŀoṛḡḡaṛll. Deṡhnebuṛi a ḃam i ṡuaṡḃ; oḃṡaṛi ŀoṡeṛiṡi; deṡhnenbuṛi ŀo ŀoṡach; co cetnu ḃḃuṛ; co nínṛuṛcuṛ cleṛṡe; collín eoṡṡaṛde; co comopaṛi ceḃ maṛṡe; co cetmunteṛuṛ ḃliḡo. Deṡh cumalaṛi a ṡaṛuṛcṛiecc. Sé baṛ beṛ a ṡiḡe. ṡuḃa ŀeo a enechclann. Immuṛ toing, ṛ naidm, ṛ maṡh, ṛ aṛiu, ṛ fechem, ṛ fiaḡnaṛe fhu. Feṛṡor cen aṛieḃ, cen aṛiluccao cia ṡaḡaṛaṛ.

their accompaniments, and six Colpdachs Firind, and nine Dartaidṡ every winter, together with their summer-food. Fifteen Sedṡ are his honour price. He is a Toing, a Naidm, a Raith, an Aitire, a plaintiff in a suit, and a witness for them. He pays without litigation, or without borrowing when sued. Nine Cumals are his Taurcreic from the great Flaith. Five cows with their accompaniments are his Bes Tigi. Nine are his company in his territory. Seven are his Foleithe. He gets butter with condiments and bacon, and ale or new milk, for he is entitled to them, on second, on third, on fifth, on ninth, on tenth, on Sundays. Thirty feet his house, twenty feet his back house. His household furniture; his wealth; his prime cattle; his bridle steeds; his working implements for the work of every quarter [of the year]; his espoused wife according to established law.

Aire Forgaill.

Tanaṡi Righ [the tanist of a king], why so called? Because it is the whole territory [or people] that elects him without opposition to him. He has five Senclēithe more than the Aire-Forgaill. Ten are his company in the territory; eight his Foleithe; ten not Folach; with the same legal propriety; with the worthiness of a chief; with his full complement of horses; with implements for the work of each quarter of the year; with a lawful espoused wife. Ten Cumals are his Taurcreic. Six cows are his Bes Tigi. Thirty Sedṡ his honour price. He is a Toing, a Naidm, a Raith, an Aitire, a party in a suit, and a witness for them. He pays without court litigation, or borrowing on a pledge, if he is sued.

Tanaṡi Righ.

The Crith
Gablach,
II. 2. 18. p. 4.
O'C.

Ri, cío aia neperi? Aí iní nger chumaétui cunnig
[cunnig?] for a tuatai. Cairi cirlíu foilaí for nger?
Teoiri foila. Cateat? Ri ben, ní buíen, ní bunaid caé
cinn. Ríí benn cetamur, ceo aí a neperi? Ír he ní tuaití
iníu, íar mbíat .un. ngerio fene cona fofoilaib i céilíne;
H. 3. 18. p. 5. aí ír he benna flaéta do nunníu. Uí. cumalaí a
enechclann—cumaí ceé nunníu bíf fo a cumáetu. Imur
toing, ír naidm, ír maé, ír aítíu, ír fechem, ír fiaonairé
fíu; feríor cen aité, cen aílícuo aía taíu. Oa ferí
oéc a oám na tuaití; nonbuní foíeítíu; oechenbuní forí
foíach forí a corur bíata. Oí cumaí .x. a taureice.
Se ba ber a thige.

Ríí buíen, cío aia neperíre? Aí iní ar naíu aía oá
buíen, no teoia mbuíen;—feét .c. cacha buíne; íre n
teoia tuat, no cetheoia tuat ínín. Oét cumala a
enechclann; huáre do foíla ílíaíu—a oáo, no a
tíu, no cethaíu, amaíl aítáin [fenechur no Cormac Mac
Airt]

The diffe-
rent ranks
of kings.

Ri [a king], why so called? Because he possesses the power of
binding over his people. It is asked how many are the ranks of
kings. Three ranks. Which are they? A king with horns, a king
of companies, a king the origin (or foundation) of all chiefs. The
king of horns first, why so called? He is the king of tribes, who has
the seven grades of the tribe with their tributaries in submission to
him; for they are the horns of a Flaith which we have mentioned.
Seven Cumals are his honour price—a Cumal for every prime
grade that is subject to him. He is a Toing, he is a Naidm, he
is a Raith, he is an Aítire, he is a plaintiff and a witness for them.
He pays without court litigation or borrowing on a pledge when
sued. Twelve men are his company in his territory; nine his
Foleithe; ten on Folach according to his prescribed lawful main-
tenance. Twelve Cumals are his Taurereic. Six cows are his
Bes Tigi.

The Ríí
Buiden.

The king of companies, why so called? Because he is the leader
of two battalions, or three battalions;—seven hundred in each com-
pany;⁽⁵⁶⁰⁾ he is the king of three territories, or of four territories
then. Eight Cumals are his honour price; for he takes many
hostages (or pledges)—two, or three, or four, as it is said [by
either the Fenechas or Cormac Mac Airt].

(560) There were three grades of
kings: 1, the *Ríí Tuatha* or *Ríí Ben*,
who was chief of a *Tuath* or tribe,
Triucha Cead, or 30 Hundreds, equi-
valent to a modern Barony; 2, the
Ríí Mor Tuatha, *Ríí Buiden*, or *Ríí*
Ruireach, who had three, four, or more

“Tribe Kings” or *Ríí Tuathas* under
him, equivalent to a modern county;
and 3, the *Ríí Cuicidh*, *Ríí Bunaid*
Cach Cín, or “Provincial Kings”, one
of whom was generally *Ard Ríí Eir-
ind*, or High King of Eiriu.

“Ru mīcuairtōu meirciāro pēcht,
 Na tēmozāro meirc māá,
 Oligro cumal fōr a pēcht
 Do a dīnu dān”.

The Crith
 Gablach,
 H. 3. 18. p. 5.
 O'C.

Cethru fīct fep a dām ina tuait; da fep deacc fo leithi. Coic cumala décc a thaupceicc. Oct mbai bér a tigi. Ir dífolais ní buíen: Oét cumala aia gellat a folaé. Immuir toing, ir naidm, ir iath, ir aitiu, ir fechem, ir fíadnairi fíu; fepthor cen aipeé cen aiplicuro cia thacrao.

Ru bunaro cech cinn, ono, cūo aia neperi? Arinói ir fo cumacū a cūnoiuḡ buo cech cenn nao timmaiuḡ a coim-
 oiu: huaipe fōrtéc ecé cenn ber tpeirra inní berétperra;—
 ire ní iuprech iníon. Da .iii. cumala a enechclainni,—
 huaipe mbíte ní ocur tuatái fo cumacū ocur a chunoiuḡ.
 Immtaing, da .iii. cumalai, ir naidm, ir iath, ir aitié, ir
 fechem, ir fíadnairi fíu. Triaca a dām inna tuait; pēcht
 écét folethe do cūnoiuḡ la cach.

Dífolais ní iuprech, ocur ní éicir, ocur búiḡaro, i nḡa-
 oarb tuaiti; leé folaé ecé ḡráro do a macc oligtheḡ, do

“The king of Michuaird of moderate inebriations,
 Who obscures not his intellect with heavy intoxication,
 He is entitled to a Cumal and seven,
 To be paid him for the Dire of his state”.

The Ri-
 Buiden.

Four-score men are his company in his territory; twelve men his Foleithe. Fifteen Cumals are his Taurcreic. Eight cows his Bes Tigi. A king of companies is non-Folach:⁽⁵⁶¹⁾ Eight Cumals are pledged to him for his Folach. He is a Toing, he is a Naidm, he is a Raith, he is an Aitire, he is a party in a suit, and a witness for them; and he pays without litigation or borrowing when sued.

A king the origin of all chiefs, why so named? Because of the fact that it is under his control every chief is, who cannot be reduced to obedience by his own lord: For every chief who is the higher, constrains whosoever is lower;—he is then a king of kings. His honour price twice seven Cumals is,—for kings and peoples do be under his power and his direction. He is a Toing of twice seven Cumals, he is a Naidm, a Raith, an Aitire, a party to a suit, and a witness for them. Thirty are his company in his territory; seven hundred his Foleithe when governing the people.

The Ri
 Buiden.

A king king, and a poet king, and a Brugaid, are non-Folach among the grades of the people; he is entitled to half the Folach of every grade for his lawful son, for his wife;—for it is

The Folach
 of different
 ranks.

(561) Is unsustainable that is, if he was wounded, he was not carried to the house of the man who inflicted the wound for his *Folach Othrusa*—it was paid him in his own house. See 5.35. R.I.A.

The Crith
Gablaeh,
H. 3. 18. p. 5
O'C.

a mnái;—ar ip leir ceé olisghis, cethramao caé mólisghis. Ban amur a folach a mcaib maicc no céli. Rechtaim, teé-taim folongthar leé folach a flathí. Snítt cumala cainom a ngímo a folach fo a mbiathao lía flait. Cach ván do gní aicéi flatha, no ecalra, folongar leé folach a míao caich ara aicéi do gní. Folach cech gnaio a eclair fo comgnao tuaití. Caé mathair lía mac fopí folach dia maratharí.

Iteé folaí flata do muimirem imabemat füllechtai flaitthemnair a romóinib réc. Cairi ciave ar rpuithiu—in júi fa chuaé? Ip rpuithiu in ius. Cia do comppuithé? Ar ip tuaé oiponithéi iui, ni iús oiponithéi tuaití. Cateat foláio iús do tuaití not noiponithéi? Noail tar a cenn fpu ius oc [c]ur [oc cur, no oc cor] cuchi. Irtoing vob; fopioing huavuib .un. cumala. Teit i combpeith, i comfpaonairí fpu ius tar cenn a chuaithí. Olisit conoa bithemaim píman dóib. Olisit gell tar a cenn. Olisit foluch amail folongar. Olisit nao ngellai oenach fopiu nao tuimmell tuath ule áco comaithe. Teoria tomaltu ata corai do ius fopí a tuaití: Oenach, ocur vól do cunropech, ocur

The Folach
of different
ranks.

half for every lawful, one-fourth for every unlawful. The wives of mercenaries have Folach in right of their sons or husbands. Stewards, and couriers, are sustained with half the Folach of their Flaith. They arrange that their share in Folach corresponds with their feeding by their Flaith. Every profession that performs the work of a Flaith, or of a church, is sustained with half Folach according to the grade whose work he performs. The Folach of every grade in the church is the same as that of its co-grade in the laity. Every mother goes with her son upon Folach, the same as his father.

Obligations
of a king.

Those ranks of Lords which we have enumerated, are those which receive the marks of Lord-ship from the amount of their property. It is asked which is the higher—the king or the people? The king is higher. What makes him higher? Because it is the people that ordain the king, not the king that ordains the people. What are the obligations of a king to the people that ordain him? He arbitrates for them with the king at the boundary of the territory. He is Toing for them; for his oath he gets seven Cumals from them. He goes into co-judgment, into co-evidence with the king for his people. They are entitled that he should keep righteous judges for them. They are entitled to pledges for the same. They are entitled to support as they support. They are entitled that he promises not a fair upon them at which the people at large shall not assemble with equal immunity. Three levies the king is justly entitled to from his people: A fair, and an assembly for rectifying the affairs of the

toconpiac do cpiuch. I' tuaiti cammae, comapiḡḡuo oen-
aiḡ. I' iuḡ ní ḡellai' ai' oenoch, ac' iopcoi' ní ḡellai'.

The Crith
Gablach,
II. 3. 18. p. 5.
O'C.

Caii, ci'li' ai' co'pai' do iuḡ do ḡuill' fopi' a tuaiti? A
t'iu. Cateat? ḡell' i'laḡao, ḡell' iechteḡe, ḡell' caii'oi', ai'
ic' liei'pa tuaiti' huli' i'p'iu.

Caii, ci'li' i'loḡao ai' c'hoopi' do iuḡ do ḡuill' fopi' a
tuaiti? A t'iu. Cateat? Sloḡao' hi' cpiuch a meo'ón f'iu
i'oi'oi'oe i'loḡoi' t'hai'p'iu; i'loḡuo co' ho'p' cpiuch' f'iu fopi'c'iu
f'iu ocu'p' o'liḡoi', co'oi'c' i'oi'b' c'ath' no' cai'oi'oe; i'loḡuo t'ap'
cpiuch' f'iu tuait' ai'at'li'.

A t'aat' oan, ceitheopi' iechteḡi' ḡellai' iuḡ fopi' a tuaiti.
Cateat? Rechteḡai' fenechai' cétamui'; ic' tuaiti' do
oeḡu'f'et; i' iuḡ no' oeoluthai' na t'eo'pai' iechteḡai' eile,
i' i' do oeimmaip'ḡḡ; iechteḡai' iai' c'ath' tomaoimmaim
fup'iu, co' i'io' o'li'uthat' a tuaiti' i'apiom' ai' namma' conbba
o'oi'b'; ocu'p' iechteḡai' iai' no'uebai; ocu'p' iechteḡai' iuḡ,
amai' i'oi' ḡab' iechteḡai' iuḡ Cai'il', la Mumain. Ai'at'at'
t'eo'pai' iechteḡai' ai' co'pai' do iuḡ do ḡuill' fopi' a tuaiti:
Rechteḡai' do i'oi'api'bbu' echta'p'c'iuui', .i. f'iu Saxanu; ocu'p'
iechteḡai' f'iu tuai' t'oi'ao; ocu'p' iechte' c'iet'tme' ao'annai',
amai' i'oi' nḡab' iechta' a'o'annain.

people, and a convention of the government of the territory. It
is the people that congregate, and contribute to the fair. And a
king does not bind them to a fair, because it is only when it is
appropriate he promises it. Obligations
of a king.

It is asked, how many pledges is a king entitled to from his peo-
ple? Three. Which are they? A pledge for hostings, a pledge
for right, a pledge for peace, for all these things are for the good
of the people. Rights of a
king.

It is asked, how many hostings it is right for a king to bind upon
his people? Three. Which are they? A hosting within the terri-
tory for the purpose of preparing a hosting beyond it; a hosting to
the boundary of the territory to proclaim right and law, whether it
be by battle or peace; a hosting over the boundary against an
aggressive territory.

There are now four lawful rights which a king binds upon his
people. What are they? The rights of Fenechas firstly; it is the
people that enforce it; it is the king that exercises the other three
rights, and it is the king that enforces them: a right after a battle
has been broken upon them, to consolidate his people then, so that
they be not disbanded; and a right after a mortality; and the right
of a king; such as the right of the king of Cashel, in Munster. For
there are three rights which it is proper for a king to exercise upon
his people: a right to drive out foreign races, i.e. Saxons; and a
right for the supply of fruits [or other produce]; and a right to
kindle religion, such as the Law of Adamnan.

The Crith
Gablach,
H. 3. 18. p. 6.
O'C.

Ité folaro firi flaitheaman inro fofi a tuatha; ocuf ni if
foifge fíoi na ecin, na foimiuir. Rop flán etafggaíech
fíuon itíi lobíu ocuf tñunu.

Ataat van a tñi aili tobaíat vo níg. Rop fepi cach
leiti lan olígo. Rop fepi fíecmaícc fíir. Rop fopur
ainmnet.

Ataat cethaíi toíaic vo beíat vípe naithíg vo níg.
Cateat? A thopaic fofi teopa loíggab aích: loígg
foíggá, loígg fáméaígi, loígg íammái; ari cen mbíi fopaib
íatíech. A éaíaic a aenuí; ari ní copur vo níg imtheét a
aenuí. Ípéó laa iníin foítoígg ben a donuí a macc fofi
níg; la na tabíi neich a tefc aét namá. Ataa mí naó
nimtét ní aét cethaíi. Cía cethaíi? Rí, ocuf bñitheman,
ocuf oíar í manchúne. Cía mí in nimtét in tuét íin? Mí
ííltai. A fúin inna vícúlao vna oc techeo, ari mío vo beíi
oíu naithaíg vó. Aét maó tñeo vo cói, ari íi amlao
róon oíuenaíarí oí cúlao níg ara inchaib.

Ata vna fecht mónaí í copur níg: .i. vómnaí, vo ól
copma, ari ní flaití teéta naó iníella laíe ari cach vóm-
níg; luan, vo bñithemnaí, vo chocceíao tuath; Máíre

Rights of a
king.

These are the rights which a righteous king has over his people; and he exacts them not by falsehood, nor by force, nor by despotic might. His fostering care must be perfect to them all, both weak and strong.

Qualities of
a king.

There are now three other qualities that pertain to the qualifications of a king. He must be a man fully qualified in every respect. He must be a man anxious to preserve knowledge. He must be the seat of equity.

Ways in
which the
dignity of a
king is
lowered.

There are four stoopings that bring the fine of an Aithech⁽⁵⁶²⁾ or plebeian to a king. What are they? His stooping to the three shafts of an Aithech: The handle of a pitchfork, the handle of an axe, the handle of a spade; for as long as he is at them, he is an Aithech. His stooping to go alone; for it is not proper for a king to travel alone. That would be the day upon which a woman alone could swear her child upon a king; a day upon which no one else could give testimony but herself alone. There is a month in which the king travels but with four only. What four are they? A king, a judge, and two servants. In what month does he travel in that manner? The month of seed-sowing. To get wounded in the back, now, in retreating from a battle field gives him the Dire of an Aithech. But if it is through him it [the weapon] has passed, Dire is paid for the back of a king, the same as for his front.

Occupations
of a king.

There are, now, seven occupations in the law of a king—viz., Sunday, at ale-drinking, for he is not a lawful Flaith who does not distribute ale every Sunday; Monday, at legislation, for the

(562) See ante, note 464, App. p. 469.

oic fíochill; Cétuín do deicriu mílchon oic toirponn; The Crith Gablach, H. 3. 18. p. 6. O'C.
 Tairadain do lanamnar; Áinríben do íethaib ech; Sačairín do íethaib.

Átaat tñi toichneoi fíur na íuioe coíao (no tocoíao) íus: Cía beith íu im choíie íarí noul tñit; toichnuio íarí nélanio aige oia íolair, acht ní ío íuioce oilec oia íuio; toichnuich íarí netiuč, arí ír mo íorlí olóáar don, íuaíe íorlí loğ a enech.

Cair. Cía ír cóíu ocu ír tečtai do íenum bíuó íus? Féiğ-
 nío tñi íoríğsaib. Cateat íuio? Féi íoríoríğsaib íoríğsab
 íorí a comloin, co íréğoa in íeí tñia íeíatñ. Féi íaíbeí
 íeí beogabail, ocu aríe nğaib í íuio. Féi benar íam oen
 benmim naí íuiole. Féi íorísaib cimbíu cen auíluo. Féi
 íorísaib eclann arí beílaib íluaiğ, co tñit oí aen íoríğsub.

Átaat íno tñi auííach naí acclaoat íus: Eíííech arí
 tuaiñ aríolu oco míoíuio; eíííech in ían mbí íu a
 nechíarí íeí ína thúaič íaíeíín, íamí íoa íuio; eíííech
 íeíeíeícc ílabíai í íoíthílaib, íarí tuíoeht íarí eíuch. Áo-

government of the tribe; Tuesday, at chess; Wednesday, seeing grayhounds coursing; Thursday, at the pleasures of love; Friday, at horse-racing; Saturday, at judgment. Occupations of a king

There are three fastings which bring no disgrace to a king: [Fast-
 ing], when the king has a boiler which has leaked; fasting when
 a stranger has run away with his supplies, but no men have been
 sent to kill him [the absconder]; fasting after being refused [his
 supplies], for it is then his right to do so is greatest, because
 he is entitled to his honour price. The fastings of a king.

Quere. Who is it that is fit and lawful to make the food
 of a king? A champion of three captures. Which are they? A
 man-captive whom he captures in his combat, after he has pierced
 the man through his shield. A man who has captured a man in
 living caption, and whom he has captured on the battle-field. A
 man who slays an ox with one stroke without default in the deed.
 A man who captures a Cimbid or "victim"⁽⁵⁶³⁾ without a scuffle. A
 man who captures an assassin (or outlaw) in the front of an army,
 until he falls by one thrust. Who should be the king's cook?

There are three extraordinary levies, which a king is not held
 responsible for; a levy upon a territory in revolt into which
 he goes to subjugate it; a levy when he has an extern king
 with him in his own territory, if his court is not sufficient to sup-
 ply him; a levy of dry cattle in a waste,⁽⁵⁶⁴⁾ after having gone Levies for which a king is not responsible.

⁽⁵⁶³⁾ A condemned person, whether for crime, or merely a "nexus" who had become "addictus". See note 470 on *Naidm*, ante, App. p. 470.

⁽⁵⁶⁴⁾ That is land which had come into the hands of the chief through

failure of heirs, confiscation, etc., and the management of which had not as yet been assumed by the proper authorities. It also included lands the ownership of which was disputed, etc. The *Brugh* of the district

The Crith Gablach, H. 3. 18. p. 6. O.C.

geneoari huao do cach bepa cethiaí, nao a neipiech noeoe-nach, nao aithgenethari hi tuirech, actmao inoiputh nino-oligthech.

Catí choipur doono mǫ́ bír hi foipur do gneip ar chinn a tuaití? .iii. fícht tpaigeo, oi tpaigtoib inuiaiccoib, metz hi sune cach leith; .iii. tpaigto teiget a thalmatha, da tpaig .x. oia a domna. Ír ann ír mǫ́ an tan, oot nimcellat opechta gíalna. Catí in opecht gíalnaí? Da tpaig .x. lethet a bél, ocup a domnaí; ocup i fot mǫ́ sun; tpecho tpaigí a fot i nechtaip. Cleipuz do sénium itigi a thigi. Cairi cóil, cairi ome cech mǫ́ oia mǫ́gbaí. Ino flaith bachoilo ni olig sénium a suni, aét a thech namma. Iii. tpaigto tpechot itech. Oi immoai .x. hi mǫ́gí, co pepnari tech mǫ́; amuir mǫ́ hi foitriu. Cairi cip-né amuir ata coiaí la mǫ́? Pep roepur oi cip, pep roepur oi gabail, over the boundary. He makes restitution for every class of cattle which belongs not to the last levy, for which he makes no restitution at first, but if it be an unlawful foray [he must make restitution].

Rights of a king as to his household.

What are the lawful rights of the king who dwells perpetually at the head of his people? Seven score feet, of lawful feet, is the size of his Dun every way; seven feet is the depth into the ground; twelve feet now is its base. It is then only he is a king, when he is encircled by the Dreht Gialnai. What is the Dreht Gialnai [ditch of allegiance]? Twelve feet is the breadth of its mouth, and of its base; and its length encircles the Dun; thirty feet is the length it is out [i.e. from the Dun]. It is clerics that make the prayers of his house. A cart for firewood, and a cart for lending for every man who may require it. The Flaith Bachald⁽⁵⁶⁵⁾ is not entitled to have his Dun built for him, but only his house. Seven feet and thirty is his house. Twelve beds in the royal mansion, with the array of a king's house; the body-guard of the king in the south. It is asked who are the body-guard that a king ought to have? A man whom he has freed

appears to have had the usufruct of all such lands for a certain time, after which they passed into the possession of the *Rígh Tuatha*, who held them as part of the *terra regis*, until they were regranted, or the dispute finally settled; hence the right of the king to levy his supplies there.

⁽⁵⁶⁵⁾ The *Flaith Bachald* appears to have been the *Tanist* of a *Flaith*, a man fully qualified in every way by wealth, family, and rank, but not the ruling *Flaith*. *Bachald* is equivalent to *somaine flatha*, that is,

having all the qualifications of a *Flaith*. *Flaith do arngair a bith bachald* was a *Flaith* who had ruined his estate, his rank, and his honour; he was one of the seven persons not entitled to *Enechland* or *Dire* (H. 3. 17. T.C.D., p. 372; and Eger-ton MS. 88. Brit. Mus.) The *Flaith Bachald* was perhaps equivalent to the *Athelings* of the Anglo-Saxons, that is, members of the ruling family, any one of whom was eligible to be elected *Tanist* or *Rígh*.

ʃeɪ ʃoeɪuɪ ʊɪ cimmroecht; ʃeɪ ʃoeɪuɪ ʊɪ ʃognum ʊɪ ʊoeɪ-
 bothuɪ ʊɪ ʊoeɪ ʃuɪoɪeɪ. ʌɪ bɪ occaɪ ʃeɪ ʃoeɪuɪ ʌ ʃoɪ; ʌɪ
 nach ʃoɪmɪe, no ʌɪ nach ʃubai, ʌɪ ʃoeɪhaɪb, ʌɪ ʃonnaɪbɪ.
 Cia lɪn ʊɪ ʌmɪaɪb ʌɪ ʃoɪɪ ʌ ʃɪʒ? Cethɪaɪ, ɪ. ʃɪʒɪʒ, ocuɪ
 ʃeɪɪɪɪɪɪɪ, ocuɪ ʊa ʃaebɪaɪo, ɪɛ ʌ nanmann. ɪɛ ʌɪ
 choɪaɪ ʊo buɪɪɪ ɪ ʃoɪɪɪu ʃaɪʒe ʃɪʒ, ʌɪa choemɪecht ʌ
 ʃaɪʒ immach, ɪmaɪʒ ɪ tech. ʃeɪ ʒɪɪɪ ʊo ʒɪaɪonaɪb ʃuɪ
 ʌɪaɪ. Cia mɪaɪoɪɪ? ʃeɪ ʌɪ mɪ ʃɪɪ. ʌɪ. cumal, ʃoɪɪbɪ
 ʌ ʃeɪaɪb ɪɪɪ ʃɪaɪɪ ocuɪ ʌnoɪoɪ, ocuɪ choɪuɪ ʃeɪ ʃeɪɪ
 ʃuɪɪɪɪ ɪmaɪ. ʊa ʌma ɪaɪɪɪɪɪ; eccuɪ ɪaɪɪɪɪɪ; ʃuɪɪɪ
 ɪaɪɪɪɪ; cuɪɪennaiʒ, coɪnaɪu, cɪɪamnaɪ ʌ ʌɪɪɪuɪ ʃoɪɪ.
 ɪɪ ɪnnɪeɪ ɛɪu, ʃochɪɪ ʃennɪo: ʃeɪʒno ʃu ʃoɪɪʒaɪu ʃoɪuɪ;
 ʌ ʃaɪuɪ ʌɪ beɪaɪb ceɪɪɪɪnaɪ ʊo ʒɪeɪ, ʃu cumaiɪe ʃuɪm-
 ɪɪɪ; ʃoeɪceɪɪ na ʃɪaɪɪ ʃuɪ ʌɪaɪ:—Oeɪ ɪɪɪu bɪo coemɪecht
 ʊo ʃɪaɪ; ʒeɪɪ ɪaɪɪɪɪɪ; buɪɪhem ɪaɪɪɪɪɪ; ɪ ben, no ʌ
 buɪɪhem ʃuɪɪɪɪ ɪnnai; ɪu ɪaɪɪɪɪɪ; ʒeɪ ɪɪɪɪma ɪ ʒɪaɪɪb
 ɪ ʌɪɪɪuɪ ʃochɪaɪ.

The Crith
 Gablach,
 H. 3. 1S. p. 6.
 O'C.

from death, a man whom he has freed from jail,⁽⁵⁶⁶⁾ a man whom
 he has freed from the condition of a Cimmid or “victim”, a man
 whom he frees from the servitude of bond Bothach-ship or
 from bond Fuidir-ship. He does not have a man whom he
 saves on the battle field; who has been forced to retreat, or
 who has been wounded, neither for castigation, nor for friend-
 ship. How many body-guards-men are proper for a king? Four,
 viz., a front-man, a rereman, and two sidemen, are their names. It
 is they that are proper to be in the southern part of a king’s house,
 to guard him on the outside of his house, in a plain, in a house.
 A pledged man of the hostages by these behind. What is his
 rank? A man who has the land of seven Cumals, recognizable for
 his wealth both by his chief and his church, and his own lawful
 family faced forward seated by these behind. Two wardens behind
 these; poets behind these; harpers behind these; pipe players, horn
 players, and jugglers, in the back part of the south side. In the other
 side of the house in the champion’s seat: warriors to guard the door;
 his spear in front of each of them at all times, to guard against the
 revel of the Ale House; the Flaith’s privileged Ceiles behind them:—
 These are the parties who are the companions of the Flaith; hos-
 tages behind these; judges behind these; his wife, or his judge,
 faced forwards behind him; kings behind these; unredeemed
 hostages in locks in the east side of the champion’s couch.

Rights of a
 king as to
 his house-
 hold.

⁽⁵⁶⁶⁾ *Gabail*, i.e., arrestation. A per-
 son under arrest being said to be in
Gabail, that term no doubt gradually
 came to signify the place where the
 prisoner was secured. It is therefore
 probable that *Gabail* and the cognate
 words in other Celtic dialects appear

to be the true origin of the English
 word *gaol*, *jail*, O. French, *gaole*, *jaiole*,
 modern French, *geôle*, Spanish, *gayola*,
 Portuguese, *gaiola*, Italian, *gabbia*,
 and not Latin, *cavea*, as is usually as-
 sumed.

The Crith
Gablach,
H. 3. 18. p. 7.
O'C.

Rii tuaite. Dá fepaib deacc do leppaib tuaithe folloing
tuath fadóerrin fua tairceó. Dá fep deac óna dam
erruic, ói lerib ecelhí ocuf tuaithi mteit cadoerin. Ár
ní iacu tuath damrao nús ocuf erruic, óiam ói fpeir
por ngeat. Dam ruao óna ói fepib deac. Cía de úr
ruithiu, ní nús fá erruc? Irpuithiu erruc, huairi ár némaiz
nús pobith cneitme. Tuairguib erruc óno aglun nua nús.

Ólígchur bpeithim la nús roo bo bpeithim cadoerin. Amail
ár ní can fenechar:

“Mao be nús
ní fepirri necht flata
fo thoch íar mbiao
meicbaro a flóiz,

The retinue
of a king
and a
bishop.

Rii Tuaithe. Twelve men [are his retinue], when for the good
of a Tuath, they are supported by the people on their excu-
sions. Twelve men now are the retinue of a bishop, when he
travels for the good of the church and the people. For the people
could not sustain the retinues of a king and of a bishop, if they
were constantly feeding on them. The company of the Suad⁽⁵⁶⁷⁾
now is twelve men. Which is the higher, a king or bishop? The
bishop is higher, because he binds the king in virtue of faith. A
bishop, however, raises his knee to a king.

It is lawful for a king to have a judge with him though he is
himself a judge. As the Law of Fenechas says:—

“If he be a king
Who knoweth a king's lawful rights
With bounty, after meals
He regales his hosts.⁽⁵⁶⁸⁾

⁽⁵⁶⁷⁾ *Suad*, or *Sai*, was the title of the
class of literary men (poets, historio-
graphs etc.) The highest rank of each
profession was called an *Ollamh*—thus
Ollamh Brethemnas was the highest
rank of judge. The highest rank of
Sai was accordingly styled an *Ollamh*
also. He had the same rank as a *Rígh*
Ruireach; and was entitled to the same
number in his retinue and to the
same *Díre*. Cassiodorus (Variar. Lib.
I. Epistola, xxiv.) speaks of a cer-
tain Nandius a Saio (*Gen. Saionis*),
who acted as a kind of nuncio or am-
bassador to the Gothic king Theodo-
ric. Other forms also occur, *Sajo*,
Sagio, *Sago*, but always in Latin
texts. Diefenbach suggests that the
Gothic form may have been *Sagja*.
In Anglo-Saxon we have *Secga*, *Seeg*,
an ambassador, and in Old Frisian in
combinations *Sega* e.g. *ásęęa*, a judge,
corresponding to Old Sax. *ęosago*. O.
H. German *ęsago*. In the laws of the

Salic Franks we also find mention of
a class of persons called *Sagibarones*.
It is worthy of remark that the Irish
Historical Tales always give the func-
tion of ambassador to a *Sai*. The
Anglo-Saxon *Secga*, suggests a rela-
tionship with the Irish *Sicc Oc*, a
name given to certain persons who
formed part of the judicial courts, and
performed the function apparently of
announcing the decisions of the court.
The Gothic *Saio* or *Sagio*, appears also
to have signified a person who pro-
nounced the sentence of the court.
An old gloss mentioned by Diefenbach
gives *Saio* poenator, which corres-
ponds with the Spanish *Sayon*, an
executioner. The term has thus des-
cended from being the name of the
highest legal functionary to that of
the lowest.

⁽⁵⁶⁸⁾ That is, his officials, *Foleithe*,
retainers, and mercenaries, etc.

The retinue
of a Sai.

Occupations
of the Ale
House.

rabaid cuimmetiḡ,
 cuimercā,
 meir tih,
 comur forias,
 forberca dhu,
 Oichle meiraid
 Moir muin mhuighechtai,
 mhogao coicrech,
 cor cuaine.
 córuir iunoe,
 rann itir comoribbo,
 comaitheḡ do ḡarumaim.
 ḡaill comlaino caithiḡcī
 irtoḡa, anaḡraito iuḡ,
 iaiti commaitiḡ
 choiur co feiriui,
 réuib reib.
 Slán cech comaitheḡ,

The Crith
 Gablach,
 H 3. 18. p. 7.
 O'C.

The business⁽⁵⁶⁹⁾ of the Ale House:

Verification of contracts,

Appraisement of land,

Measurement by pole,

Increase of Dire,

Taxing the assessment

Of chief tolls of Brugh-law,⁽⁵⁷⁰⁾

Extending boundaries,

Planting boundary stakes

According to law of allotment,

Dividing between Comarbs,⁽⁵⁷¹⁾

Recognizing coöcupancies,

Adjudging foreign prisoners of war,

Adjusting the disputes of kings,

Giving security of sanctuary,

Promulgating the law,

Receiving Seds,⁽⁵⁷²⁾

The Slán⁽⁵⁷³⁾ of each Commaithches,⁽⁵⁷⁴⁾

Occupations
 of the Ale
 House.

⁽⁵⁶⁹⁾ *Sabaid*, plural of *Sab*, which means literally a block or prop,—anything strong which supports. In the Laws, as here, *Sabaid* signifies persons powerful by their influence, props of the state such as the chiefs, champions, *Aires*, poets, etc., who sat with the king in the banquet hall, while engaged in the business of the state, in which the *Sabs* assisted as a council. In the translation of the text, the functions of the *Subaid*

are put for the council, and paraphrased as "business of the Banquet Hall".

⁽⁵⁷⁰⁾ See note 531, App. p. 485.

⁽⁵⁷¹⁾ That is, determining the proportionate share of the capital, income, and responsibilities of each member of a copartnership or guild.

⁽⁵⁷²⁾ See note 516, App. p. 480.

⁽⁵⁷³⁾ See note 502, App. p. 476.

⁽⁵⁷⁴⁾ See INTRODUCTION for an explanation of this term.

The Crith
Gablach.
H. 3. 18. p. 7.
O'C.

cupitairi gellairb,
gellitairi rmaétuib miach;
molauga luag nóiri.
Óiri naupibai.
O daitair co dait.
uochum colpdaigi,
co cóic rétu cinigit".

Occupations
of the Ale
House.

Pledges are given,
Sack⁽⁵⁷⁵⁾ fines are promised,
Increasing the amount of Dires,—
The Dire of inheritance,
From a Dairt to a Dartaid.
Up to a Colpdach,
And to five Seds it progresses.

⁽⁵⁷⁵⁾ *Smachtaib miach*, "sack-fines". *Smacht* appears everywhere in the Laws to mean tributes or rent in kind, or simple fines under the general law. *Miach*, in its original literal and general sense, means a sack, and is frequently used in the sense of bushel, peck, can, bucket, or other vessel of any shape or material; but in such cases it appears to have been so called from its being able to contain the same quantity as the *Miach* or sack; e.g. the *Miach Lestar*, a sack vessel, that is a vessel which contained the same quantity as the sack, and *Coidmiach*—from *Coid* or *Cuad*, a wooden vessel, and *Miach*, a sack; that is a wooden vessel or bucket, which contained a *Miach* or sack. In the *Táin Bó Fhidaís* it is expressly applied to a water vessel, but, as in the cases just mentioned, its name may have indicated its capacity. It is difficult to determine the capacity of the *Miach*, and therefore the value of the sack-fines, because it would appear to have been a variable measure, the capacity and quality of which depended upon the rank of the parties who received and paid the fines, and no doubt also upon the locality. The barrel or standard measure for grain which varied so much with the kind of grain and with the locality, is probably the modern representative of the ancient *Miach*. The following gloss will give some idea of the comparative capacity and value of the sack of different kinds of grain: *Miach Cruithnechta*, a sack of wheat. One-third of hulls hath the oats, i.e. it has one-third of husks upon it, i.e. upon the

oats. It is in the proportion of two to three of food [shelled grain] that the oats is to the barley, and in the proportion of one to three in price; because a *Screpall* is the price of the sack of wheat, and two pence for the sack of barley, and one penny for the sack of oats. Eight score loaves in the sack of wheat, and six score loaves in the sack of barley, and four score loaves in the sack of oats. It is in the proportion of two to three of food [shelled grain] that the oats is to the barley here; and in the proportion of one to three the oats is to the wheat, and of one-third in price. It is in the proportion of three to four of *Arba* [i.e. corn meal or good shelled grain] that the barley is to the wheat, and of two-thirds in price; and no other corn ranks in this proportion but oats and barley, nor is it in the same ratio that any one of them all yields loaves:—that is eight score loaves of *Banfluine* are in the sack of wheat; and that is equal to four-score loaves of *Ferfluine*; and four-score loaves of *Banfluine* in the sack of barley; and that is equal to two-score loaves of *Ferfluine*; and two score loaves of *Banfluine* in the sack of oats; and that is equal to one-score loaves of *Ferfluine*; but the wheat has a precedence, for it is the most noble, and the barley has an excess of *Taes* (dough) for malting, or for ale, over the oats, and that is the [reason of the] difference of price between them" (H. 3. 18. 279). O'Curry's Glossary, voce-*Miach Cruithneachta*.

2. A LAW TRACT WITHOUT A TITLE, ON THE CLASSES OF SOCIETY.

This Tract will be found interesting in connection with the foregoing one, as it gives the titles of the different state officials by whom the government was administered, and a brief but distinct account of the rank, privileges, duties, and responsibilities of each, and of several other grades and officials of ancient Gaelic society not mentioned in the *Crith Gablach*. It forms in the vellum MS. H. 3. 18. T.C.D., one of a series of tracts on the classification and privileges, etc., of the various grades of learned men, and of the orders of the ancient Irish Church. The descriptions of these classes are brief, but it has not been thought necessary to give them here, especially as the subject of the classification of the learned classes will be treated of in the *INTRODUCTION*.

Cirliu cogairmano techtairde mairlecta? Nin: a re .xx. H. 3. 18. p.
15. a.
 17, 1. Tnat, Ri Ri, Rig Tuaiti, Aire Forgill, Aire Ard,
 Aire Tuire, Aire Oera, Airi Fine, Iona, Anruth, Dae,
 Ogflaithem, Lethflaithem, Flaithem Oenesera, Bó Aire, Ta-
 nuire bo Aire Tuiri, Huaitne, Seirthiud, Fas Faigde,
 Bogeltach Faithche, Aithech Baitse, Oinmit, Midlach, Reim,
 Riascaire, Sindach Brothlaighe.

Cirliu a nollige iari mairlecta inoeolair u na mairlectaib?
 Nin: A noi. Co pectari cia meit i nartaithepi cad
 uib, itiri a lin, ocur a nuaithe; itiri a mbiathad, ocur a
 neRAIN; itiri a nguin, ocur a noiguin; itiri a rari, ocur a
 rariugaob; itiri a faeram, ocur a turritugaob; itiri a nenech-
 lann ocur a nenechruice, ocur a nenechgrir.

How many recognized titles of honour are there? Answer: Titles of
Honour.
 Twenty-six, viz., a chief King, a King-king, a King of tribe (or
 territory), Aire Forgaill, Aire Ard, Aire Tuisi, Aire Desa, Aire Fine,
 Idna, Ansruth, Dae, Og-Flaithem, Leth-Flaithem, Flaithem Oenes-
 era, Bó-Aire, Tanaise-Bó-Aire Tuisi, Huaithe, Seirthiud, Fas
 Faigthe, Bogeltach Faithche, Aithech-Baitse, Oinmit, Midlach,
 Reim, Riascaire, Sindach Brothlaighe.

What is the extent of their lawful privileges as they progress in
 each rank of these distinctions? Answer: Their recognition, until Their Privi-
leges.
 it has been ascertained what are to be assigned to each of them,
 both as to their retinue and his own person; as to his Biathad,
 and their Esain; as to their wounding, and their Diguin; as to his
 insult and his Sarughudh; as to his Faesam⁽⁵⁷⁶⁾ and his Turrthu-
 gadh; as to his Enechland, and his Enechruice, and his Enechgrir.

⁽⁵⁷⁶⁾ An explanation of these terms will be found in the *INTRODUCTION*.

II. 3. 18. p.
15

Երևի ո՞՞ քան միտ օգը քեզ քան ո՞՞ քան? Որ: Ա
քի, քիլլիւն, օգը քիլլիւն, օգը քիլլիւն. Ա քի ո՞՞ քան
քիլլիւն միտ քիլլիւն քի քի, .i. քիլլիւն, օգը քիլլիւն, օգը
քիլլիւն. Երևի .i. քի քիլլիւն քիլլիւն:

“Երևի քիլլիւն քիլլիւն քիլլիւն

քիլլիւն քիլլիւն քիլլիւն

քիլլիւն քիլլիւն քիլլիւն

քիլլիւն քիլլիւն քիլլիւն”.

Որևի ա քիլլիւն քիլլիւն քիլլիւն, քիլլիւն քիլլիւն, քիլլիւն քիլլիւն.

Որևի .i. քիլլիւն քիլլիւն, —քիլլիւն քիլլիւն քիլլիւն, քիլլիւն
քիլլիւն, քիլլիւն քիլլիւն քիլլիւն; քիլլիւն քիլլիւն քիլլիւն քիլլիւն
քիլլիւն ա քիլլիւն քիլլիւն, քիլլիւն քիլլիւն քիլլիւն քիլլիւն:

“Ար քիլլիւն քիլլիւն, քիլլիւն քիլլիւն,

քիլլիւն քիլլիւն քիլլիւն”.

Քիլլիւն, .i. քիլլիւն քիլլիւն քիլլիւն քիլլիւն; քիլլիւն քիլլիւն քիլլիւն, քիլլիւն
քիլլիւն, քիլլիւն քիլլիւն, քիլլիւն ա քիլլիւն, քիլլիւն քիլլիւն, քիլլիւն քիլլիւն;
Որևի ա քիլլիւն քիլլիւն, քիլլիւն քիլլիւն քիլլիւն. Որ .i. քիլլիւն
քիլլիւն քիլլիւն, քիլլիւն քիլլիւն, քիլլիւն քիլլիւն, քիլլիւն քիլլիւն քիլլիւն:

“Քիլլիւն քիլլիւն քիլլիւն քիլլիւն

What are they that give a man honour, and honour-price?
Answer: Three things, viz., good works, righteousness, and inno-
cence. There are three things moreover that injure the recog-
nized rank of every one, viz., misdeeds, disgrace, and dishonour.
Triath, i.e., a king, as is said:

“The mighty powerful king of Eriu,

The territory from sea to sea

He secures with righteous judgments;—

Into his hand it is confided”.

He is entitled to his free maintenance with his full retinue, with-
out decrease, and to be encircled by a foss.

He is entitled to five Cumals of red gold,—sparkling precious
for his Diguin, for his Esain, or for his cheek reddening; the five
provinces of Eriu, he holds the allegiance of them all, as it was
sung for Conobar.

“The high son of a king, the good son of Nessa,

Who governs the lands of the Fer Fene”.

Ri Ri, i.e., king king, i.e., a king to whom seven tribe kings
are in submission; a Cunal from each king, for his satire, for his
Esain, for his reproach at an assembly, or in an ale-house, or
at a fair; he is entitled to his free maintenance, with his retinue,
without decrease. Twice seven Cumals for his Sarughudh, for
his Esain, for his disparagement, as Cormac said:

“Give unto the renowned king Cairbre

Triath.

Ri Ri.

loḡ cimeṣa do cumalaib cáinib—
co a .i.iii. raiḡer aithirne [aitirne]
cenṑ caḡa cuinṑren”.

II. 3. 18. p.
15.

Comṑilur dia ṑiḡuin, no dia raiḡuṑ, no ḡruaiṑe ḡur

“Riḡ tuaiṑe toimeṑ co a .i.iii.:

ṑliḡiṑ dia raiḡuḡaṑ rceṑ ḡruaiṑe,
cumal inṑuic co a rēṑṑ,
raṑuithēṑ raeirbēṑib Cormaic”.

Aire Ard, i. Forḡill, i. tar cenn tuaiṑe; comraera rṑur
a cáin ocuṑ a cairṑe, ocuṑ nī he ar do nairc conḡiallṑa na
ṑliḡeo flaṑa; ocuṑ aṑḡuṑetṑom na tuaiṑa, ocuṑ iṑ iṑḡ ar
do nairc. ṑliḡiṑ a raeirbiaṑaṑ coṑuice .xxx. oc leaṑuḡuṑ
tuaiṑe. ṑliḡiṑ .i.iii. leṑ cumal inṑaice dia ṑiḡuin, dia
raiḡuḡuṑ, amail iṑbēṑ Cormac:

“Aire Ard aṑṑ neme

cona tuaiṑe tēraṑiḡ,
ṑliḡiṑ dia raiḡuḡuṑ,
rceṑ aiḡṑe eṑain,
.i.iii. lāna leṑ cumal,
ar caḡ nṑiconn co iṑuice .i.iii.”.

The price of a Cimid⁽⁵⁷⁷⁾ of precious Cumals—

Ri Ri.

To seven his fine progresses

In lieu of every violation of right”.

He is entitled to equal retribution for his Diguin, and for his Sa-
rughudh, and for his cheek reddening.

“Rig Tuatha, to seven his fine progresses:

Rig Tuatha.

For his Sarughudh, for his cheek reddening he is entitled

To a full Cumal, to seven progressing;

Established by the just judgments of Cormac”.

Aire Ard, i.e., who testifies, i.e., in behalf of the people; and he
legalizes them under laws and treaties, and they cannot bind him in
submission to the chieftaincy laws; and he vindicates the people,
and it is a king that binds him. He is entitled to his free main-
tenance as far as thirty, while adjusting the territory. He is en-
titled to seven full half Cumals for his Diguin, for his Sarughudh,
as Cormac said:

Aire Ard i.e.,
Forgill.

“Aire Ard of high sanctuary

For the protection of his people.

He is entitled for his Sarughudh,

Also for his rank-Esain,

To seven full half Cumals;

From every chief as far as seven”.

(577) See note 487, App. p. 474.

H. 3. 18. p.
15.

Այլ Եւրի: ոօ քէ բիւ բիւ բիւ բիւ բիւ բիւ, ուր քի
բիւ բիւ. Օւնիօ բիւ բիւ բիւ xx., ւն բիւ քի քի
բիւ բիւ. Եւրի քի բիւ բիւ բիւ, ուր քի բիւ
քի բիւ:

“ Եւրի քի քի բիւ բիւ,
քի բիւ, քի բիւ,
քի բիւ քի բիւ,
քի բիւ բիւ բիւ.”

Այլ քի, ի. քի բիւ քի բիւ բիւ քի քի
քի քի քի, ուր քի քի քի. Օւնիօ բիւ
քի քի քի ու քի քի. Օւնիօ բիւ քի քի
քի քի քի, ու քի քի:

“ Այլ քի քի
քի քի, քի բիւ,
քի բիւ քի
քի քի քի,
քի քի քի
քի քի.”

Այլ քի բիւ բիւ, ի. քի ու քի քի քի քի
քի քի. Օւնիօ բիւ բիւ. քի քի քի; քի
քի քի քի քի քի ու քի քի; քի քի
քի քի:

Aire Tuisi.

Aire Tuisi. He is known to be of a tribe equal in family and personal property to a king. He is entitled to the free maintenance of twenty, while adjusting the territory. He is entitled to three half Cumals for his Sarughudh and for his Esain, ut dicitur Cormac:

“ The fine to be given to every Aire Tuisi
For his Sarughudh, for his Esain,
Is three full half Cumals,
With double supplies without diminution.”

Aire Desa.

Aire Desa, i.e., a man who has the property of his father and grandfather, as they always possessed, and as they accumulated. He is entitled to the free maintenance of ten in the territory. He is entitled to a Cumal from every one as far as seven for his Sarughudh, or for his Esain.

“ Aire Desa as restitution,
For his Sarughudh, for his Esain,
He is entitled to a full Cumal
From every one as far as seven,
With double supplies
Of provisions.”

Aire Fine.

Aire Fine, be it known, i.e., a man who is of family of equal rank with a Flaith. He is entitled to the free maintenance of six from his tribe [territory]; he is entitled to a Cumal from every one as far as four for his Sarughudh, and for his Esain, ut dicitur Cormac:

H. 3. 18. p.
15.

“Aire fine fínosathair a tēcta,
 oia sarrughudh oia tirmghiearib,
 rceo air inóisgēis, rceo aisce erain,
 óisgēo cumal cača laime co cethruir”.

Idna, i. fēr oca mbí rochmaiti do macuib beirair do, ocuī
 do bhratuib, combi .xxx. ut sarrughudh. Óisgēo sarrughudh
 .ui. ir oca fine; óisgēo leť cumal co tmair oia sarrughudh,
 oia erain, ut dixit Cormac:

“Idna an tiumrad,
 fíoinn Cairpre lifechair
 oia óisgēo oia sarrughudh,
 rceo ai erain an fír,—
 óisgēo leir leť cumal—
 co tmu fíru fíreio,
 la diablaio fíurruio.
 Connma imēarair Cormac”.

Ansruth, i. fēr inóith a mennut ocuī a cuib Quin duine
 do in cač tirmuir do ceitrib maithuib na bliadna. Mí ber
 uaitiu .xx. fír cuib a nečtair. Sarrughudh do cača leťe, no
 sarrughudh ina tuait; óisgēo tman cumail oia sarrughudh,
 ocuī oia erain; ocuī óisgēo sarrughudh inmaic ina enecclann:

Aire Fine.

“Aire Fine let his lawful rights be known,
 For his Sarughudh, for his heavy insult,
 For his unlawful satire, for his rank-Esain,
 He is entitled to a Cumal from each to four”.

Idna, i.e., a man who has a great number of sons born to him, Idna.
 and of brothers, till they number thirty fighting men. He
 is entitled to free maintenance for six with his tribe; he is entitled
 to a half Cumal from each, to three for his Sarughudh, for his
 Esain, ut dixit Cormac:

“Idna the arrogant man,
 Cairpri Lifechair defined
 The fine for his Sarughudh,
 For the rank-Esain of the man,—
 He is entitled to a full half Cumal—
 To three men it progresses,
 With double rations.
 As awarded him by Cormac”.

Ansruth, i.e., a man who vindicates his people and his terri- Ansruth.
 tory. He has the killing of a man in each division of the four
 quarters of the year. He does not have less than twenty men
 going into a neighbouring territory. He is entitled to free main-
 tenance from every Leet,⁽⁵⁷⁸⁾ or from every chief in his territory; he
 is entitled to one-third of a Cumal for his Sarughudh, and for his
 Esain; and he is entitled to a perfect sword for his honour price.

(578) See note 553, on *Foleithe*, p. 498.

H. 3. 18. p.
15.

“Anruth an imoich
a cnych cetharí airo,
conairí gáile uao;
co nólighió dia érain
aio cumal ceipt tman,
rceo gairceó ninnhíac
ríu muamna iur”.

“Dae, i. fepi imeirta ríu ari a laime, connaó taríteo a óom-
lonn; do ríó a gheirta cen aóall ríne aco. Ólighió a raeir-
biaithao ocur a amur o caó leíte, ocur leó tman cumail
dia érain, no dia rariugúó, ocur gairceó no timéac, ut
dicitur Cormac:

“Dae, aro ara ríém laime,
luitei, combi trelam, tenn—
ólighió cumal leó tman,
ríua cuinnre cuét,
aria óinírem la óith tlaóta”.

Óta ríen tía nī cumaláib a nóime, aét a ríeotuib bó
cethruib, no bó rílabra—

Og flaithem, i. fepi tpi ríemcleithe cona comorbáib teéta.
Ólighió raeirbiaithao óeichnebuiri. Ólighió .x. ríeotu beo
óile dia rariugúó no dia érain.

Ansruth.

“Ansruth the protector
Of the territory on the four sides,
He guards off from it;
For his Esain he is entitled
To one full-third of a high Cumal,
With a perfect suit of valour arms
For battle conflict”.

Dae.

Dae, i.e., a man who vindicates justice by his strength, so
that he cannot be overpowered in battle; he may be reproached
without dishonour to his tribe. He is entitled to his free mainte-
nance for himself and his mercenaries from each Leet, and one-
third of a Cumal for his Esain, or for his Sarughudh, and a sword
or a suit of clothes, ut dicitur Cormac:

“Dae noble, because of his powerful hand,
He must be fierce, equipped in arms, and brave—
He is entitled to a Cumal one-third,
For face reddening,
For his reproach and face insult.

From those [grades] now it is not in Cumals their Dire is paid,
but in Seds of Bó Cethruib or B (Slabrad.

Og Flaithem.

Og Flaithem, i.e., a man who has three Sen-cleithe with their
lawful Comorbs. He is entitled to the free maintenance of ten
men; he is entitled to ten Seds of chattels for his Sarughudh or
for his Esain.

(579) See note 516, on *Sed*, App. p. 480.

Leth flaithem, .i. fepi da cleithe cona comorbuib teč-
taib. H. 3. 18.p
15. Oligiō paeibiathao oētairi, ocup .u. feotu oia paju-
guo ocup [oia] epain.

Flaithem oen epcia .i. fepi aen cleithe, cona muir ocup a
comarbaib techta. Oligiō paeibiathao coiciri, ocup .iiii.
feotu beō flabpa oia epain, ocup oia pajuḡuō.

Bó Aire, .i. fepi felba bunuro cona inuro, no inmuo do
tiri, .x. mba lair; ocup in goin buine aēt a ló catha. Ni
toing luge aēt fo aen a mbliadain; oligiō paeibiathao
.iiii. a tuait, ocup tiri feotu bó flabpa oia pajuḡuō, ocup
oia epain.

Tanuir mbó Aire. Oēt mba lair, a foruir, cona inmuo do
tiri. Oligiō paeibiathao tiri i tuait, ocup oia feoit bo
flabpa ina oipe.

Huaitne fonluing ocup purrellaḡari in fepi, .i. purrellget
tiroiḡ ocup aōeilegen. Fepi folaing eimeč gpera cin inluao
fine. Oligiō paeibiathao oepi ocup boin leč ḡab[ala] .u.
feotu oiaḡa pajuḡuō, oia epain.

Leth Flaithem, i.e., a man who has two [Sen-]cleithe, with
their lawful Comorbs. He is entitled to the free maintenance
of eight men, and five Seds for his Sarughudh, and for his Esain. Leth Flaith-
em.

Flaithem oen escra, i.e., a man who has one [Sen-]cleithe, with
his residence and his lawful Comorbs. He is entitled to the free
maintenance of five men, and to four Seds of Beó-Slabrad for his
Sarughudh, and for his Esain. Flaithem oen
escra.

Bó Aire, i.e., a man who possesses a hereditary Selb with its
habitation, or a habitation with its appropriate share of land, with
ten cows; and who does not kill a man unless on the day of
battle. He does not make oath but once a year; he is entitled
to the free maintenance of four persons from his territory, and
three Seds of Bó Slabrad for his Sarughudh and for his Esain. Bó Aire

Tanuse Bó Aire. He has eight cows, his residence, and suf-
ficient land to maintain them. He is entitled to the free main-
tenance of three persons in his territory, and to two seds in Bó
Slabrad for his Dire. Tanuse
Bó Aire.

Huaitne fonluing ocus frisellaghar in Fer. "This man is a
pillar of endurance and attendance", i.e., he attends the wants of
the wretched and the wandering poor. He is a man who suffers
the reddening of his face without insult to his tribe. He is entitled
to the free maintenance of two persons, and a Boin Lethgabala.⁽⁵⁸⁰⁾
He is entitled to five Seds for his Sarughudh and for his Esain. Huaitne
fonluing,
etc.

(580) Besides the regular stated rents and contributions under the name of *Biatha*, *Bes Tigi*, *Folach*, *Cai*, *Fossugud*, etc., there were occasionally special levies or rates in aid, to provide for certain wants of the chief, judges, and others, such as the *Errechs* or forced loans of a king, *Biataḡ Congbala*, supplies for a convocation for the promulgation of a law. Of this kind, too, was the *Boin Lethgabala*, or rate in aid of a cow levied to meet the requisition of the officer for the relief of the poor.

II. 3. 18. p.
15.

Seirtheud, .i. oclac do daḡcenel, no fepi forais, no mac túirig, .i. do nefa do fepi túirig oc tairéct annuail, no a núnas, no uair no bo tairéct a athair, no daḡ a cinel, no aiaḡair. Oligiú daerbiathad i tuait, ocuf a ben, ocuf fam-
reirc focail; ocuf colpdach inaenecclann, via air, via ainmed.

II. 3. 18. p.
16.

Na nai nḡmasa deoinach ro, ni teéctait oligiú via mbiect i nairrecuf, na dammas, na vime famiutach, mana nairta realb, no ḡaer, no rochmaite. Ni caemthet vime vi theécta, na vi thui, na do chpait na hanpólta, uair natat inoiaice naúma, na maith, na haithie, na nairll, na fiaonairpe.

Fas faighe, .i. fepi no cieca a déir, ocuf a fepann, ocuf a relb ocuf na techta ro tuait co leir na cleite; ocuf co fpeirce cuile caith, ocuf mīat viler, doo coir fpu ḡalair no

Seirthiud.

Seirthiud, i.e., a young man of good family, or a Fer Forais,⁽⁵⁸¹⁾ or the son of a nobleman; he follows next after a chief in proceeding to an assembly or to a Dun, or because his father was a chief, or in right of his descent or of his profession. He is entitled to his free maintenance in the territory for himself and his wife, and to be politely addressed; and to a Colpdach for his honour price, and for his satire, and for his disparagement.

Those last nine grades, the law does not entitle them to the rank of the nobility, or to any special Dire unless they have either property, profession, or hosts. They do not get Dire by inheritance, or by land, or by wealth accumulated by oppression, because they are not eligible as Naidms, or Raiths, or Aitires, or Naillechs, or witnesses.

Fas Faighe.

Fas Faighe, i.e., a man who has squandered his property and his land, and his own estate, and the legal privileges to which he is entitled in his territory, to the manifest knowledge of the chieftain; and though he attends the places of battle, yet it avails him not,

(581) *Fer Forais*. *Forus* was a habitation or official residence of a dignitary of the *Tuath*, at which the fiscal business and a certain part of the legal business of the district was transacted. Thus, for instance, the yard or *Airlis* of a *Forus* was used as a "Pound"; pledges and goods and chattels distrained were kept there, legal fines and contributions levied by the *Flaith*, etc., were paid there (see note 503, App. p. 476). The proprietor of such a house was the *Fer Forais* or *Fer Airlisi*; he could receive payment of the principal sum and costs of a plaint or judgment, and deliver the pledges or articles distrained; when the dis-

tress was alleged to be illegal, he might return the articles distrained on the defendant giving sufficient security. The *Forus* was in fact the "office" of a court, and every one entitled to act as magistrate had a *Forus*. There were seven principal *Foruses* in a *Tuath*, viz.: the *Forus Olloman*, or *Forus of the Ollamh*; *Forus Breithe-man*, or *Forus of the Brehon*; *Forus Airech etir da Aire* *Forus Airech Forgaill*; *Forus Aire Tuisi*; *Forus Airech Aird*; *Forus Airech Desa*. *Forus* appears to be related to *Foradh*=Latin *Forum*. Brit. Mus. MSS. Egerton 88, 59 b. a. et seq.

preparat ocuf iſ fap ōno cia foige, mana ſata no mana cieca ^{11 3. 18 p.}
 a enech aſie, amail [aſi ſan Cormac]: ^{16.}

“Iſ fap ōno a faithce,
 fua ſalari ocuf a preparat,
 mana tabra neſ nī ōo aſi ōia.
 Iſ fap ōno a faſie ocuf a ōſie
 ocuf a enechlann”.

Bo ſeltach faithce, .i. fepi meite coimpe, na teit tap
 ciuē, naē ōo aſiliriſ mūſ, aēt bio ina menſat faſeiriſ, aſi
 imſaib comlonn aenſiri o ſioſi cona ſaſiceo faſi cona ōaim.
 Cāin cin ſeōain ōo nungariari. Bo ſeltach, .i. fepi ſogelta
 a bu a faithce aſi cach nach ōeiri etari coin allta ime, co-
 naōſi māin inſein. In ōliſ ōſie na faſie, aſi iſ ſnim meic
 no mna ōo ſnī.

Aithech baitſe, .i. fepi na faſia ōan na tſiebat; nī ſuileo
 ſe ōaim in fepi ſin ina ſuil ſnimmu lāich laiſ. In tēit a
 ſaith na i naſſie fſu flait na eclaiſ, aſi iſ ſae ſſeine ōo
 ſaſſieſe.

Oinmit. [.i.] Fepi miteſ in ōſioch mnaſ co, no ona, [aſaſ]

being exhausted from an incurable disease, and he is consequently ^{Fas Faighde.}
 a wilderness although a Foighe, ⁽⁵⁸²⁾ unless he steals, or unless he
 befouls his Aire-honour as [Cormac said]:

“His fields to him are therefore a desert,
 With a disease and [not] curable,
 Unless one giveth him for sake of God.
 His privileges, also his Dire
 And honour price are lost”.

Bo-geltach Faithce, i.e., a man of great selfishness, who goes not <sup>Bo-geltach
Faithce.</sup>
 outside of the territory, nor into the Airlis of the king, but who is
 always in his own cherished home, because he shuns the combat of
 one man when equipped in arms and with his company. He is
 not entitled to the fine of a worthy man. Bogeltach, i.e., a man
 who protects his cows in the field from everything that is danger-
 ous and from marauding wolf-dogs, so that they are his whole
 treasure then. He is not entitled to Dire or privilege, because it is
 the deed of a boy or a woman he does.

Aithech Baitse, i.e., a man who is not ennobled by profession <sup>Aithech
Baitse;</sup>
 or property; this man who has not the qualifications of a man is
 not received among the grades of society. He does not become
 guarantee or security for chief or church, so that he is called
 “the sunbeam”.

Oinmit, i.e., a man who is the husband of a bad wife, on ac- ^{Oinmit,}

⁽⁵⁸²⁾ That is in the condition of such of the decent poor as are obliged
 to beg.

III.

THE ANCIENT FAIR OF CARMAN.

From the Book of Ballymote in the Library of the Royal Irish Academy; and the MS. H. 2. 18. commonly known as the Book of Leinster, in the Library of Trinity College, Dublin.

WITH A LITERAL TRANSLATION.

The great fairs anciently held in Ireland were not, like their modern representatives, mere markets, but were assemblies of the people to celebrate funeral games, and other religious rites, during pagan times, to hold parliaments, promulgate laws, listen to the recitation of tales and poems, engage in, or witness, contests in feats of arms, horse racing, and other popular games. They were analogous in many ways to the Olympian, and other celebrated games of ancient Greece. The most—indeed, so far as the Editor knows, the only—satisfactory account we possess of any of those important meetings of the people, is that of the triennial fair held at Carman, now Wexford. This account consists of fragments of one or more poems preserved in the Book of Leinster, the Book of Ballymote, the MS. H. 2. 16. in the library of Trinity College, Dublin, and the MS. H. 3. 3. in the same library. The copies in the three last named manuscripts are substantially the same, and are principally occupied with an account of the origin of the name “Carmau” and of the institution of the fair. The poem in the Book of Ballymote looks at first sight like a complete poem; but a closer examination shows that part of it at least is made up of more or less unconnected stanzas. Whether the transcriber of the MS. arranged the poem as it now stands from previous fragments, or merely copied the version of a previous transcriber, it is now perhaps impossible to determine. The copy in the Book of Leinster is apparently complete. Prof. O’Curry has given a translation of a fragment of it in his second lecture (see vol. i. p. 44 *et seq.*). This portion, which fortunately describes the fair itself, is manifestly the end of a long poem, of which the previous part is described in the lecture just referred to as illegible. It appears, however, that he laboured hard to decipher the illegible part, for among his papers has been found a copy of the poem containing twenty-five stanzas more than he had used in his lectures. This copy has all the appearance of having been made from a MS. difficult to be deciphered, and shows that he had expended much labour on the task. Among those unused stanzas are several that are identical with some of those found in the latter part of the copy in the Book of Ballymote, and others which, though agreeing in the subjects, and often in the words of whole lines, present some important deviations from those in the latter MS. This circumstance seems to show that all the fragments belonged originally to one continuous poem or to a series of connected

poems; that the commencement of the poem is preserved in the Book of Ballymote, and apparently the whole in the Book of Leinster, the commencement being, however, almost illegible; and that the two copies overlap, and thus afford us a more or less complete copy of the whole. That this was also the opinion of Prof. O'Curry is proved by his efforts to construct a continuous text of the whole poem out of the two MSS.

The very great importance of this poem for the ancient history of Ireland, the fact that only a portion of it has been translated by Prof. O'Curry, and that portion given in his lectures without the original text, have induced the Editor to print the entire of the latter so far as it can be completed from the Books of Ballymote and Leinster, following in the case of the latter the transcript of Prof. O'Curry. From stanza 1 to 24 inclusive, the text is that of the Book of Ballymote, with the exception of stanza 14, which is inserted from Professor O'Curry's transcript, into what appears to be its proper position. From stanza 25 inclusive, the transcript of Prof. O'Curry is followed; the stanzas 25 to 48 inclusive being the part which he did not use in his lectures, and consequently did not translate, and which he probably had not deciphered when he wrote his second lecture.

The stanzas which are common to the Books of Ballymote and Leinster are those numbered 49, 50, 51, 52, 53, 70, 71, 72, 77 in the following pages. From this it will be seen that the copy in the former MS. is not a fragment complete as far as it goes, but an abridged version, either deliberately made, or, what is more probable, taken down from the dictation of some one who only remembered occasional stanzas. As has been above stated, some of the stanzas common to the two MSS. differ more or less. In such cases, the text follows the Book of Leinster, and the variations are printed from the Book of Ballymote as foot notes. The latter MS. contains a stanza which ought from its position to come between stanzas 69 and 70, but which is not found in the Book of Leinster copy. As the poem is now arranged it would be out of place there; the only place where it could have been introduced without interfering with the narrative of the poem, is perhaps between stanzas 76 and 77. But as there is obviously something else wanting, it could not be introduced into the poem without injury to its continuity, and it has accordingly been put in a foot note.

In order to make the following edition of the poem as complete as possible, two prose introductions are also given; the one in the text from the Book of Ballymote; that given in the foot note, imperfect in the beginning and obscure in some passages, is from Prof. O'Curry's copy, and apparently belonging to the version of the Book of Leinster. The two stanzas with which the last introduction commences appear to have been the first two stanzas of a poem relating the history of the seven chief cemeteries of Eriu, namely *Tailtiu*, *Cruachan*, the *Brugh* of the Boyne, *Carman*, *Cuile*, *Tallacht*, and *Teamar* of *Dun Finn*tain. The subject is of very great interest, and the poem may perhaps be still preserved in some Irish MSS. But if so, it is probably, like the following poem on Carman, only to be found in detached fragments in various MSS., and hitherto unknown in its complete form.

The old vellum MS. in the Library of the Royal Irish Academy, known as the *Leabhar na h-Uidhre*, contains two tracts on the ancient Cemetery of *Cruachan* the first of which begins on fol. 41, b. b., and is headed *pen̄cap na pelec inro*, or "the History of the Cemeteries here". It opens with a prose introduction which

has been printed with a translation by Dr. Petrie, at p. 96 of his *Essays on the origin and uses of the Round Towers*, etc., and which he considers to have been the entire of the *Senchas na Relec*. It is, however, only the prose introduction to a series of pieces in prose and verse, on the Cemetery of *Cruachan*, which are to be found in the same MS., as parts of the two tracts above mentioned. Thus immediately following the introduction printed by Dr. Petrie, is a poem of eighty-eight verses attributed to *Cuan O'Lotchain*, who died A.D. 1024, on the death of *Cormac Mac Airt*, and his burial at *Ros na Righ* on the Boyne, and also on the burial of many of the distinguished nobles and chiefs of Eiriu. It begins: "án rín a maig mic iníoc", on fol. 42, a. b., and ends on fol. 42. b. a. The second tract is on the burial of King *Dathi*, commencing on fol. 35, b. a., with a short prose introduction, which is followed by a poem of two stanzas addressed to the palace and Cemetery of *Cruachan*, by *Torna Eigeas*. Professor O'Curry has given a literal translation of this poem at p. 71, vol. i. of the present series of lectures, but without the original text, which begins: "A ta fóetra ní rín ríno fáil". This is followed by a short poem of *Dorban*, in which are preserved the names of many of the nobles and chief poets buried at *Cruachan*, and which has been also published by Dr. Petrie in the work above mentioned. This poem ends on fol. 36, a. a., with the same words with which the first tract begins on fol. 41. b. b., namely, *Conno penéar na pelec inírin*. "That is the History of the Cemeteries". Thus according with the well known custom of old writers, who invariably ended their poems and other pieces with the same words with which they commenced, in order to indicate that the piece so far was complete. It would thence appear that the two tracts just described, though now separated from each other in the MS., and the end placed before the beginning, were originally parts of a large, and no doubt once complete history of the ancient pagan cemeteries of Eiriu. We have now no means of ascertaining how much of this history has been lost, but it is very probable that the two stanzas of the poem at the beginning of the second introduction to the following poem, on the "Fair of Carman", formed part of the *Senchas na Relec*. It may be, too, that the poem on the "Fair of Carman", itself, as well as a poem on the "Fair of Tailltiu", which has not yet been published, also belonged to the same collection.

Professor O'Curry, in making out his copy of the text of the part of the poem contained in the Book of Leinster, made some emendations, no doubt the result of a more careful examination of the obscure text of the original. This will explain in part any variations in the translation of the whole poem, which the Editor thought it desirable to add to the following edition of the text, from that given by Professor O'Curry himself of the parts which he quoted in his second lecture.

It was the Editor's intention at first to add copious notes explanatory of the persons whose names are mentioned in the following poem, and to endeavour to deduce from it some chronological data—and from this point of view the poem is very important; but this he soon found would require a very long time. Not wishing to delay the publication of the Lectures longer, he leaves to another time or to other hands this task.

AENACH CARMAN.

B. of Bally-
mote, f. 1.
193, b. a.

Capmun canaíř no hainmneó. Nín; tñarí řerí tanğararí a hAthain, ağar oen ben leo, .i. tñi mic Dúbairí, mac Dóirce, mac Aincheiríao .i. Dian ağar Dúb, ağur Dóćurí a nanmann, ağar Capmen ainm a mathaíř.

Tñia bñictu, ağar dicetla, ağar cantana no lúiteo in mathaíř cać maigin; tñia řogail ağur epinorucur imorřio řio mílloir na řiř.

Dolodari, dona, co hEpienn ař ulc řřu Tuata D. D. ducoll eta na hinoripe řorřio. Olc iapam la Tuat D. D. innřin; do luro ař, mac Olloman o řileo; ağar Cpiersenbel o cain-
tib; ağar lúř laeban, .i. mac Caicairí, o řuuirib; ağur be-
cuille o na bantuatħaib do ceoal řorřiorřom; ağar nř řor-
carrat řřu coř cuirřet in tñarí řerí darí muiř, ağar řacrat
angiallu řřur .i. Capmen a maćaíř, ař na třřoarí co hEpe a
řřitħiri; ağur tucrat dia cinno inřectā norřognoo, na tic-
řaroir ařřet beć muiř im h-Epe.

Ba mařib řřur a mathaíř řin do cumaro ina ġiallaćt; ağur
řocuinnoř řorř Tuatha D. D. ařřm inaicřvea conağaríř a
haenuch ařo, ağar combao é a h-ainm no beitħ an aenac řin;
ağar in maigin řinn; ocuř unoe Capman ağur aenac Capman.
Ağar řognořřet T. D. D. hinřřin ařřet baarí in hEpe.

No ata, řean ġarman tainic in değarí .iii. neřic n-Echeć
tuc lena, Mac Meřřoeoa, ağar Uca, inžen Oeca, řu Ceřta a
maćaíř in mac řin; ağar baben řen Meřřceagřia mac Dato
řřř lařen.

Iapom baarí, ono, mařaen la lena, ic řetać in buaíř řin,
hřc Sen, mac Duirb; ağar locař luać, mac Smiřaiř; ağar
ġunnait, mac Succait; ağar Altać, mac Duilb; ağur Motuř,
mac ġarřaiř. řor řuař řen ġarman ic Rař ġiř, řřu doun
mic Dato anner. Mařibćař Uća iapum, conabannřioćt, ağar
in mřlř tucrat in mbuař, ağar tucrat řen ġarmun leiř
a buař comag Meřca, inřine ġuřob, iap na břeic dorřom a
řřo řinnħao řřleć Monaro, i n-Albain; conabać Meřca ař

THE FAIR OF CARMAN.

Carman, why so called? Answer. Three men who came from Athens, and one woman with them, i.e., the three sons of Dibad, son of Dorcha, son of Ainchés, i.e., Dian, Dubh, and Dothur, were their names, and Carman was the name of their mother. Introduc-
tion.

By charms, and spells, and incantations the mother blighted every place, and it was through magical devastation and dishonesty that the men dealt out destruction.

They, however, came to Eriu to bring evil upon the Tuatha Dé Danann by blighting the fertility of this isle upon them. The Tuatha Dé Danann were incensed at this; and they sent against them Ai, the son of Ollamh, on the part of their Poets; and Credenbel on the part of their Satirists; and Lug Laeban, i.e., the son of Cacher, on the part of their Druids; and Becuille on the part of their Witches, to pronounce incantations against them; and they never parted from them until they forced the three men over the sea, and they left a pledge behind them, i.e., Carman, their mother, that they would never again return to Eriu; and they swore by the divinities they adored, that they would not return as long as the sea encircled Eriu.

Their mother, however, soon died of the grief of her hostage-ship; and she requested of the Tuatha Dé Danann that they would celebrate her fair in the place where she should be buried, and that the fair and the place should retain her name for ever; and hence Carman and the fair of Carman. And the Tuatha Dé Danann celebrated this fair as long as they occupied Eriu.

“Another version is that old Garman had followed the seven cows of Eochaidh, which cows had been carried off by Lena, the son of Mesroed; and Uca, the daughter of Oeca, king of Cert, was his mother, and she was the wife of Mesceagra, son of Dathó, king of Leinster.

There were also along with Lena, driving these cows away, Sen, the son of Durb; and Locar the swift, son of Smirach; and Gunnat, the son of Succat; and Altach, son of Dulbh; and Motur, the son of Largach. Old Garman discovered them at Rath Beg, on the south side of Dathó's Dun. He killed Uca then, with her women, and the men who took away the cows, and old Garman drove away his cows to the plain of Mesc, the daughter of Bodb, whom he had carried away from Sidh Finnchaidh in Sliab Monadh, in Alba; and Mesc died of shame in this place, and her grave was made

B. of Bally-
mote, fol.
193, b. a.

naííe írín maííínrín, áíar íoclár a íeít áno, .i. íeít ííeíca,
íngíní búírób, áíar íucírat .iiii. míc óáío, .i. ííeí íeíó, áíar
ííeí íeíó, áíar ííeí óeíó, áíar ííeí Delmon íoí íen íáí-
mun⁽⁵⁸⁴⁾ írín maííín íín, áíar óo éar íeán íáíman áno; áíar
íoclára a íeít ánn, áíar conaít eíín áeínúé ngúba óo gíní
áno; áíar combeé a áínn ínaenáé íín áíar ín maííín íín óo
ííeí: áíur uníe Capímun áíur íen Capímunó áínníuígáó.

Áíar íoígnítíí íáííín ín íín ár ííeíabáíb áíar ár íeálláíííb,
ca Catáííí mórí. Íí íáííáííí Catáííí, umórííí, Capíman, áé
óía maíííníe áíur óeíííáíííb íóeííín, áíur íeíéíur ía ííl
Ropá íáííí, a íoíííabáíb; áíar a íóeíííar, ííuríí ínaenáíí;
ut íunt íáíííí áíar íóéáííe.

Seéí ngíáíííní áno, áíar .iii. maín ííí áíáó bíeíá áíur
óo éarííá a cuííío ííí ííí bíáíónaíb.

Íí áno íoígnítíí íáííín íeárííabáííí ín íáííí íóeíeíenáé óe,
íí óe áóeíííarí eéííeí Óráíííí. Íoííúó a íúí íoí íeíí íí Capí-
mun, íoííúó íí .h. íáííí íoíí a éíí; áíar íí ámláó áman.

Íí Káíláínó Augurí no íeííóíí íno, áíar íí íeáéáíó Au-
gurí no íeííóíí ár; áíar íáé ííeí bíáíóáín íoígnítíí; áíar
óá bíáíóáín íííá éáííeé.

lxxx. áíar ó. bíáíóáín óííóííó an eéína áenáé áno, eíur
ín óáíá bíáíóáín xl. íláéár Octauam Augurí, ííííóííeáíí
Cíurí.

Íéí áíar bíéíí óoíb ár a óenum, áíar eéí íoíííán coíííó
ín íeíeíen íoííáíb, áíar ííí ííííáííí íeó, áíar íúba ía eáé
íáííííeí, áíar eáé íeí íáíííáíóííín, íííá íánní o ííeííb.
Áíar íeí áíar móííeíí íúí óeá óoíb, muna óenuí ín íín.
Eííííí.

1. Eíííó a íáíííní na íeííí,
a íííáííí óííáííí íáó eíeíí,
co íáííáíó uáíí ár eéé áííó,
eáem íeíéár capímuní cloé áííó.

2. Capíman eéíe óenáíí íeíl,
co íáíéíí ííeíenáíí íí íeíó;
ín íííáííí íííííí óía íáíííeí,
ár íííííí a ííán ííáíííní.

(584) This GARMAN may perhaps be the *German* of the *Táin Bó Chualigne*.
See the *Fight of Ferdiad*, ante, Appendix, p. 459.

there, namely, the grave of Mesc, the daughter of Bodb, and the four sons of Mac Dathó, namely, Mes Sed, and Mes Roed, and Mes Ded, and Mes Delmon, overtook old Garman at this place, and old Garman⁽⁵⁸⁴⁾ fell by them there; and they made his grave there, and so he begged of them to institute a fair of mourning for him there; and that the fair and the place should bear his name for ever: and hence Carman and old Carmund have their names”.

And the people of Leinster celebrated this fair by their tribes and by their families, down to the time of Cathair Mór. Cathair, however, bequeathed Carman to his own sons and their families, and he gave the precedence to the race of Ros Failgi, their dependent branches, and their exiles; to continue the fair; namely, the Laigsi and the Fothairt.

There were seven races there, and a week for considering the laws and the rights of the province for three years.

It was on the last day that the Leinstermen of Gabhra south held their fair, which was called the steed-contest of the Ossorians. The Forud of their king was on the right of the king of Carman, the Forud of the king of O Failge on his left; and their women were seated in the same manner.

It was on the Kalends of August they assembled there, and it was on the sixth of August they used to leave it; and every third year they were wont to hold it; and two years for the preparations.

It was five hundred and eighty years since the first fair was held there, to the forty-second year of the reign of Octavius Augustus, in which Christ was born.

Corn and milk [were promised] to them for holding it, and that the sway of no province in Eriu should be upon them, and brave kingly heroes with them, and prosperity in every household, and every fruit in great abundance, and plentiful supplies from their waters. And failure and early grayness of their young kings, if they did not hold it.⁽⁵⁸⁵⁾ Listen.

1. Listen, O Lagenians of the monuments,
Ye truth-upholding hosts,
Until you get from me, from every source,
The pleasant history of far-famed Carman.
2. Carman, the field of a splendid fair,
With a widespread unobstructed green
The hosts who came to celebrate it,
On it they contested their noble races.

⁽⁵⁸⁵⁾ The following somewhat different version of the prose introduction, though imperfect, is very interesting, because it shows that the celebrated ancient Fairs appear to have been always held around the ancient pagan cemeteries:—

3. *Ír meilec níz iníuaim nán,
 ' cío rairíeic í'luaz co íaeiríuaro;
 íailmoí do tumaib dála,
 da í'los bunaro bíéíuara.*
4. *Do camuio nízain ír níz,
 'o'íaríuio v'ígal ír m'íuio,
 bat mincí ínoí'íluaz íogmaí,
 'oí í'ímíuaro íaeí íen Capmuio.*

Sen Garman tanic m'íegaro .uii.
 nepc Echach, tuc lena mac Mep-
 poera í.

uíi. íumíeíge h-Éíenn ut 'oíat.

áta íuno .uíi. íeíge 'oíaoe:
 íeíec íhalten nía éoga,
 íeíec íruaéna címaíe,
 ocup íeíec in íroga,

Reíec Capmaí cuíe'íaoí,
 oenac Cuile coímaíb,
 maíeíra muíeíe íaíealain,
 ocup íemaí íuno ííntain.

* Ír ámlao do íuíoíe ínoenacéa,
 íar íeíeabíb ocup íeneíabíb ocup
 íellaíeíb, co íatáíe maí; ocup íeí
 íaíeabíb íatháíe, ímoíeíe, áéí 'oí
 maíeíe íoíeíe, ocup íeíeíeíe le
 íeí íoíeíe íaíeíe, a íoíeíeabíb ocup a
 ínoíeíeíe, íllupíe ínoenaeíe, ut .uii.
 íaíeíe ocup íoíeíeíe; ocup íeí íeí
 íeíe íeí ocup a íoíeíeíe íeí íeí
 íeí ocup íeí íeíeíe íeí, a íeíeíe íeí
 íeíeíe. Uíi. íeí íeíeíe íeí íeí íeí
 íeíeíe. Uíi. íeí íeí íeíeíe, [íeíeíe]
 ocup íeíeíe ocup íeíeíeíe a íeíeíe
 íeíeíe íeí íeíeíeíe. Íeí íeí íeí
 íeíeíe íeíeíeíe, íeíeíeíe, íeí íeí
 íeíeíeíe íeí, ocup íeíeíeíe íeí íeí
 íeí íeíeíe, ocup íeíeíe íeí íeí íeí
 íeí íeíeíe a íeíeíe; íeí íeíeíe a íeíeíe.

Old Garman, who came in pursuit
 of the seven cows of Echad, which
 were carried off by Len the son of
 Mesroed, etc.

The seven principal cemeteries of
 Eriu, *ut dixit*:—

These are the seven sepulchral ce-
 meteries:

The cemetery of Tailté to be cho-
 sen,

The cemetery of Cruachan of sad-
 ness,

And the cemetery of the Brugh,

The cemetery of Carman of heroes,
 Oenach Cuile with its appropri-
 ations,

The mortuary of the people of
 Parthalon,

And Teamar of Dun Fintan.

Thus it is they used to hold this fair,
 by their tribes and families and house-
 holds, to the time of Cathair Mor;
 and Cathair, however, bequeathed not
 Carman unto any but to his own
 descendants, and the precedence he
 bequeathed to the race of Ros Failge,
 their followers and their exiles, to
 continue the fair *ut* the seven Laig-
 seachs and the Fotharts; and to
 them belongs [the right] to celebrate
 it, and to secure it from every dis-
 aster [while] going thither and return-
 ing thence. There were seven races
 there every day, and seven days
 for celebrating it, and for considering
 the laws and rights of the pro-
 vince for three years. It was on the
 last day of it the Ossorians held
 their fair, and they coursed it every
 day before closing; and hence it was
 called the steed contest of the Osso-
 rians. The Forud of their king was
 on the right hand of the king of
 Leinster, and the Forud of the king
 of Ua Failge was on his left hand;
 and in the same manner their wo-
 men.

3. The renowned field is the cemetery of kings,
The dearly loved of noble grades;
There are many meeting mounds,
For their ever loved ancestral hosts.
4. To mourn for queens and for kings,
To denounce aggression and tyranny,
Often were the fair hosts in autumn
Upon the smooth brow of noble old Carman.

1 Kalaino Augusto no tegcyr mo,
ocur i fepio Augusto ticcyr app. Cec
tper bliadain do gnichea; ocur da
bliadain fua cairrec. lxxx ocur
coic cet bliadain opognaró in det
oenac i Carman, corin dapa bliad-
ain .xl. [do flatur] Octauam au-
gurti ingenair Cpurc.

Tpi marggao ano .i. marggao
bro ocur etais; marggao beócpuro,
bó ocur Ech, etc.; marggao gall ocur
deorair iccpeicc oip ocur argaic,
etc. luét ceé dāna, eter ppuóán
ocur ppoán, ocur mícónic icc peicc
ocur ic terpenao a n-opect ocur a
n-oligro do ruz; ocur epneo ar ceé
hōan ar oip ocur r-oligro do peicc
ocur daircin ocur do élorcect.

1th ocur blicht doib ar a denam,
ocur cen foppan coiceo neétrano
foppaib, déc co po amet, ocur co po
époircet, fepaib, mnaaib, maccaib
rceo ingenaib, deorair, auppair,
laicair ocur clercair; méta, ocur
rúba la cac faintreir, ocur cac
mepp mápa éairbryn, ocur lina lán
o uircib, ocur almuire co tpi la-
gen.

meé imoipno ocur meéi ocur mo-
cléti da fepaib, ocur rúlaic, ocur,
mna; ocur tuicim a fepaino no a
luog on ti ticpa cairr, rpi rúlaic,
ocur mna; meac ruz óca, etguo
ecpuéac, ocur maíli, meni deppair;
ut fulartach, cc.

On the Kalends of August they as-
sembled there, and on the sixth of Au-
gust they left it. Every third year
they were wont to hold it; and [it
took] two years for the preparations.
It was five hundred and eighty years
from the holding of the first fair in
Carman, to the forty-second year of
[the reign of] Octavius Augustus,
in which year Christ was born.

Three markets there, viz., a market
of food and clothes; a market of live
stock, cows and horses, etc.; a market
of foreigners and exiles selling gold
and silver, etc. The professors of
every art, both the noble arts and
the base arts, and non-professionals
were there selling and exhibiting
their compositions and their profes-
sional works to kings; and rewards
were given for every [work of] art
that was just or lawful to be sold, or
exhibited, or listened to.

Corn and milk [were promised] to
them for holding it, and that the sway
of any invading province should not be
over them, but that they should ob-
serve the Fridays, and that they
should fast, men, women, boys, maid-
ens, as well as exiles, chiefs, cham-
pions, and clerics. [They were also
promised] prosperity and comfort in
every household, and fruits of every
kind in abundance, and abundant sup-
plies from their waters, and fertility to
the land of Leinster. And, moreover,
that decay and failure and early gray-
ness should come upon their men,
kingly heroes, and women; and the
forfeiture of his land or its price from
him who evades it, men, kingly heroes,
and women; [and that failure of]
young kings, mean clothes, and bald-
ness would come on them unless they
celebrated it, Ut Fulartach cc.

5. 1n ƿiƿ, no 1n ƿeƿ co méƿ ʒal,
no 1n ben co net anbal,
tuc ainm cen meƿ maʒɣnaro,
tuc ainm oileƿ oeg Carman?
6. Ni ƿiƿ, iƿ ni ƿeƿ ƿeʒɣac,
ach aenben dian, oibeʒɣac,
ʒluari a ƿarɣmun iƿa ƿarɣm,
o ƿuari Carman a cet ainm.
7. Carɣmun, ben mic Oibaro oem,
mic Ooɣce oimais ʋas féil,
mic Ancgeiƿ, co met ɣac,
ba cenƿ aɣomeiƿ ilac̃aɣa.
8. Niƿ ƿailceƿ ƿarɣ ƿarba,
ƿiƿ ƿainƿeɣic na ƿaeɣibanba,
ʋais ba ɣnimais ceƿ amɣ ƿari,
clano mic Oibaro ƿa macari.
9. Cenʒɣat ɣari ʋon ʋaria cuƿ,
Oian aʒur DuƖ aʒur Oothuƿ,
ono Ac̃ain aroben anari,
aʒur Carɣmen a mathari.
10. Ʀoʒnoɣ⁽⁵⁸⁶⁾ 1m Tuac̃aɣis Oé,—
1no aei nuac̃ari⁽⁵⁸⁷⁾ naimeɣoe,—
ƿoɣuo caƿ ɣhalman co ƿrais:
bo ƿoʒal, aɣbal ecarɣ.
11. Carɣmun aƿ caƿ bɣieƿ co m-blaro,
aɣoʒleɣ caƿ m-blieƿ m-boɣɣoɣaro,
iari nʒleicc aƿ caƿ ʋan naɣ oleeƿ,
na meic ƿɣa áʒ ƿɣa anɣieƿ.
12. ba luac̃ ɣoɣaɣais Tuac̃ Oé,
ɣoɣbɣac̃ais uac̃ i ƿamʒné;
aɣ ceƿ nomʒnim ʒniƿet ƿo,
ɣniƿet a comlin clucco.
13. Cɣiƿtenbel ba ƿaibao ɣin,
iƿ luʒ laibac̃ mac Caiɣi;
becuille aɣ caƿ ɣae naɣas,
acar Ai mac Ollaman.
14. Ro ƿaroɣeo ɣuu iari ɣoƿɣain,—
1n ceƿɣari ƿɣuaro comɣoɣaɣ,—
ben ɣuno iceno ƿarɣmac̃ari,
ƿɣuari ƿeƿ ʋon ƿuuɣi ʋeɣibɣac̃ari.

(586) no miltiƿ in other copies.

(587) A ʋ has been elided here; the word was originally n-ʋuac̃ari, in modern

5. Was it men, or was it a man of great valour,
Or was it a woman of violent jealousy,
Gave the name without the merit of noble deeds,—
Bestowed the true name of beautiful Carman?
6. It was not men, and it was not a fierce man,
But a single woman fierce, rapacious,
Great her rustling and her tramp,
From whom Carman received its first name.
7. Carman, the wife of the fierce Mac Dibad,
Son of Dorcha, of legions and choice hospitality,
The son of Ancges, of rich rewards,
The renowned hero of many battles.
8. They sought not the profits of industry,
Through ardent love of noble Banba,
For they were at all times toilers in the east,—
The sons of Mac Dibad and their mother.
9. At length they westwards came,
Dian and Dubh and Dothur,
From delightful Athens westward,
And Carman their mother.
10. They used to destroy upon the Tuatha Dé,—
The wicked malignant race,—
The produce of every land unto the shore :
It was a great, an oppressive evil.
11. Carman by all powerful spells,
Destroyed every growing productive fruit,
After each unlawful art being tried [by]
The sons with violence, with injustice.
12. Soon as the Tuatha Dé perceived
What deprived them of their summer bloom,
For every evil deed which they wrought,
They hurled an equal deed upon them.
13. Crittenbel, he was a Sab,⁽⁵⁸⁸⁾
And Lug Laibech, son of Cachir ;
Becuille in every field entangled them,
And Ai the son of Ollam.⁽⁵⁸⁹⁾
14. They said to them when they arrived,—
The four warriors of equal valour,—
Here is a woman instead of your mother,
Three men for your three brothers.

Irish a cognate form of *rochar*, evil,—the opposite of *rochar*, good. The word as written in the text, would mean *nuschar*, a companion, consort, husband, or wife.

⁽⁵⁸⁸⁾ See note, 569, App. p. 511.

⁽⁵⁸⁹⁾ These names also occur in the tale of the second battle of *Magh Tuired*.

15. Եօր օրս նի յօգան յօգ,
 նի յօրս, նի յաքի տօգ;
 քաճարօ ցօ ցլե ցլոնօ ցլալ,
 քրօն ա հ-Ելոնօ օնտլարի.
16. Ո՞ր քրքրի զօ շիստարս սան,—
 քր ա յսաճա զօ յօճիսարօ;
 շարս Եօն Եօն քաճարս քոնօ,
 Կարմուն, Եօն յա քրս քումանց.
17. Կաճ քրս օրս յա տեքսի քլան,
 մարս, միլ, նեմ, տալամ տօնօնան,
 յա տրատ տքր յա տարս էնօ,
 քեմ յօ Եօն մարս յոն հ-Ելոնօ.
18. Կարման, յուք Եօր իք Եօնօ,
 յօրսօլեօ ա յեքսնեօ,
 քարս ա հարօնօ, մարս յօ յօլեճտ,
 քրս օրսնս յա յօնօնքքր.
19. Կանքս քոնօ, քրս ցանե ցնօ,
 յա քանե, յա քեք ցոնօ,
 Ե Կարմ Եօն օրս քարմանց քան,
 քեքնա օնանճ քօրս Կարման.
20. Բքրտան Կարման, շա քօլարօ,
 յոն քաճարօ, յոն յոն քեքարս,
 յարս մքր քեք յօգ աճարս օլ,
 Եքր մաք Ելան, քրտօ. Ե.
21. Կեքրս քրօն քօն քեք քան,
 քալ սա, յոնքրեք, յօ Ելանանս,
 օ Կարման քօ քրս քաճտ,
 զօ քալմքեմ յրս յարս յօնօնանճ.
22. Կ օն Ելանան, քրքաք, քեքրս քեք,
 օ ցեմ Կրքր,—նի քաք յոն քեք—
 զօ Կրքրտան օր Կարման քաճտ,
 զօ քաքրաք նաքալ նեքրաճտ.
23. Կօն յոն քրքաք, քեք քրքր տարս,
 յօ Ելանան, յա Կրքր քրաքրօ,
 ա նալ օր հ-Ելոնօ յօրալ,
 յօն էսան քեքնօ, ա Կարման ք
24. Կօն յօգ քօնաք⁽⁵⁹⁰⁾ քաճրաճ քե,
 յօ Ելանան յա քրքրաք,
 օ Կրքրտան, քօնօրս յա քեք,
 զօ Կարման Կարման Կարման.

⁽⁵⁹⁰⁾ See note 502, App. p. 476.

⁽⁵⁹¹⁾ That is the four elements.

15. Death to ye we choose not nor desire,
It is neither [our] pleasure or free choice;
Assign with openness a proper pledge,
And depart out of Eriu each of you three.
16. Those men then from us departed,—
They were expelled with great difficulty;
Though a woman of theirs they left there,
Carman, alive in her narrow cell.
17. Every oath from which there is no release—⁽⁵⁹⁰⁾
Sea, fire, Heaven, and the fair-faced Earth,—⁽⁵⁹¹⁾
That in power or weakness they ne'er would return,
As long as the sea encircled Eriu.
18. Carman, who gave death and battles,
Once so destructive with her spells,
Received her fate, as she well deserved,
Among the oaks of these firm mounds.
19. Hither came, to celebrate her [funeral] rites,
To lament her, to inaugurate her Guba,⁽⁵⁹²⁾
The Tuatha Dé, upon the noble beautiful plain:
This was the first regular fair of Carman.
20. The grave of Carman, by whom was it dug?
Will you learn, or do you know?
According to all our beloved forefathers,
It was Bres, son of Eladan. Listen.
21. Four score and five fair hundreds,
Is the number, not false, of years,
From Carman of demoniac spells,
To the manifested birth of Jesus after humanity.⁽⁵⁹³⁾
22. Two years, thirty, and four hundred,
From the birth of Christ—not small the span—
To Crimthan over Carman's plain,
To Patrick the great and glorious.
23. Five kings and thirty, without neglect of the tryst
Of Leinstermen, before the faith of Christ,
Their fame extended over Eriu,
From thy sweet-sounding harbour, O Carman.
24. Five and fifty vigilant kings,
Of the champions of Christianity,
From Crimthan, inflictor of wounds,
To Diarmad Dornmas Durgen.

⁽⁵⁹²⁾ Wailings for the dead. See vol. ii. pp. 383, 384.

⁽⁵⁹³⁾ That is, after he had assumed human nature.

⁽⁵⁹⁴⁾ u. l. 1c p15, i.e. five times fifty kings.—H. 3 2.

25. Oët mic Solaim lin a rlog,
Dono h-lh, Eberi, y h-Eremon,
Amairgin, Colptha cencíao,
h-Ereach Febhna, y Epiennán.
26. Ropiao rain iatha ino oenais,
ceð tpaða pe tien maiuim,
oc toët ino, oc tuioëct arf,
co tainic cpeitem n-amnar.
27. O Thuait Dé co Claino Mileo,
ba vín ioban y iugferi;
o Claino Mileo ba gnim n-gle
ba vín co Patraic Machae.
28. Nem, talam, gnian, ecca, y muir,
toirthe, tnu, ocur tuicéur,
beoil, cluara, iuili raobtha,
cora, lama, rrioin, y veta.
29. Eich, clairoib, cairpait caime,
gai, rceith, opeða voeine,
ojuicht, meir, daißen, la ouli,
la y adais, triais tpiomtuili.
30. do iatrat rain uile a nóg,
buirom banba cen bið bñón,—
conna beith fo cabair chéit,—
ceð tpear bliadain tar taimerc.
31. dojunget genti gaedel,
i Cairman, pe thienmaudem;
oenac cen cáin, cen cinaro,
cen gnim ais, cen epproain.
32. Luët bairti Cypre na celio,
i Cairman, y vais, y veimin,
y mo vlegait tpiut ar teët,
o Cypre cara cypreioëct.
33. Rigi ocur naem h-Eieno,
im Patraic, y im Cymthann,
iat iathienfartrat cac caë,
iio bennacrat in oenac.
34. A ix. tpicat oenac aro,
do bieth of bpuacair Cairman;
coica na tienmedon tpiut,
ó hEremon co Patraic.
35. A coic ceñu veic datta,
ar rpeit oenais allatta;
o bperal bpoenac cen bpat
corin n-oenac n-vevenac.

25. The eight sons of Gollamh with their full host,
Dond, Ir, Eber, and Heremon,
Amergin, Colptha the griefless,
Ereach Febria, and Erennan.
26. These were the upholders of the fair,
To be ever highly boasted of,
Coming thither, going thence;
To the advent of the all-ruling faith.
27. Of the Tuatha Dé to the sons of Miledh,
Was a race of upright women and brave men;
Of the sons of Miledh of bright deeds
Was the race to Patrick of Macha.
28. Heaven, Earth, sun, moon, and sea,
Fruits, fire, and riches,
Mouths, ears, alluring eyes,
Feet, hands, noses, and teeth.
29. Steeds, swords, beautiful chariots,
Spears, shields, human faces,
Dew, fruits, blossoms, and foliage,
Day and night, a heavy flooded shore.
30. These in fulness all were there,
The tribes of Banba without lasting grief,—
To be under the protection of the fair,
Every third year without prohibition.
31. The gentiles of the Gaedhil did celebrate,
In Carman, to be highly boasted of,
A fair without [breach of] law, without crime,
Without a deed of violence, without dishonour.
32. The followers of Christ's baptism deny not,
That in Carman, right true,
More regular became the tryst
From Christ to the [introduction] of Christianity.
33. The kings and the saints of Eriu,
With Patrick, and with Crimthan,
Each clan they bravely controlled,
The fair they blessed.
34. Nine times thirty high fairs,
Were celebrated over the shores of Carman,
Fifty in its high central tryst,
From Heremon to Patrick.
35. Five four tens⁽⁵⁹⁵⁾ is the date
Over which the noble fair extended,
From Breasal Broenach without guile
To the last holding of the fair.

(595) Five, and four tens, i.e. 540 years.

36. o Chumthuno in chioða cam
o Chathair
a naoi iagla na cen iaino.
ia ril labraða laechmaill.
37. Se ius dec mo deirbaig dam,
ceð sui, ceð feneðaro solam;
o Chaimun na cuan cmaebac.
do iat rluag fan rlat oenað.
38. A h-ocht a Dothia doinich,—
rluag rochla ia rihmaroim,—
gniret oenað coiri Caimain
fo gloiri, ir fo glan aimaib.
39. A do dec cen ius imraino,
doenaigib uigna atmain;
do eui gnibda in gaireo,
on t-ril iusda ario Martiu.
40. A coic a frosable garig,
richret of Caimain elotaro;
oenað farobiri, co rreðairb,
co farolib, co rrian-eðairb.
41. Seiruri don iaigni iemnis,
do ril bierail bue beinnis;
rluag rino ia raglaib runro,
of éruaro Caimain éhetguinis.
42. Patraic, bueit imalle,
Caemgin ir Colam Cille;
iat ir aithech ari ceð rluag,
na mo laimteri amaircluag.
43. Oenað na naeb neit dia chui,
ari tur ir ceit Dia éoruguo;
oenað ariug flaitir glain,
irreo bir ina degaro.
44. Cluchi ban laigen iari ló,
on rfluag ia gel—ni iao ngó:
bantiact nað bec meir immað,
irreo a ceti in trier oenað.
45. Laign Fochairt, fota a m-biao,
leo daier coða na m-ban;
ir leo laigin lin a réo,
na daðiri da h-imcomet.
46. Ra iusdamnaib riuthi runro,
in coiceo cluði i Caimuno;

36. From Crimthan of the comely form,
 From Cathair
 Nine were celebrated without intermission
 By the race of Labrad, the princely hero.
37. Sixteen kings to me have been recorded,
 By every Sai,⁽³⁹⁶⁾ and profound historian,
 From Carman of the branchy harbours,
 Who brought hosts unto the noble fair.
38. Eight from the populous Dodder,—
 Renowned hosts ever to be boasted of,—
 They celebrated the regular fair of Carman
 With pomp and with bright arms.
39. Twelve, without an error in the counting,
 Of festive fairs I acknowledge,
 To the fierce champion, of valour,
 Of the regal race of noble Maistiu.
40. Five from Fídgabhla the stern,
 Celebrated over Carman of high renown,
 A rich fair, with bridles,⁽³⁹⁷⁾
 With saddles, with bridle-steeds.
41. Six by the royal triumphant heir,
 Of the race of Breasal Breac of mighty blows—
 A fair host with resplendent spears,
 Over the cell of the battle-wounding Carman.
42. Patrick and Bridget together,
 Caemgen and Colum Cille,
 They are dominant over every host,
 And they durst not be “cavalcaded”.
43. The fair of the saints, with pomp is celebrated,
 ’T is meet at first to pay homage to God,
 The fair of the high king of bright heaven,
 It is after the [latter] it comes.
44. The fair of the women of Leinster in the afternoon,
 A noble most delightful host—’t is no false assertion :
 Women whose fame is not small abroad,
 Their fair is the third fair.
45. The Laisechs of Fothairt, wide their fame :
 To them is the stewardship of the coteries of the women :
 Leinster with all her jewels to them belongs,
 The chosen men for its protection.
46. To mirthful royal princes belongs
 The fifth game at Carman ;

(397) The *Sreith* was the double reined or parade bridle, as distinguished from the *Srian* (= *sreith* + *ean*) i.e. the one-reined bridle.

- rluais enis h-Éirenn, mareo,
 doib na tēngell in ferreo.
 47. Fa deoir la Clannaib Conola,
 cluái Capmun dāg comga,
 reē cēē rluas, raei in roēar,—
 or cāc poen, ir iugthoim.
 48. Seēt cluchi, mari dāmai dait,
 irreo forpacaib Patraic,
 in cāc la na reētmair fain,
 ari bari reieblair iiri eirto. E.

 49. Do nīir lāigin in fain,
 iari tnebaib, iari tellaigib,
 o Labraio longreē lī rluas,⁽⁵⁹⁸⁾
 ca Cathair comreē clethruad.
 50. Nī fāilair Cathair Capmair,
 aēt dia maicm mōi dobaib;
 na thorrach co fārbhū fain,
 ril Rora fālge fegair.
 51. Foruo iug Argat Roir ain,⁽⁵⁹⁹⁾
 fori deir iug Capmuin caemnaib;
 dia laim ēlī cenraio, bhi n-dubail,
 foruo iug Saible Sé-Cluain;
 52. Ir loig na ril lugoāc loir
 lāigriē, mac Conaill Cenmoir;
 ir fothaic naē tarolī tarit,
 cen daibhū dia maicmōraēt.

⁽⁵⁹⁸⁾ lī rluas, glittering hosts. In the Book of Ballymote version this is made liri ruad, i.e. of many poets,

that is, he was patron of bards. Both terms are equally applicable to prince *Labrad*.

⁽⁵⁹⁹⁾ The matter of stanzas 51, 52, and 53 is given in four stanzas in the Book of Ballymote, as follows:—

- | | |
|--|--|
| <p>26. Foruo iug Argat roir ain,
 fori deir iug Capmuin caem
 naib;
 dia clu, fhu dāc lūēgar
 luimō,
 foruo iug Cruacāin cleē
 cuirri;</p> | <p>26. The <i>Forud</i> of the noble king of
 Airget-Ros,
 On the right of the king of beau-
 tiful Carman;
 On his left, with all athletic
 sports,
 The <i>Forud</i> of the king of Crua-
 chan—the lofty hero;*</p> |
| <p>27. Ir loig na ril lugoāc loir
 lāigriē, mac Conaill Ceno-
 moir;</p> | <p>27. And the progeny of the numerous
 race of Lugad
 Laigsech, son of Conall Cend-
 moir;</p> |

* The Cruachan here meant is Cruachan Claenta or Offaly.

- The host of Eriu's bounteous men, with their jewels,
To them the sixth fair is assigned.
47. After this the Clan Cunla follow,
The fair of Carman duly celebrating,
Beyond each host, a noble race,—
On every field, a royal progeny.
48. Seven games, as to you we have told,
That is what Patrick ordained,
On every day of the sportive week,
Enjoining that to sweet devotions they should ever
listen. Listen.
49. The Leinstermen continued to hold this fair,
By their tribes, by their families,
From Labrad Longsech of glittering hosts,
To the powerful red-speared Cathair.
50. Cathair bequeathed Carman,
Only to his own great and powerful race;
At their head with splendour bright,
The race of Ros Failge we behold.
51. The *Forud* ⁽⁶⁰⁰⁾ of the noble king of Airget Ros,
On the right of the king of beautiful Carman;
On his left hand stands, in right of inheritance,
The Forud of the king of Gaible Gé-Cluain;
52. And the progeny of the numerous race of Lugad
Laigsich, son of Conall Cendmor;
And the Fotharts who knew no thirst,
Without derogation to their ancestral inheritance.

ir fothairt co farobhí ríet,—
cenobairtíu don vicoimeo.

And the Fotharts rich in jewels—
Not degrading to the noble guar-
dians.

28. h1 kalaino augur cen aíl,
tiagóair mo gac tpeir bliab-
ain,
agóair .uui. ngráirne im gnim
gle,

28. On the Kalends of August with-
out fail,
They repaired thither every third
year;
They contested seven well-fought
races,

reét laite na peéttmaine.
29. ano luagóir fíu baga bíl,
cepta acap cana in cois
[ce],—
ceé peét magla co rogar,—
ceé tpeir bliabain a copogao.

On the seven days of the week.
29. There they proclaimed in friendly
words,
The rights and laws of the pro-
vince;—
Every right of law they pro-
claimed,—
Every third year they revised
them.

⁽⁶⁰⁰⁾ A *Forud* was the place in which each king sat surrounded by his *Sabaid* or counsellors, and his *Dam* or retinue. The seat of the king seems to have been on the top of a mound which was surrounded by an earthen wall or rampart. *Forud* is cognate with *Forus*, the residence of a magistrate, and with the Latin *Forum*.

53. 1 Kalaino August cen aíl,
 tiaḡait ino ceð tper bliadóain;
 anu luavot co vana ar vailḡ,
 cept ceð cana ocur corṡaro.
54. Aeria, tobað, ppuṡhiṡ fiað,—
 ecnað ecraite aṡṡuao,
 m lamari la ḡiaṡṡin inḡaro,—
 elao, aithm, aṡḡabail.
55. Cen uul pēi m aipeæt m-ban,
 cen mna m aipeaæt pēi pinoḡlan;
 mað aiteo n iṡ [o] élunteṡ,
 ciṡ aṡpēi. ciṡ aṡmunteṡ.
56. Cipé tí vāi pēæt naṡṡiḡ,—
 Denen co beaæt m buaṡṡeṡb,—
 na beð ar āṡ na pēe,
 aæt a bāṡ na biṡṡbine.
57. 1ṡ iat a aṡa oíla:—
 ṡṡuic, cṡuiri, cuiṡin éṡaerṡolla,
 cuiṡiḡ, timpaṡiḡ cen ṡṡamna,
 ṡilṡo ocur ṡaen éṡiaṡa;
58. ṡianṡuṡṡ ṡino,—ṡaṡ cen voṡṡṡa,—
 ṡoḡla, ṡana, ṡoṡṡoṡica,
 ṡliṡniḡe, iṡ uoile ṡeṡa;
 aeria, ṡiúne ṡomeṡia;
59. Aṡoṡc, ṡoṡcaṡa, ṡuḡail,
 iṡ tecuṡca ṡia ṡiṡṡail,
 uoṡblāoi, uoṡṡenēuṡṡ vait,
 tecuṡca Caṡṡṡu ocur Coṡmaic;
60. Na ṡeṡṡa, m ṡeṡṡ ṡṡuim ṡemṡia,
 oenaiḡe, m oenað Emna,
 annallao anu, iṡ ṡiṡ ṡo,
 cað ṡano ṡo ṡannaṡ Eṡeo;
61. Scel tellaiḡ ṡemṡa,—nað timm,—
 ṡiṡ ceð ṡuṡṡat m h-Eṡino,
 baṡṡenēaṡ buoṡni baḡa,
 buoṡni, ḡeṡṡi, ḡabala;
62. Deð ṡimna Chathaiṡ Cetaiḡ
 oia claino, m ceim ṡiḡmetaiḡ;
 ṡoiṡb ceð uoṡni maṡ iṡ oṡeæt,
 combet uile co a eṡṡeæt. e

(601) *Airecht*, a legal assembly or court. (See Introduction, p. cclxii.) This law for the protection of females appears to have prevailed among the Ancient Irish at all the national Assemblies and Fairs. See the poem on

53. On the Kalends of August without fail,
They repaired thither every third year;
There aloud with boldness they proclaimed.
The rights of every law, and the restraints.
54. To sue, to levy, to controvert debts,—
The abuse of steeds in their career,
Is not allowed to contending racers,—
Elovements, arrests, distrainments.
55. That no man goes into the women's Airecht,⁽⁶⁰¹⁾
That no women go into the Airecht of fair clean men;
That no abduction is heard of,
Nor repudiation of husbands or of wives.
56. Whoever transgresses the law of the assembly,—
Which Benen with accuracy indelibly wrote,⁽⁶⁰²⁾
Cannot be spared upon family composition,
But he must die for his transgression.
57. These are its many great privileges:—
Trumpets, Cruits, wide-mouthed horns,
Cuisig, Timpanists without weariness,
Poets and petty rhymesters;
58. Fenian tales of Find,—an untiring entertainment,—
Destructions, Cattle-preys, Courtships,
Inscribed tablets, and books of trees,
Satires, and sharp edged runes;
59. Proverbs, maxims, royal precepts,
And the truthful instruction of Fithal,
Occult poetry, topographical etymologies,
The precepts of Cairpri and of Cormac;
60. The Feasts, with the great Feast of Teamar,
Fairs, with the fair of Emania,
Annals there are verified,
Every division into which Eriu was divided;
61. The history of the household of Teamar—not insignificant,
The knowledge of every territory in Eriu,
The history of the women of illustrious families,
Of Courts, Prohibitions, Conquests;
62. The noble Testament of Cathair the great
To his descendants, to direct the steps of royal rule
Each one sits in his lawful place,
So that all attend to them to listen. Listen.

the Fair of *Tailte* in the *Dindsenchas* of *Tailte*, and also in Keating's History
reign of *Tuathal Techtmar*, A.D. 79.

⁽⁶⁰²⁾ See Note 14, vol. i., p. 45.

63. Πῖραι, φίλι, φερ cenḡail,
 enañḡiri, ocur cuirḡennais,
 ḡluas etis enḡaḡ eḡair,
 béccais ocur buḡudais.
64. Τυρεβαιτ α φεομα uile
 vo ḡis ḡerba ḡruḡmaiḡe;
 co n-eḡne in ḡi ḡán ḡameḡḡ,
 aḡi caḡ n-ḡan α miaḡ ḡileḡ.
65. αιττι, αιḡḡḡni, αιḡḡḡri ceoil,
 coimḡne cinti coemḡceneoil;
 α ḡéim ḡiḡ ḡaḡ ḡai ḡreḡmas,
 aḡaḡ, ḡaḡḡuaḡ enḡnam.
66. Ἰρέ rin ḡcopi inḡ oenais,
 on τ-ḡluas beḡḡa biḡḡaelio;—
 co tabaiḡ ḡoib on comḡḡo
 talam cona caemḡḡoḡiḡ.
67. ḡniḡet noem ḡagen iaḡiló,—
 noem in coḡais—ni cloenḡiό,—
 óḡ ḡaḡḡino Caḡmain, co cáio,
 aiḡḡḡno, ḡleḡḡain, ḡalmḡabail.
68. Τḡoḡcuro i ḡoḡḡuri, ḡoḡeḡḡ,
 i Caḡmun uile in oenḡeḡḡ,—
 ḡa ḡagnib naḡ ḡamḡḡeḡ ḡuno,—
 ḡa anḡeḡḡ, ḡa écomḡḡno,
69. Cleḡis, ḡaeiḡ ḡagen ille,
 mnaa na n-ḡaḡḡeḡ co n-ḡemne.
 ḡia, ḡoḡḡḡi ḡai ḡoḡḡis,
 ḡia n iḡḡib ána eḡḡḡo. E.
70. Oeḡiḡaḡḡ .h. n-ḡḡionade,
 ocur eḡḡḡeḡ Oḡḡaiḡe,
 ocur nuaḡḡ ḡḡi cḡaunnu ḡḡeḡ,
 on τḡluas ḡunnu, iḡe α ḡeḡeḡo.
71. Cio ḡḡiḡ Meḡca aḡbeḡḡaiḡ ḡe
 ni h-eḡḡa, ni h-eḡḡaite;
 iḡ ḡen ḡaiḡan ḡiai, α ḡeḡ,
 iḡḡano co cian ḡo claiḡeḡo.
72. Cio uaḡoib ḡain no ḡaiḡḡhe,
 eḡeḡ ḡluasaiḡ ḡamaḡḡhe,
 ḡoḡḡeḡḡ, cen ḡaḡḡḡi, iḡ ḡoḡḡis;—
 α ḡaiḡḡu na leḡḡ, eḡḡḡo. E.

63. Pipes, fiddles, chainmen,
 Bone-men, and tube-players,
 A crowd of babbling painted masks,
 Roarers and loud bellowers.
64. They all exert their utmost powers
 For the magnanimous king of the Barrow;
 Until the noble king in proper measure bestows
 Upon each art its rightful meed.
65. Elopements, slaughters, musical choruses,
 The accurate synchronisms of noble races,
 The succession of the sovereign kings of Bregia,
 Their battles, and their stern valour.
66. Such is the arrangement of the fair,
 By the lively ever happy host;—
 May they receive from the Lord
 A land with choicest fruits.
67. They, Leinster's saints, celebrate next day,—
 The saints of the alliance—'t is no evil deed—
 Over Carman's bounteous lake, with solemnity,
 Masses, adorations, and psalm-singing.
68. They fast in the autumn, good the deed,
 At Carman, all of them together,—
 The Leinstermen without lack of humour,—
 Against injustice, against oppression.
69. The clergy and the laity of Leinster all,
 And the stainless women of the worthy men.
 God, who knows how well they merit,
 To their noble prayers will listen. Listen.
70. The hospitality of the Hy Drona,
 And the steed contest of the men of Ossory,
 And the clash of spear-handles,
 From the entire host, that was the end.
71. Though we had called it Mesc's grave
 It were not mockery, it were not enmity;
 [For Mesc] and old crooked Garman, her husband.
 Here in far ancient times were buried.
72. Even if from those the name had been derived
 By hosts of etymological writers,
 It were just, no doubt, and it were lawful,
 O Leinstermen of the monuments, listen.

73. Rath ar fíchit ir buanblaó,
 i fáil fluaḡ fo éac talman:
 fálmailec corraiblaó,
 i fáil fainfeic faeiri Chaimain.
74. Seét n-oumai cen taroluó de,
 vo cámuo maib co mence;
 feét maige, taimain cen teé,
 fo cluice Caimain chainteé.
75. Tiu maigao rin tíri tpeomais:—
 maigao bío, maigao beo ciai,
 maigao moiri na n-gall n-ḡieḡacé,
 i m-bíó óri ir aro étaé.
76. Fán na n-eé, fan na ruine,
 fan na m-banóál fíu vruine;
 feiri vo fluaḡ n-ḡaieé
 nir máioeo, nir imcáineo.
77. Fíl ara nemóenam de,—⁽⁶⁰³⁾
 maibi, meéi, moé-leié,
 iu cen ḡéin, cen ḡuinni,
 cen feile, cen fíuinne.⁽⁶⁰⁴⁾
78. Co fe ba bḡiaé baia,
 fluaḡ linniairi lir labraoa;
 cac fluaḡ, naé faigtheé bíó fecc,
 laimeheiri, ocur ni laimet. E.
79. Fáilte ic fluaḡ nemoa na noeb,
 Dam ic oia delboa, veḡcaem;
 íu corraiahi buioinib norruḡ,
 iu cac n-aécuingio eḡrio. E.

⁽⁶⁰³⁾ The following stanza from the Book of Ballymote, indicating the advantages to be gained by holding the fair, seems to show that there is a gap of perhaps two stanzas here, and that this stanza is one of them: it is the thirtieth stanza in the Book of Ballymote (where it comes after the one numbered 29 in the foot note, page 535 *supra*), and is there obviously out of place. The only place where it could be introduced without disturbing the narrative of the poem would be after this stanza: it has however been thought better to give it as a foot note, than to introduce it into this part of the poem which is taken from the Book of Leinster.

80. hích, bíéet, píé, fama, rona,
 lína lona leḡtola,

Corn, milk, peace, ease, prosperity,
 Waters full in great abundance,

73. Twenty-one raths of enduring fame,
In which hosts are under earth confined:
A conspicuous cemetery of high renown,
By the side of delightful noble Carman.
74. Seven mounds without touching each other,
Where the dead have often been lamented;
Seven plains, sacred without a house,
For the funeral games of Carman.
75. Three markets in that auspicious country:—
A market of food, a market of live stock,
And the great market of the foreign Greeks,
Where gold and noble clothes were wont to be.
76. The slope of the steeds, the slope of the cooking;
The slope of the embroidering women;
To no man of the friendly hosts
Will they give adulation, will they give reproach.
77. There comes of not celebrating it,—⁽⁶⁰³⁾
Baldness, failure, and early grayness,
Kings without wisdom, without elegance,
Without hospitality, without truthfulness.⁽⁶⁰⁴⁾
78. Hitherto warlike and brave have been
The numerous hosts of Labrad's house;
All assailing hosts, are compelled to be shy;
They are challenged, and they challenge not.
79. A welcome with the saintly Host of Heaven,
May I receive, with the beautiful, all-perfect God;
The King of graceful hosts may I reach,
A king who to every prayer will listen! Listen.

fir rúg-laig, cocombaro cinn,
oirmaig forrain for Eren.

True kingly heroes, with loyalty
to chiefs,
With triumph of heroic hosts of
Eriu.

⁽⁶⁰¹⁾ The following is the version of this stanza in the Book of Ballymote:—

32. fuil ar a nemoenim de—
maile, ir meith, ir mocheche,
ni vana conamle hil,
do llaighib ana. Ertig.

There comes of its not being holden
Baldness, decay, early grayness,
With many other evil fates,
To the noble Leinstermen. Listen.

FINIS.



GLOSSARIAL INDEX

OF IRISH WORDS.

[In the case of important terms, such as *Aire*, etc., which are of frequent occurrence, only the references to places where their explanation is to be found are given here; the other references will be found in the General Index.]

- Abairsech*, a manufacturing woman, *iii.* 116.
Abh, sweet (see *Abhrann*), *iii.* 371.
Abh a cear, since I slew [the death of], *iii.* 456.
Abhrann, a song of any tune or measure, *iii.* 371, 377, 378.
Abrus, material, *iii.* 115, *n.* 87.
Aco, to him or with them, *iii.* 518.
Ach, a groan or sigh (see *Aileach*), *ii.* 152.
Achadh, a field, or division of land, *i.* clxxxii.
Acht-comaithe, with equal immunity *iii.* 504.
Acra, to sue, *iii.* 499.
Adabraid n-aile, ostentatiousness of fame, *iii.* 428.
Adairt, a pillow, *iii.* 489.
Adand, a small candle, *iii.* 246 (see *Cainnill*).
Adannai, kindle, ignite, *iii.* 505.
Adbelad, will die, *iii.* 221.
Adbond, bind, sweet or melodious, a song or tune, *iii.* 386, 387.
Adbond Trirech, a triple *Adbond*, a tune in which three parts are understood, namely, *genntraighe*, *goltraighe*, and *suantraighe*, *iii.* 387.
Adbreth, a species of poetry peculiar to the order of poet called *Anradh*, *ii.* 171.
Adgenedar, *Aithgenethar*, to make restitution, *iii.* 508.
Adgiallat, they submit, or owe allegiance to, *iii.* 514.
Adhal, dishonour, blemish, or disgrace, *iii.* 518.
Adid, his two, *iii.* 497.
Admilithi, more pale: one of the jesters of Conaire Mór, monarch of Eriu, so called, *iii.* 150.
Aedh or *Udh*, "a spark of fire", from which is derived *Aedh*, the proper Christian name of a man, Anglicised Hugh, *ii.* 132.
Aenach, a fair, or general assembly, *i.* cclv.
Aenach Gubha, a moaning or mourning assembly, *iii.* 383.
Aes Sidhe, "dwellers in the hills", "the fairy people", *ii.* 198.
Agell do, [his pledge to him, *i.e.*, he is entitled to] his brooch and everything composed of gold and of silver—his pledged article, whatever it be, *iii.* 112.
Agid, In *Agid*, face to face, against the face of, *iii.* 458.
A h-Athain, "from Athens", *iii.* 526-7.
A h-Espain, "out of Spain", *iii.* 210.
Aicbeile, dangerous severity, etc., *iii.* 440.
Aiced-Fige, weaving implements, *iii.* 116.
Aicdi, work of art, *iii.* 504.
Aidbdenaib, prosecutors, *iii.* 500.
Aidbsi, great or greatness; its technical signification in music was the singing of a multitude in chorus, *iii.* 246, 247.
Aidbsi, *corus cronáin*, a kind of guttural or purring chorus; a great chorus or vocal concert (see *Cepóc*), *iii.* 245, 371, 374, 376.
Aideadh Uladh, the deaths of the Ultonians, *ii.* 94.
Ai Esain, same as *Aigthe Esain*, rank-*Esain*, *iii.* 517.
Aige, a stranger, *iii.* 507.
Aigthe Esain, the proportional increase of a man's *Esain* due to his special rank or honour, *iii.* 515 (see *Esain*).

- Aigne*, an arguer, or pleading counsel-
lor, *i.* cccxliii, cclii, cclxxliii.
- Ail*, a fence, a stake fence, *i.* clxxxi,
ccxxii, cxc, ccl.
- „ *comarbus*, a divisional fence be-
tween the lands of co-heirs, or
shares of gavelled land, *i.* clxxxi.
- Ail*, a stone; *Ach*, a groan or sigh,
hence *Aileach*, *ii.* 152.
- Ail bend Alatuath n-dronaicde*, flow-
ing capes dexterously embroidered,
iii. 142.
- Ailestar*, *Ailastair*, the bog firs (*recte*,
Iris pseudacorus, or common flag
or *Iris*, now called *Feleastrom*),
i. lxxliii; *iii.* 190.
- Ailgine*, tranquillity, etc., *iii.* 221.
- Ailh*, other, *iii.* 506.
- Ailsed-nadma*, intentional fraudulent
knotting, *iii.* 493.
- Aimsir na c-curadh*, the time of a
champion's military education, *ii.*
367.
- Ain*, *Aine*, rushes, *iii.* 486, 489.
- Aindiden*, Friday, *iii.* 507.
- Ainmed*, disparagement, *iii.* 514, 520.
- Airbernad*, diminution, curtailment,
iii. 516.
- Airbid*, a measure of weight, *iii.* 483,
n. 524.
- Airbi*, a wooden fence, *i.* ccxiv.
- Airbir*, an armful [*recte*, a shoulder
bundle or load], *iii.* 487.
- Aircend*, a defined boundary or limit,
i. ccl.
- Airchinnech*, a lay vicar, a land
steward [of monastery or church
land], *i.* cclii; *ii.* 31, 169.
- Airchisecht*, bemoaning, *iii.* 442,
454.
- Airech Feibhe*, a chief of dignity, *iii.*
114, and 126-7.
- Aire*, a lord, a title of distinction, *iii.*
468.
- Aisneis*, litigation here, *iii.* 499.
- Airecht*, a court, *ii.* 20.
- Airecht Fodeisin*, his own court, *i.e.*
„ the court of the *Righ*, or court of
king's bench, of a *Righ Tuatha*,
i. cclxix, cclxvi, cclxxii.
- „ *Foleith*, a court leet, cclxii,
cclxxii.
- „ *Urnaide*, a court of pleas, *i.*
cclxliii, cclxxii.
- Aire Ard*, the steward of a king, *i.*
cccliv; *iii.* 469, 515.
- „ *Cosraing*, the Gerefa or Reeve
of a *Fine*, *i.* ccclii, cclxvii, cclxviii;
iii. 470, 491.
- Aire Desa*, the lowest grade of *Flath*,
i. cccxxiv, cclxvii; *iii.* 468, 494,
516.
- „ *Echtaí*, a high constable of a
Crick or territory, *i.* cclxv,
cclxvii; *iii.* 468, 497.
- „ *Fine*, the chief of kindred of a
Fine, *i.* ccl, cclxvii; *iii.* 516.
- „ *Forgaill*, an officer who corres-
ponds to the Welsh *Canghellor*
or chancellor, *i.* cclxliii; *iii.* 468,
500.
- „ *Tuise*, commander of the levy
of a *Tuath*, cf. *Dux* (Duc-s) and
Λ. Sax. *Here-tog*, cclxliii; *iii.*
468, 469, 499, 516.
- Airel*, rooms, or compartments [in a
house], *iii.* 7.
- Aireman*, *Airemh*, a ploughman, *i.* ci.
- Airgetlach*, a general name for a
metallic ore, *i.* ccccx.
- Airigis* (perceives), he perceived, *iii.*
448.
- Airigib gaisced*, missive weapons of
valour, *ii.* 303.
- Airilliud*, good works, *iii.* 514.
- Airinech*, a frontage, *i.* cccxli.
- Airitiuth*, maintenance, *iii.* 497.
- Airlicud*, *Airluccud*, borrowing or
lending on a pledge, *iii.* 487, 49, 487.
- Airlighe ar da cleth*, chief or highest
advisers; the members of the coun-
cil of each *Fine*; the *Cuicer na*
Fine, or the five chiefs of kindred
of a *Fine*, *i.* cclxviii.
- Airlis*, a yard of a *Forus*, or enclosed
paddock in which cattle were im-
pounded, see note on *Fer Forais*,
i. cclxxx, ccci, ccxiv, *iii.* 520.
- Airmed*, a measure of bulk, *iii.* 483.
- Airhind*=*Airbind*, oats, *i.* cccxiv.
- Airthiur*, the east, *Airthiur Foitsi*,
the back part of the south side of
the seat or couch, *iii.* 509.
- Aisneis cleith*, a private information
against a nobleman, *i.* cclxv.
- „ *meirle*, a thief's information, *i.*
cclxxxii.
- Aite*, a tutor, *iii.* 446.
- Aitech Comaide*, father or chief of a
Comaitheches, copartnership or gild,
i. cexvi.
- Aiteog*, a string which is put about
the mouth of a bag, *iii.* 117.
- Aith*, a kiln, *iii.* 486.
- Aithcumba n-aige*, dressing of wounds,
iii. 486.
- Aithech*, a tenant, a plebeian, *ii.* 36,
iii. 469, 500.

- Aithech ar a Treba*, a tribe tenant on his ancestral home, *iii.* 482, more correctly, the head of a co-partnership or gild, *i.* cci.
- Aithech Baitse*, *Aithech Baitsidhe*, a man who aspired to belong to the privileged grades of society, a Bachelor of Bó-Aireship, a tenant bachelor of *Airechus*, probably connected with the Latin and Romance terms *Baccalaria* and *Bacele*, *i.* ccl, ccli, *iii.* 438, 524.
- Aitherach*, a gain, *iii.* 493.
- Aithgin*, dat. pl. *Aithginnab*, the equal of, restitution, *ii.* cxxiv, clxxxiii, cclxxx, cclxxxii, ccxci, ccxcii; *iii.* 112, 456, 487, 489.
- Aitire*, a security between two parties, a bail, cxcvii, cxcviii, cclxxv, cclxxxiv, cclxxxv, ccxcii; *iii.* 474.
- Aitire Foesma*, an *Aitire* of adoption, that is, a security for the liabilities incurred in affiliating a distant relative or a stranger to a *Fine*, *i.* ccxciii; *iii.* 474.
- Aitire Luige*, an oath-bound *Aitire*, *iii.* 474, n. 487.
- Aitire Nadma*, the binding or knotting *Aitire*; a security bound by a *Naidm* or bond, corresponding to the nexus of Roman law, *i.* ccxcii; *iii.* 474.
- Aithirne*, *Aithrine*, fixed lawful fines, rights, and privileges, *iii.* 514.
- Aithlimi*, readiness, swiftness, *iii.* 448.
- Alad*, a wound, *iii.* 450.
- Alaile*, *Alaill*, the other, *iii.* 480, 493.
- Alaili*, another—the other, *iii.* 500.
- Alamu*, her hands, see *Almhain*, *i.* cccliii.
- Alanai*, one of them, *iii.* 480.
- Albanach*, an Albanian or native of Alba, now Scotland, *i.* clxv.
- All*, the reins of a chariot; also the eyes or projections on the yoke through which the reins passed, *i.* cccclxxxi, cccclxxxii.
- „ *Dualach*, a piece of harness almost identical with the *Cuirpi dualach*, or peaked straddle of the present time, *i.* cccclxxxi, cccclxxxii.
- „ *oir*, golden bridles, *iii.* 160.
- Alla*, away (far off), *iii.* 456, 458.
- Allaid*, a wild stag, *iii.* 428.
- Allugg*, his oath, *iii.* 487.
- Almsona*, alms, *i.* ccxl.
- Al-Tuath*, another territory, and used for a man of another *Tuath* or territory, cf. A. Sax. *elpeōdig*, strange; Welsh *Altud*, a foreigner, *i.* cxxviii.
- Alta*, gashes, *iii.* 440.
- Ama*, wardens, *iii.* 509.
- Amae*, alas, indeed, *iii.* 448.
- Amais*, mercenaries [military retainers] *ii.* 389, 90, 91, 92.
- Amh*, indeed, *iii.* 430, 460.
- Amh echein*, now indeed, *iii.* 460.
- Amhrath*, *non-rath*, the bounty or payment given to the people who cried and lamented at the funeral of the chief, lord, or any body else, and for which bounty there was no further return ever to be made. It is compounded of the negative particle *Amh*, non, and *Rath*, wages, etc., *iii.* 384.
- Amhus*, or *Amhuis*, mercenaries corresponding to the Gaulish *Am-bacti*, *i.* cxiii, cccxxvi; *ii.* 389. See *Amais*.
- Ammur Indlait*, a washing trough, *iii.* 486.
- Amrus*, suspicion, information based on suspicion, *i.* cclxxvii.
- Amsaib*, body-guards-men, *iii.* 509. See *Amais*.
- Amuis righ*, the body-guard of a king, *iii.* 508. See *Amais*.
- Anad*, a stay, *i.* cclxxxiii, cclxxxiv.
- Anagraitto*, disputes, quarrels, etc., *iii.* 511.
- Andail*, strife, *iii.* 416.
- Anair*, a species of negative laudatory poem, *ii.* 173.
- Anamain*, a species of poetry peculiar to the order of poet called *Ollamh*. The great *Anamain* was a species of poem which contained four different measures of composition, namely the *Nath*, the *Anair*, the *Laid*, and the *Eman*, and it was composed by an *Ollamh* only, *ii.* 171, 173.
- Andoin*, the church, *iii.* 509.
- Andord*, *Non-Dord* (for the particle *an* is deprivative in sense), that is, it is not exactly a *Dord* or murmur, but something higher than it, *iii.* 378, 379. See *Cob-laighe*.
- Anendge*, dishonour (impurity, want of innocence), *iii.* 514.
- Anflaith*, *Anflath*, a rich tenant farmer, who has wealth, but is not a *Flath* or true lord; a middle man, *ii.* 36; *iii.* 491.
- Anfoladh*, misdeeds, *iii.* 514.

- Anfolta*=(*Anfolad*), misdeeds, oppression, *iii.* 520.
Anoi, their recognition, etc., *iii.* 513.
Anradh, a poet of the second order, *ii.* 171, 217; *iii.* 316.
Anruth, a warrior, *iii.* 446.
Ansruth, a man who vindicates the honour of his territory and people, a kind of territorial high constable, *i.* cclxvi; *iii.* 513, 517.
Antengtaid ar da Feth Airecht no Danaig, eloquent men having a recognized position derived from land or noble professions; they were the selected representatives of the *Fine*, corresponding to the Welsh *Taisbantyle*, *i.* cclxviii.
Aoir, satire, *iii.* 481.
Aos Ealadan, men of science, *i.* cccxxx.
Apa (same as *oba*), to shun (to refuse), *iii.* 420.
Apad, a legal notice, *i.* cclxxxiii, cclxxxv.
 „ *nadma Aitire*, notice of bail bond, *i.* cclxxxv.
Apdatar, they died, *iii.* 220, 221.
Apdaines, persons whose rank was proclaimed or legally admitted, *i.* clxxxvii.
Ar, for *Atbert*, i.e., says or did say, *iii.* 510.
Arach, guarantee, *iii.* 416.
Aracol, a room or compartment, *i.* cclcx.
Araicecht, the grammar of the pupils, *ii.* 172.
Araid, charioteers, *iii.* 444, etc.
Arathar, a plough, *iii.* 500.
Arba=*orba*=*orbar*, pl. *Orbain*, modern *arbhar*, corn, or corn-meal or shelled grain, *i.* cclcxii, cclcxv; *iii.* 474.
Arclisde, gymnasts, *iii.* 365.
Arcuirether, he restrains, *iii.* 498.
Ardaig, excess, *iii.* 472.
Ardan, a pigin, a drinking vessel, *i.* cclcv; *iii.* 495.
Ard Arcon imod Toisi, high nobles of great state. *Flaths* entitled to hold an *Airecht Foleith* or manorial court, *i.* cclxviii.
Ard neme, high sanctuary, *iii.* 515.
Ard Righ, high or paramount king, corresponding to the British *Gwelledig*, and the Anglo-Saxon *Bretwalda*, *i.* cccxxi.
Ard Solus, hill of light, or hill upon which a signal light was burned, *i.* cccxviii.
Ardreth, a species of poetry peculiar to the order of poet called *Cann*, *ii.* 171.
Arfuin, *Arfoimsin*, accept thou [or I present to thee], *iii.* 221.
Arggat, or *Airgat*, silver, *i.* ccccxix; *iii.* 491.
Arra, a charge, *i.* cclxxxi.
Arracur, filing a charge, *i.* cclxxix.
Arsendtee, singing? (*recte*, songsters), *iii.* 365.
Art Fine, the principal man of a *Fine*, *i.* cciv.
Arthana, charms, *iii.* 440.
Asatluí, in revolt, aggressive, *iii.* 505.
Asana, asses, *iii.* 330.
Aseria, wanting, *iii.* 497.
Asne, it is he, *iii.* 497.
Ass, new milk, *i.* cclcxix; *iii.* 474, 499.
Ass, pl. *Assai*, a sandal, a shoe. This term is frequently applied to women's shoes and bishops' sandals, both of which were sometimes made of *Findruine*, *i.* cclcxv, cccxcviii, dclxii; *iii.* 104, 105, 157, 166.
Assu, danger [*recte*, to want, to require], *iii.* 450.
Astaither, assigned or confirmed to, *iii.* 513.
Astha, deficient, *iii.* 497.
At, a hat, an ornamental covering for the head (see *Righ Barr*), cf. Eng. *Hat*, Germ. *Hut*, Old Norse *Hötrr*. *i.* cccxcv; *iii.* 209.
Atball, to suffer or fall, *iii.* 493.
Atchisiu, I perceive, *iii.* 446.
Atcomren, he pays, *iii.* 499.
Atcota, they had, or they possessed, *iii.* 516.
Atguidhetsom, he vindicates, represents, *iii.* 515.
Athachs, tenants, but in this place used for such persons as performed the household service of a noble, or person of rank, *i.* dclxii.
Athchanaidh (a reciter), a class of poet whose business it was to sing to the instruments played upon by another, *iii.* 353.
Athchardes, hostility, *iii.* 454.
Athgabail, a second or counter distress; the Withernam of the Anglo-Saxons, *i.* cclxxxv.
 „ *Imbleogain*, a counter distress levied on a kinsman, *i.* ccxc.
Athgmith, glorifying, *iii.* 428.

- Ath Solus*, ford of light, or ford at which a signal light was burned, *i.* cccxviii.
- Ath-urnaide*, the nurturer or sponsor of a suit or pleading, probably the true origin of "Attorney", *iii.* 474.
- Attendai*, to injure, to diminish, *iii.* 514.
- Atlu*, reproach, insult, *iii.* 514.
- Atndamait*, they concede, *iii.* 491.
- Atod*, long [space of time], *iii.* 430.
- Atracht*, arose [or did rise], *iii.* 444.
- Atraigestar*, they rose up, *iii.* 452.
- Att*, swelling, *iii.* 448.
- Auchuimriuch n-oir*, ear-clasps of gold, *iii.* 146-7, 185, 186.
- Aue*, a grandson, *iii.* 495, 548.
- Aurcrait*, to diminish.
- Au-Nasc, U-Nasc*, an ear-ring, "a ring for the ear, that is, a ring of gold which is worn upon the fingers or in the ears of the sons of the free or noble families", *Cor. Glossary, iii.* 185-6.
- Aurrach, Eirrech, Errech*, an extraordinary levy, *iii.* 507.
- Aurscartheadh*, carving [or ornamentation], *iii.* 29, 30.
- Aurslon*, the breast of a mantle [*recte*, a fastening in the breast or opening of a mantle], *iii.* 150.
- Baar*, top or head, *i.* ccccxvii.
- Bacanaig*, hobgoblins, *ii.* 301.
- Baccan*, a crook, etc., *iii.* 219, 220.
- Bachall*, a bishop's crozier, *i.* cclxxxix.
- Badesta*, now at once, forthwith, *iii.* 452, 456.
- Badb*, a raven, a vulture; *Fors n-gera in badb*, over which the raven will croak, *iii.* 422.
- Badhba*, conspicuous, *iii.* 58.
- Baegul*, unguarded: *uair baeguil*, an unguarded moment, *iii.* 450.
- Bai*, nom. plu. and gen. sing. of *Bó*, a cow, *iii.* 498, 501.
- Baí Braise*, sudden death, *ii.* 372.
- Baidhbhi*, gen. of *Badbh*; *Baidhbhi belderg*, of the red-mouthed vulture, *Badbh* is properly speaking a raven, or carrion crow, but here it must be a vulture, *iii.* 454.
- Bhaiceirdset* [same as *Focherdsat*], they threw, *iii.* 438.
- Baile*, the equivalent of the Latin *Pagus*, *i.* lxxxii.
- Baile Biatach*, the *Baile* of the victualler or steward, *i.* xci, xciii. cliii, cc.
- Baile Maoir*, steward's town, *i.* cliii.
- "*an gabhainn*, smith's town, *i.* ccvii.
- "*na cerd*, the town of the *Cerd* or worker in precious metals, *i.* ccvii.
- Bairchi, i. Sliabh Bairche*, i.e. a mountain, *iii.* 432.
- Bairgin*, or *Bairghin*, a cake or loaf of bread, *Bairgin Indruic*, a full household cake or loaf, *Bairgin Banfhuine*, a loaf or cake sufficient for one woman's meal, *Bairgin Ferfhuine*, a cake or loaf sufficient for a man's meal, *i.* cxlii, ccclix, ccclxiv, ccclxvi, *iii.* 31, 481, 512.
- Ballyboe*, a division of land, *i.* lxxxix.
- Ban amus*, wives of mercenaries [mercenary women], *iii.* 504.
- Bananaig, Bananachs*, *iii.* 424, 425, 449, 450.
- Ban-ghresa*, woman's work, *ii.* 133.
- Banna*, a drop; it was also the name of one of the six cupbearers of *Co-naire Mór*, monarch of *Eriu*, *iii.* 144.
- Bansidhe, Bensidhe*, fairy women, *ii.* 131, *iii.* 381, 382, 383.
- Barc*, a bond or hostage (?) *i.* dcxli.
- Barficfa*, will be fought, *iii.* 458.
- Barr*, a mind, diadem, or crest, *iii.* 202, 209, 200. *Cathbarr, Cenn Barr, Cleitme, Eo Barr*, all different names for a covering or ornament for the head, *iii.* 209, etc.
- Barr Bruinn, Bruinn's* [golden] diadem, *iii.* 199 to 202; a square cap like the old French *Berret*, and Spanish *Barrete*, *i.* cccxcvii.
- Barra Buadh*, the name of the instrument with which *Find Mac Cumhaill* called out his troops for war or for the chase; it is a corrupt form of the ancient word *Benn-Buabhail*, or Buffalo-horn or trumpet, *iii.* 305.
- Barréd*, a waru covering for the head, worn chiefly by women, *i.* cccxcvi.
- Bassaib*, low drinking bowls or basins. The English word "basin", contains the same root, *iii.* 478.
- Basschaire-na n-ech*, tramping of the horses, *iii.* 426.
- Basslethna*, wide-hoofed, *iii.* 428.
- Beanna Flatha*, horns of a *Flath* [of sovereignty], *iii.* 502.
- Bean Comorba*, a co-heiress, *i.* cxix.
- Beanchara*, a female friend, *i.* dclxliii.

- Becc*, small; abl. pl., *Beccai* [with small things], iii. 497.
- Bedgaig*, prancing, iii. 428.
- Bein co famus*, [the subduing blow] cutting off his opponent's hair with his sword, ii. 372.
- Beirn*, a boat, *Beirn-Brócc*, boat-shaped shoes, i. cccxviii.
- Bellce óir*, *Beilge oir*, bridle bits of gold, iii. 219, 220.
- Bellgidh oir*, bridle bits of gold, iii. 157-8.
- Belra fórmend*, stammering speech, iii. 145.
- Bemmin*, a stroke, a blow, iii. 507.
- Ben báid*, a lewd woman, Cf. Eng. *bawd*, iii. 448.
- Benn*, a horn, iii. 305.
- Benn-crot*, a pinnacled (or triangular) *cruit*; a *timpan*, iii. 305, 306.
- Benn Buabhaill*, a buffalo [or wild ox] horn, compounded of *Benn*, a horn, and *Buabhaill*, gen. of *Buaball*, a buffalo, a musical instrument so called, iii. 305.
- Beo caindel*, a living candle, i.e. positive evidence for the defence, i. cclxxix.
- Beochride*, lively-hearted, iii. 428.
- Beolegud*, living deposits, i.e. witnesses, i. cxcii.
- Beoil*, ale [lard, drawn butter, etc.], i. dxxxxix; iii. 118.
- Beolo Crot*, mouths of harps, iii. 217.
- Bcor Lochlanach*, "Norse beer", or popularly "Danish beer", i. cclxxviii.
- Berla Feine*, technical law [language of the *Fenechas*], ii. 25.
- Berra Airechta*, decisions of a court, i. cclxviii.
- Berrach*, a junior barrister, i. cclxxiv.
- Berrath*, i.e. *mullach a cinn*; *Berrath*, that is the top of the head, iii. 107.
- Berrbrocc*, an apron, nearly corresponding to the modern petticoat called a kilt; the term appears to have been also applied to a part of a suit of skirted armour, the *Vorderschurz* of the Germans, and the large *Brayette* of the French. Cf. Gaulish *Braccae* or *Bracae*, i. cclxxxiii, cclxxiv, cccclxxiv; iii. 147-8, 149, 185.
- Bes Tigi*, house tribute or rent in kind paid to a *Flath* by his free or *Saer Ceili*; the *Gwes-Tva* or rent of Welsh tenants; cf. also Welsh *Gwaesav*, i. cxiii, cxl, cxlii, cccxvii; iii. 478.
- Bhothais*, the right of having *Bothachs* or cottier tenants, iii. 494. See *Both* and *Bothach*.
- Biad Prointige*, refectory commons, cf. Latin *Prandium*, i. cccclxviii.
- Biadhadh naircenncai*, *Biathadh naircenn*, a fixed rent in provisions paid to a *Flath* by his bond or *Daer Ceili*, iii. 494, 498.
- Bial*, a bill-hook, billet-axe, or hatchet, i. cxc, cclxi; iii. 486.
- Bian n-erb*, [snow-white] roebuck skins, iii. 220, 221.
- Biata congala*, supplies of food for a convocation, etc., iii. 519.
- Biataid*, the food-supplies which formed part of the rent of *Daer Ceili*, i. cxii, cxliv, ccl, dclxii.
- Biatha*, a rent in kind paid to the *Flath* by his bond or *Daer Ceili*, iii. 471.
- Biattaig*, purveyors, iii. 438, 442.
- Bil*, a rim (as *bil na sceithe*, the rim of the shield), iii. 456.
- Bille*, bosses [small cups or dishes], iii. 104, 105.
- Binidean*, the same as *Binit*, and perhaps the same as the colour called *Bindean*, which was probably produced from the flowers of *Galium verum* i. cccci.
- Binnit*, *Binnet*, rennet, a name also apparently given to the *Galium verum*, or bed straw, i. cclcxviii, cccii.
- Bir*, (an iron) spit or spear, a lance, i. ccccxviii; ii. 313; a lance [a spit, a skewer], 348; a stake, iii. 432.
- Birit*, a sow, iii. 486.
- Birur*, watercress, i. cclcxvi; iii. 151, 250.
- Bith*, constant (vide *bolc*, etc.), and ii. 133.
- Blad*, fame, iii. 442.
- Bladmar*, renowned, iii. 418.
- Blai*, a fence, a legal boundary, i. clxxxii.
- Blatnig*, famed, iii. 418.
- Blath n-én n-éte gnaith*, a bird plume of the usual feather, i. cccclxxxi.
- Blathach*, buttermilk, iii. 478.
- Bleith*, the costs of a distress, i. cxi.
- Blenarda*, high-flanked, iii. 428.
- Blethach*, the same as *Bocaire*, which see.
- Blonoc*, lard, i. dclx.

- Bo*, used for *do*; "*acas bo srethi cloich*", as a "*Cranntabail uadh fair*", and he cast at him a stone from his *Cranntabail* (sling), *iii.* 197.
- Bó Aire*, a man who has a habitation and fee farm lands sufficient to maintain ten or more cows, etc., *iii.* 519.
- Bocad*, teasing [combing of wool] *iii.* 115.
- Bocánaig*, see *Bacanaig*, *iii.* 424, 448.
- Bocaire*, an oatmeal cake, baked by being supported in an upright position before the fire, *i.* cccxiv.
- Bó cethrúib*, *Bó slabrad*, *Seds* of, see note on *Sed*, *iii.* 480.
- Bocotaidfer*, *i.e.* *fogebsa*, *i.e.* will be tried, (plied) against me, *iii.* 446.
- Boe*, a habitation or house, *i.* lxxxviii
- Bogeltach fáithce*, a cow-keeper, [a man who keeps or cares cows upon the grass land of his *Selb*] *iii.* 521.
- Boidb*, vultures, *iii.* 143.
- Boin lethgabala*, a rate in aid of a cow levied to meet the requisition of the officer for the relief of the poor, *iii.* 519.
- Boireamh Laighen*, the cow-tribute of Leinster, *i.* xxxiii; *iii.* 313.
- Bolc níc Bith-Thellaigh*, bellows, son of constant fireplace, *ii.* 133.
- Bolg*, a bag or belly, *iii.* 217.
- Bolgroin*, whale-bellied, *iii.* 428.
- Bollan*, a small drinking vessel, cf. O. Norse *Bolli*, a bowl, Ang. Sax. *Bolla*, German *Bolle*, English *Bowl*, *i.* ccclvi; *iii.* 152.
- Boromha*, *Borhuma*, gen. of *Boireamh*, "of the cow tribute". See *Brian Borhuma*.
- Bó slabra*, well bred cows, *iii.* 480, 481.
- Both*, a cabin or shed, *i.* cxv.
- Bothach*, a cottier, corresponding to the *Bordarius*, *Cottarius*, and *Coterellus* of Domesday Book. See *Cot*, *i.* cxv, clxxvi.
- Bothan*, the modern name of a *Both* or cabin, cf. the "*Bothy*" of Scotland, *i.* cxv.
- Bo-Tech*, a cow-house, *i.* cxv.
- Bo-thaur*, a fat ox, cf. German *Thier*, *i.* ccclxv.
- Bracae*, *Braccae*, a tartan-like trousers, *i.* ccxcii.
- Brach*, gen. *Brach*, or *Bracha*, malt; cf. Welsh and Cornish *Brag*, whence. Welsh *Bragaud*, old English *Bragor*, modern English *Bracket*, a kind of sweet ale, cf. also *Braga*, Russian white beer, *i.* cxli, cccxxviii, cccclxxiii, dclxii.
- Brachal*, a Bellona, *iii.* 418.
- Braid*, plunder, *i.* cciv.
- Brandabh*, *Brandub*, *Bronnaib*, draughts, backgammon, or some similar game, *ii.* 359; *iii.* 366.
- Brandub*, a draughtboard, *iii.* 360.
- Brat*, a plaid or cloak, corresponding in some measure to the Roman *Sagum*, *i.* cccclxxxiii, cccclxxxviii.
- "*corera coriharach*, a crimson deep-bordered cloak. [a bordered purple cloak], *iii.* 179.
- "*posta*, a marriage cloak, veil, or cloth, *i.* clxxv.
- Brath*=*Brach*, which see.
- Breacan mac Ban-ghresa*, blanket, son of woman's work, *ii.* 133.
- Breac-glas*, green or gray-spotted cloth, *iii.* 113.
- Breacan*, *Breccan*, a blanket, properly any tartan like woollen cloth, *ii.* 133.
- Brec dergithir sion*, more red-tinged than the fox-glove, *iii.* 140, 141.
- Brecadh*, colouring, *iii.* 115.
- Breeste gnirid*, short or knee breeches, *i.* cccclxxxv.
- Bregda*, *i.e.*, an *Bricin*, that is, thread of various colours [for embroidery], *iii.* 183.
- Breid sida*, a silk handkerchief, *iii.* 114.
- Breisémnech*, tinkling [of the helmet], *iii.* 426.
- Breitheannastair*, "judicavit", *i.* cclxxv.
- Brepnú óir*, with chains of gold, *iii.* 159.
- Bretha Fír Cuire*, "judgments of true calling", judgments obtained by *Crancur* or lot, as in the case of persons claiming to be members of a *Fine*, *i.* cliv, clxvi.
- Bretha Chreidne*, the judgments of *Creidne*, *iii.* 210.
- Bretha Nemidh*, laws of privileges, *ii.* 172. *Bretha Neimidh*, rules and precedents of the courts of *Neimids*, *i.* cclxiii.
- Brethem*, no *Dobeir*, judges or givers, —those who gave the *Berra Airechta* or decisions of the king's court; they were the same as those

- called dispensers of justice, and were judges of inferior rank to the presiding judges, *i.* cclxviii, cclxxii, cclxxiv.
- Bretheman*, a Brehon or judge, *i.* cclxiv.
- Bretnas*, pl. *Bretnassa*, dat. pl. *Bretnassaib*, a brooch [a large headed pin], *iii.* 110, 139, 140, 159, 163, 164, 180, 188.
- Briatharchath Ban Uladh*, the battle speeches [wordy war] of the women of Ulster, *iii.* 21.
- Bricin*, see *Brigda*.
- Brichtu*, charms, *iii.* 526, 527.
- Brisidh*, to break, put for killed here, *ii.* 293.
- Briseadh grisaig*, breaking of cinders, a peculiar legal process of punishment, *i.* cclxxviii.
- Bró*, a quern or hand-mill, *i.* cclcx.
- Brocca*, a shoe [a living word], *Brocca cred-uma*, shoes of red bronze, *i.* ccxcvii; *iii.* 219, 220. *Brócc eile*, a thong-stitched shoe, sometimes made of horse-skin, *i.* ccxcviii.
- Brodnuic feneda*, a roast pig [from *Brod*, a spit, *muc* a pig, and *fuinedh*, to roast or cook], *i.* lxxxi. See also Proc. R. I. A., Irish M.S. Series I., p. 178.
- Broen*, a drop, *iii.* 144.
- Broga croicne capuil*, horse-skin shoes, *i.* dclx.
- Broit*, pl. of *Brod*, a goad, a spit. *Broit creduma*, goads of red bronze, *iii.* 183.
- Brontar*, is damaged [worn or broken], *iii.* 489.
- Brosnachá*, a species of poetry peculiar to the order of poet called *Sai*, *ii.* 171.
- Brot*, a yoke (a goad), *iii.* 479.
- Brotha*, small casks or barrels, *i.* cclvi, cclcx, cclxxi.
- Brotha* [gen. of *broth*, passion], *brotha*, passionate, *iii.* 221.
- Brothachs* [recte, *Brothrachs*], woollen blankets, etc., *i.* ccllii.
- Brothgha*, cloak-brooches, *iii.* 157.
- Brothrach*, pl. *Brothracha*, couches, [blankets, etc.], *i.* ccxcix; *iii.* 28.
- Brú*, the breast [womb], *iii.* 462.
- Bruar*, dregs, *iii.* 522.
- Brugad*, *Brugaid*, *Brughaidh*. See *Brugh-Fer*, *i.* cclxiv; *ii.* 31, 368; *iii.* 503.
- Brugh*, the residence of a *Brughfer*, where elections were held, and around which grew the borough town, cf. Goth. *Baurgs*, A Sax. *Burh*, O. Norse, *Burskap*, right of citizenship, *Bursprak*, a place of assembly, *i.* clx, clxi.
- „ *Bhaile*, the township of a *Brugh*, corresponding probably to the districts called *Burhs*, *i.* cccxxviii.
- „ *fer*, the man of the *Brugh*, a local magistrate having jurisdiction in all disputes concerning trespass of land, pasturage, tillage, forestry, and all other agricultural matters, cf. Welsh *Breyr*, *i.* cclxix.
- Brugh Recht*, *Brugh-law*, or law of the court of the *Brughfer*, the “Birlaw” of Scotland, *i.* ccl, cclxxi.
- Bruidhes*, he eats, *iii.* 522.
- Bruid-gine*, the gnashing of the mouth *ii.* 372.
- Bruindfine*, the womb-sons and daughters of heiresses, or daughters of the *Gradh Fine*. From *Bruind*, the womb, *i.* clxiii.
- Bruine*, the neck and breast, corresponding to the Greek *θώραξ*, a hauberk or shirt of mail; cf. Irish *Brú* and *Bruind*, the womb, Old French *Broigne*, *Bramie* Provençal *Bronha*, Medieval Latin *Brugna*, Gothic *Brunjo*, O. High German, *Brunne*, A. Sax. *Byrne*, Old Sax. *Brunjo*, O. Norse *Brynja*, Old Slavonic, *Brynja*, *i.* cccclxxxiii, cccclxxiv.
- Bruitne*, a goad:—*Bruitne di derg ór in a lam dia tarcellad a eó-hu*, i.e., “a goad of red gold in his hand by which he urged his horses”, *iii.* 187.
- Bruth*, broth, *i.* cclxviii; *iii.* 485.
- Buabhall*, a buffalo or wild ox, *iii.* 305.
- Buafad*, venom, *iii.* 418.
- Buagelltaigh*, cowkeepers, etc., *iii.* 77.
- Buafneach*, venomous, or poisonous, vide *gae buafneach*, “the venomous spear”, *ii.* 205, 324; *iii.* 197.
- Buaille*, a cow keep or bawn, *ii.* 344.
- Buanadh*, permanent soldiers of the kings of Eriu (the *Fianna Eir-eann*), *ii.* 379.
- Buccanaig*, see *Bacanaig*, *iii.* 424.
- Budne*, or *Buinne*, a twisted or corded ring, bracelet, or circle, formed out of one twisted bar or several strands of gold or silver: a helix or spiral coil used by ladies for confining the hair. Also twisted

- rings worn on the hands or fingers by ladies and warriors, see *Failgi*, i. ccccvii; iii. 168, 170, 172, 188.
- Bugherane*, bog-bean or buck-bean, *Menyanthes trifoliata*, i. ccccv.
- Buiden*, a battalion of seven hundred men, iii. 502.
- Buidhechair*, i.e. the *Buidhe Conaill*, or "yellow disease", which ravaged Eriu, etc., in the time of Diarmait and Blathmach, A.D. 664, ii. 91.
- Buinde do at*, or *Bunne do at*, a wavy or twisted ring worn around the waist, iii. 176, 177, 174, 157.
- Buine*, *Buinde*, or *Buinne*, a horn trumpet: *Roboi buinne fochosmilus n-adarcae side*, there was a cornet horn, it was in the shape of a horn:—(*Zeuss*, vol. i., p. 481); *a n-gabther isind buinniu*, no croit, *quod canitur tibia vel crotta*, what is chaunted on the *tibia* or the harp (*Zeuss*, vol. i., p. 77), a pipe or tube. Cf. Latin *Buccina*, *Romave Buisine*, i. dxxx; iii. 306, 329, 367.
- Buinne (m-buinne)*, rings, iii. 414.
- Buinne*, pipes, iii. 217.
- Buinire*, *Buinnire*, *Bunaire*, the professional name of a musician who performed on the *Buine*, or *Buinne*, or tube, i. dxxi; iii. 367.
- Buindi*, rings, see *Fail*.
- Burdoon*, from the French *Bourdon*, not the *Burden* or refrain of a song, but a species of *Faux Bourdon*, in which three or more voices took part in the singing, i. devii.
- Cacc for a enech*, to be foul his honour (or face), iii. 493.
- Cachae*, each or every one, iii. 494.
- Cach nae*, everything, iii. 488.
- Cadhas*, honour, iii. 281.
- Cadesin*, same as *Fodesin*, he himself, his own, iii. 510.
- Cadhoin*, wild-geese, iii. 367.
- Caelana*, sausages, see *Forgaib*, iii. 104, 105, 482. *Caelana Tona*, bottom or belly-pudding, the same as *Mucruicht*, i. cccclxix.
- Caer-clis*, a sling-ball, a missive ball, see *Tathlum*, ii. 253, 252, 288, 289, 294.
- Caer Comraic*, "a ball of convergent ribs or lines", a mosaic *Caerclis* so called, ii. 253.
- Cai*, "coshering", i. cxl.
- Cai Astuda*, means of fastening, iii. 253.
- Caich*, gen. of *cach* or *cách*, each, all, or every one, iii. 492.
- Caichen do da Naill*, testifiers of two oaths—the *Toings* or oathmen of the plaintiff, and the compurgators of the defendant, i. cclxvii.
- Cailc*, chalk, i. cccclxx.
- Cailches*, tufts (or tassels), iii. 202.
- Caille*, a veil, cf. German *Hulla*, i. cccxciv; iii. 113, 114.
- Caimsi*, a loose blouse or smock-frock reaching to the knees, and sometimes to the middle of the calves of the legs. From the middle Latin *Camisia*, i. cccclxxxii.
- Cain*, statute law; also a tribute, or booty seized as a legal fine, cf. Anglo-Saxon *Cyne* in *Cyne-bot*, the king's share of legal fines, i. ccxxxiv, ccxlii, cclxxii, cclxxxii, cccxx.
- Cain Breathach*, of mild judgments, ii. 21.
- Cain Comithe acas comgaite*, law of co-eating and co-stealing, i. cciv, cclxxvii.
- Cain*, *Cormaic*, "Cormac's law", a name given to "the twelve books of laws which Amergin compiled for the men of West Munster, the laws were called *Cain Cormaic*, or the laws of *Cormac*, at the instance of *Cormac*, the owner or chief, of the plain of *Fuithrim*, between the Lake of Killarney and the Mangerton Mountain in the county of Kerry, i. cclxxii; ii. 32, iii. 466.
- Cain Domnaig*, "Sunday law", ii. 32, 33. This law brought from Rome by St. Conall, son of Caelan, founder of the ancient church of Inis Cail (now Iniskeel), near the mouth of the Gweebarra bay, barony of Boyleagh, county Donegal, was not promulgated for about a century after the death of St. Conall (circa 594?). Imperfect copies of this most curious tract are preserved in *Leab. Breac*, R.I.A., Yellow Book of Lecan, (class H. 2, 16, T.C.D.). A perfect copy in MS. Harleian, 5280, British Museum, and a copy from the latter in the O'Curry MSS., C.U.D.
- Cain Fenechas*, law of the *Fines*. The whole of the laws, both common and statute, by which ancient

- Irish society was regulated, was called by this name, *i.* cclxxii; it also sometimes means the law of occupancy of land, see *iii* 472.
- Cain Fuithrine*, see *Cain Cormaic*.
- Cain urrudhas*, custumal or customary laws of the several tribes, or of the provinces, *iii* 472.
- Caindelbrai*, *Caindelbra*, a candle-brum, *iii* 486.
- Cainne*, *Cainnín*, *Cainnem*, or *Cainnind*, onions (leeks) or some such thing, *iii* 478, 483; vide *Fircainnind*, *iii* 104, 105.
- Cainmill*, a candle, *iii* 246.
- Cainthech*, malicious, *iii* 452.
- Cair*, a festival, see *Forgaib*.
- Cair*, *quaere* (or where), *iii* 490.
- Cairced*, doubling [repetition or resonance], *iii* 363.
- Cairda* [*recte Cairde*] interterritorial laws and contracts, etc., *i* cclxlii.
- Cairde*, peace, friendship, amity, an interterritorial treaty or compact, [of peace and amity]; *i* cclxlii, *iii* 472, 505.
- Cairddi*, friendship, *iii* 496.
- Caire*, a cauldron or boiler, also a vessel for preserving meat, *i* cclcxix, *dexlii*; *iii* 485, 495, 500.
- „ *umae*, a bronze boiler in which cooked meats were always kept in readiness, *i* cclcxix.
- „ *cuic dorn*, a five-fist cauldron, *i* dxxxxix.
- „ *colbthaige*, the meat-boiler of a *Brugh*, so called on account of its being large enough to contain or boil a *Colbthach* or heifer, *i* ccccxviii.
- „ *foqnuma*, a serving pot (vessel), *iii* 485.
- Caireaman*, a shoemaker, *i* cii.
- Cairi*, see *Caire*.
- Cairte Dearg*, the “red stone”,—the stone under which king *Dathi* was buried in *Relig-na-Righ*.
- Caisel*, *Caiséal*, an encircling stone wall, a stone building, a castle, *i* ccciv; *iii* 14, 15, 16, 34.
- Caisleoir*, a caiséal-builder, *iii* 14, 73, 79.
- Cathair*, now *Cahir*, a chair or seat; a circular wall of dry masonry, a stone fort. The British “*Caer*”, the Latin “*Castrum*”, and the English “castle”, *iii* 4, 5, 68.
- Cathair Ataig*, a bishop's seat, *i* clvi.
- Calad-Bolg* (the hard bulging), the sword of *Leite*, *ii* 320.
- Calaind*, *Kalends*, *iii* 498.
- Caluraigh*, sites of ancient churches and burial grounds, *iii* 71.
- Cana*, plural of *Cain*, which see.
- Canach*, a general term for moss and other mountain and marsh plants, but specially applied to the *Hypnum cupressiforme*, used for dyeing, *i* cccci.
- Canach Sleibe*, cotton of the mountain, the *Eriophorum polystachion* or common Cotton grass, *iii* 144, 145.
- Canaille*, a canal, the *cuisse* or tube sometimes so called, *iii* 326.
- Cantana*, incantations, *iii* 526, 527.
- Canticum*, *Canticum Psalmi*, *Canticum Psalmus*, musical terms, *iii* 239.
- Caogdach*, “fifty-man”, the title of the lowest professor in a great public school, *iii* 84.
- Caomdai*, beds, compartments, *iii* 480.
- Caomhluighe*, or *Comhluighe*, a corrupt form of *cobluighe*, which see, *iii* 252.
- Cup*, a bier or car, *i* cccclxxv.
- Capall*, a horse, *i* cccclxxv.
- Capell-lands*, or horse lands, *i* xcii, *cliii*.
- Carcair na n-giall*, the prison of the hostages at *Tara*, *ii* 16.
- Cardda*, obdurate, *iii* 422.
- Carrmocaill*, gen. of *Carmogal*, *Carrmogul*, carbuncles, *iii* 14, 444; *Carrmogul corcraí*, crimson carbuncles, *iii* 190.
- Carpat cethri secht cumal*, a chariot worth four times seven *Cumals*, *iii* 414.
- Carr*, a cart, or car, *i* cccclxxvi; *iii* 508.
- Carr sliunain*, a sliding car, cf. German *Schleife*, *i* cccclxxvi.
- Carn*, a pile of stones made by each of a party going to a battle depositing a stone; each of the survivors afterwards taking away his stone; so that the number of stones that remained represented the number slain. The *Carn* was also piled over a grave, *i* cccxxxv.
- „ *cinn Círb*, the *carn* of *Círb's* head, *i* cccxxxvii.
- „ *an aen Fir*, the one man's *Carn*, *i* cccxxxvii.
- Carra* (i.e. *carraic*), a rock, *i* cxxi.
- Cassán*, a brooch, *iii* 95, 100.
- Casriundaib*, a certain description of beasts of burden, *iii* 330.

Cath, war, battle, *i.* ccccxli, ccccxlviii;
a battalion (3,000 men), *ii.* 381.
Cath Barr, a war hat or helmet, *i.*
cccxv.
Cath Carpat Serda, a scythed war
chariot, *i.* cccclxxxii.
Cathach (book) of battles, shrine of
St. Colum Cille's copy of the
gospels so called, see *ii.* 163
Cathbar, a helmet, *iii.* 167, 194, 202,
209, 426. See *Barr*.
Catherriud, a battle-suit, *iii.* 444.
Cath-Mhiledh, a champion (or com-
mander) over a battalion, *i.* cclxiv,
ii. 138.
Cath cro, a gory battle, *iii.* 462.
Cathroi, a battle-field, *iii.* 436.
Catad, hardened, *iii.* 422.
Cateatside, what, or who, are they?
iii. 492.
Caur [same as *Curad*], a hero, *iii.*
446.
Ceann-Barr, a covering or ornament
for the head (a crest or diadem),
iii. 209.
Ceann feadhna-cead, the captain of
an hundred men, *ii.* 381.
Ceann - Corcra, crimson-headed
[flowers], *i.* dclxlii.
Ceardecha, a forge, *i.* ccccxv.
Ceasnaidhean, enchanted sleep, [child-
birth, pains or debility], *ii.*
319.
Ceathramadh maoir, the *Maer's* or
steward's quarter, *i.* clii.
Cechtirnæi, each or every one of
them, *iii.* 509.
Céd Coibche, the bridal gift at the
first marriage of a woman, *i.* clxxiv.
Ceile, a client or vassal, a tenant,
i. xcvii; *ii.* 34, 37; *iii.* 493, 494.
Ceile Coem[t]echtai, an espoused wife,
iii. 500.
Ceilsine, submission, allegiance, te-
nancy, *i.* clxxxv, cccxxxviii, cclxviii;
ii. 34; *iii.* 502.
Ceir, a merle-ben, *iii.* 357.
Ceirle gela, balls of white bleached
thread, *iii.* 116.
Ceis, a tune, vide *Ceis cendtol*, *iii.*
243, 254; a condensation of the
two words *Cai Astuda*, means of
fastening, 253; or a path to the
knowledge of the music; or *Ceis* is
the name of a small *Cruit* which ac-
companies a large *Cruit* in co-play-
ing; or it is the name of the little pin
(or key) which retains the string
in the wood of the *Cruit*; or [it is

the name of] the *Cobluigi* [the two
strings called the sisters]; or it is
the name of the heavy string [or
bass]; or the *Ceis* in the *Cruit*
is what keeps the counterpart with
its strings in it, etc. (*Leabhar na h-
Uidhre*), *iii.* 248, 250, 253, etc.; or
the name of the small *Cruit* which
accompanied a large *Cruit* at play-
ing upon; or the name of a nail on
which the strings called *Lethriud*
were fastened; or the name of the
little pin; or the name of the strings
called the *Cobluighe* (or sisters);
or the name of the heavy string
(*Liber. Hymnorum*), *iii.* 251, 253,
etc.

Ceis cendtol, a head sleeping, or de-
bilitating *Ceis* or tune, *iii.* 254.

Ceiss, some kind of vessel, *i.* cccclxviii.

Cend-barr, or *Cenn barr*, a helmet or
cap, *iii.* 174, 209.

Cenbert, a hat or helmet, *i.* cxv.

Cennhair, head pieces, *iii.* 158.

Cendfedhna Céd, a leader of one-
hundred, *i.* cccxliv.

Cengal (*Fer Cengal*), cognate with
the Old French *Ginguer*, to move
the feet. See *Fer Cengal*, *i.* dcli.

Cenud, *Ceniud*, a conical hood at-
tached to a *Cochall*, *i.* cccxc,
ccxcxi.

Cenniud find, a white hood for a
mantle or cloak, *iii.* 150.

Cennas, (a head gier), a halter (same
as *Cennose* and *Cenfhosaidh*, which
see *iii.* 482).

Cennose, *Cennfhosaidh*, a head-
gear, a halter to control the ox at
the plough, etc., *iii.* 479.

Ceó cetamain, the mist of a May
morning [the May mist], *iii.* 141.

Ceol, a generic name for music of all
kinds, *iii.* 371.

Ceolán, pl. *Ceolana*, a tinkling bell
or tintinnabulum; also elongated
pear-shaped or globular closed
bells, the medieval *Crotal*, the
French *Grelot*, *i.* dxxvi, dlxxxvii;
iii. 330, 331, 332.

Ceolchairecht, a playing, *iii.* 371.

Cepóc, or *Cepóg*, a panegyric, a fune-
ral chorus, see *Audbsi*, *i.* cccxxiv;
iii. 247, 371.

Cerd, a smith who worked in the
precious metals, a goldsmith, an
artificer, an armourer, *i.* ccclii; *ii.*
322-3, 362; *iii.* 43, 202, 204, 207,
208, 209, 210.

- Cerdan*, the smaller goldsmith, *iii*. 207.
- Cerdbeg*, the little (or young) goldsmith, *iii*. 207.
- Cerdraighe*, a tribe of hereditary goldsmiths, *iii*. 207.
- Certan*, a low and weak species of the lower class of *Cronán*, or purring performance, *iii*. 375.
- Cesc*, quære, *iii*. 467, 490.
- Cess*, debility, *iii*. 4. 2.
- Cetamus*, first, firstly, *iii*. 493.
- Cetal Noith*, "the illustrious narrative", an ancient grammatical term, the name of an ancient poetic rhythm and measure. It is that to which Fiacc's metrical Life of St. Patrick is written, *ii*. 74-5.
- Cetals*, measured addresses or orations, *ii*. 173.
- Cethardiabail*, four-folding, *iii*. 106.
- Cethir - rind*, four - peaked (four-speared), *iii*. 428.
- Cethrai*, quadrupeds,—cows, pigs, sheep, etc., *iii*. 490.
- Cethraime Arathair*, four essentials of ploughing, *iii*. 479.
- Céuluth*, to first enjoy (to first lie with), *iii*. 434.
- Cetmuintir*, *Cetmuintir*, a wife, a virgin wife, *iii*. 496, 500.
- Cetmuintir dlígtech*, a lawful wife, *iii*. 496.
- Cetmuinterais coir*, proper bridal virginity, *iii*. 487.
- Cetmuinterus*, espoused wife, [first espousal], *iii*. 501.
- Charr*, (a *charr*), his spear, *iii*. 509.
- Chercaill*, (*dag chercaill*) a good pillow, *iii*. 489.
- Choccertad*, (*do choccertad*) for the government, *iii*. 506.
- Ciar*, a dull black colour, *iii*. 133, 134.
- Ciarann*, a beautiful, large, mottled, wild bee, *iii*. 403.
- Ciar bo docht*, *Ciar bo balb remi sin*, "though he was before that dumb", *iii*. 327.
- Cig* [*Cing*], a bond (a contract), *iii*. 434.
- Cilorn*, *Cilurn*, a pitcher with a handle at its side, it was usually made of yew wood, but a *Cilurn umaide*, or bronze cilurn, is mentioned (*i*. dclxii), *i*. cclvi, cclcxviii; *iii*. 62.
- Ciamhaire*, crying, *iii*. 223.
- Cimbid*, a victim in the power of a plaintiff, *i.e.*, a nexus when he became addictus, *i*. cxx, cclxxxv, cxcxii, *iii*. 474.
- Cimidecht*, the condition of a victim, *iii*. 509.
- Cindas*, springs or did spring, *iii*. 448.
- Cind Fine*, the children of the senior chief in a family, *i*. clxiii.
- Cinél*, a race, cf. Welsh *Cenedl* and Greek *Γένος*, *i*. lxxviii, cxcviii.
- Cing*, to progress, to rise above, to come to (or to go), *i*. cccxix, *iii*. 456.
- Cing*, a man who has excelled every *Mal* (prince or king); a man who has progressed above every *File*; it is the name for a man who is ennobled by having been placed above what is ennobled, cf. A.-Sax. *Cyning*, O. H. German *Chuninc*, English, *King*, *i*. cccxviii.
- Cinntech*, a species of poetry peculiar to the order of poet called *Clí*, *ii*. 171.
- Cintaib coir Cain*, statutes of appropriate law, *iii*. 496.
- Cir cathbarr*, a crested helmet, *iii*. 444.
- Cir Bolg*, a combing bag, *i*. cclcix.
- Cirelaib oir acas arcuit*, with circlets of gold and of silver, *iii*. 160, 161.
- Cis*, rent, tribute, *i*. cccxxxix.
- "*Flatha*, tribute from *Flaths*, *i*. cccxxxviii, cclxl.
- "*n-incis*, a special allowance made for the support of superannuated members of a *Fine*, *i*. clxv.
- Ciste Cranachain*, "a cake of the *Cranachan*", a cake which was baked with the *Cranachan* or three-pronged baking stick, *i*. cclcxiv.
- Cislr*, how many, *iii*. 513.
- Cisne*, who are they? *iii*. 508.
- Cladh Criche*, a territorial boundary, *i*. cccclxxix, dclx.
- Claide*, earth and clay dug out of a grave, a trench, etc., *i*. cccxxx.
- Claidheamh*, a sword, cf. Welsh *Cledyf*, *i*. cccclxiv; *ii*. 225, 295. See *Claidem*.
- Claidem*, a sword, cf. Latin *Gladius*, a sword or glaive, *i*. cccclxxxviii, cccclv-vi. *Claidem Mór*, a large sword, the Scotch "claymore", Welsh, *Llawmawr*.
- Claidem corthair*, a border or fringe sword or lath, upon which a border or fringe was woven, *iii*. 116.
- Claidheamh* a sword, generally flag-

- leaf-shaped and pointed, and invariably double-edged", see *Claidem*, i. ccccxliv; ii. 255, 295.
- Claidbini*, little swords, ii. 301.
- Claidmib*, na *Slata Fige*,—*Claidmib*, that is, the weaving rods, the heddles, iii. 116.
- Claind det*, an ivory-hilted sword, iii. 147-8.
- Clairseach*, a harp, iii. 227, 257, 265.
- Claiss*, a cliff, iii. 428.
- Cland*, a sword worn by distinguished warriors as a badge of champion-hood or knighthood, i. ccccliv.
- Cland* or *Clann*, children, a family or house, representing the Latin *Gens*. In its territorial and general sense it comprised all the *Flaths* of a *Tuath* with their respective *Fines*, i. lxxviii, lxxix, clxvii.
- Clanna*, boundary planters, i. clxxxii.
- Clais*, *Clavis*, a choir, iii. 239.
- Cleas-cait*, the cat feat, ii. 372. *Cleas-cletenech*, the feathered dart feat, ii. 372-373. *Cleas* for *analaibh*, the feat of his breathings, ii. 372.
- Cleasa*, feats, ii. 371.
- Cl-ith*, a wattle, iii. 487.
- Cleith*, chief or head of a tribe, the highest or best person or thing, i. c; iii. 494.
- Cleithe*, the roof-ridge of a house, iii. 480.
- Cleithiu*, possessions (houses), iii. 484.
- Cleitme*, a *Righ-Barr*, or *At*, a king's radiating helmet or hat, a crest, i. cccxcv, cccxcvi; ii. 209.
- Clera*, a word synonymous with *crioll*. See *crioll*, iii. 117.
- Clesamnai*, jugglers, iii. 509.
- Clesamhnaighe*, jugglers, iii. 336.
- Clesrada ána*, noble feats, iii. 446.
- Clesrauidb*, missive weapons, iii. 448.
- Cless*, *Clessamun*, *Clessine*, a juggler, iii. 147.
- Clethe*, prime cattle, iii. 501.
- Cletin*, *Cleitin*, a short little quill spear, i. ccccxvvi, ccccxlv, ccccxlvi; ii. 301, 303; iii. 436. *Cetine*, Cuchulaind's spear, so called, ii. 298-299.
- Clí*, an order of poets, ii. 171, 217.
- Clíabh Inar*, a body *Inar*, a jerkin, i. ccccxviii, cccclxxxvi.
- Clíaraidhe*, a *Criollaire*, a man who made bags, bottles, and all such things of leather, iii. 117.
- Clíathain*, neck and breast pieces, see *Forgaib*.
- Clíthar-sed*, or king *sed*, see *Sed*, iii. 480.
- Clocc*, a bell, Latin *clocca*. See *Clog*, i. dxxxiv, dxxxv.
- Cloch ind abaind*, the river stone, or sounding flag, near the water's edge, i. cccxviii.
- Cloch uachtair*, the upper stone of the quern, i. cccclx.
- Clochann*, or *Clochan*, as here used means a beehive-shaped hut or house formed of dry masonry, having each stone overlapping the other, and terminating in a single stone, i. cccxviii, et seq.; iii. 64-75.
- Clog*, gen. sing. and nom. pl. *Cluig*, or *Cluice*, a bell, iii. 323, 332.
- Cloictech*, gen. *Cloictigi*, the bell house known as a round tower, a belfry, i. dxxxvi; iii. 48, 50, 54.
- Cloin*, a name for the body of a chariot, i. cccclxxviii.
- Cloth delgg n-ungga*, a gem-set brooch worth an *unga*, iii. 496.
- Clothach*, renowned, illustrious, iii. 514.
- Clothra*, a thing which is heard being shaken, iii. 322.
- Cluas*, the ear, but used here in the sense of the evidence of an ear-witness, i. clxxxvii, clxxxviii.
- Cluas n-glesa*, ear-tuning (of a harp, etc.), iii. 221.
- Cluiche Caentech*, the funeral rite; singing of dirges, and other rites and ceremonies of the dead, i. cccxxiii, cccxxv-vi.
- Cluchi*, a game, iii. 460.
- Cluicine*, *Cluicini*, little bells, i. dxxxv, dxxxvi.
- Cluinim*, I hear (see *Rar cluin*), iii. 426.
- Cnaimh-fhear*, pl. *Cnamhfir*, a bone man, a musical performer on the bones, iii. 313, 367, 544.
- Cnairseach*, probably a sledge or large hammer, i. clvi, cccxx, iii. 488.
- Cneitfem*, we shall fight, iii. 432.
- Cned*, stabs [wounds inflicted by stabs], iii. 440.
- Cnes conga*, a skin protecting armour, made apparently of plates of horn, i. cccclxxv, iii. 420.
- Cnes Lena*, a skin shirt, i.e. a shirt worn next the skin, i. cccclxxii.
- Cnoc*, in the sense of a tomb or monument of the dead was a round or conical hill or mound raised

- over a grave, *i.* cccxxix, cccxxv, dcxxviii.
- Cobach*, purchase, *iii.* 414.
- Cobhla*, pl. *Comhluth*, simultaneous motion, [more correctly, lying or stretching together], *iii.* 251, 252.
- Coblaighe*, or *Cobhluighe*, or *Cobluigi*, the middle strings [the music of] which was called *An-Dord*, adding the negative particle *an* to signify literally *not bass* (see *Andord*), the two strings (of the *Cruit*), called the sisters of the harp, *iii.* 379; *iii.* 248-9, (see *Ceis*), 250, 251, 252, 256.
- Coblach*, intermediate [notes] tones, etc., *iii.* 378.
- Cobrad*, *Comraid*, bosses [as of a shield], *iii.* 436, 446.
- Cocart*, [a servant or villanus, *B. of Rights*, p. 200, *n.*], tenants who gave service in dyeing, etc., and in dye-stuffs, *i.* cccci; *iii.* 119.
- Cochall*, a short cloak or cape, the Gallo-Roman *Cucullus*, sometimes occurring in the combination *Bar-do-Cucullus*, cf. English *Cowl*, *i.* cccxc-cccxcii; *iii.* 104, 105, 150, 187, 224.
- Cochle*, a companion, *iii.* 418.
- Cochlin*, diminutive of *Cochal* or *Cuchul*, pl. *cochlini*,—small hooded capes, which represented the Gallo-Roman *Cucullio*, *i.* cccxc, ccccxiii; *iii.* 183. *Cochlini gobach*, bill-pointed little cochalls, *i.* dcxl.
- Cochlene dub*, small black mantles, *iii.* 150. *Cochlene brecca*, little speckled mantles, *iii.* 147-8.
- Cochne cride*, a heart companion, *iii.* 432.
- Coemtecht*, companions, *iii.* 509.
- Choemtecht*, guard, protection, *iii.* 509.
- Co Festar*, till it has been ascertained, *iii.* 513.
- Coi d-fis in ciuil*, a path to the knowledge of the music, *iii.* 253.
- Coi*, passed or went, *iii.* 506.
- Coibche*, valuable or rich clothes, personal ornaments, etc., given as a marriage gift, *iii.* 27, 29, 480; a legal gift which the bridegroom gave to the bride after her marriage, the Welsh *Cowyll*, the German *Morgangaba*, the Norse *Hindradagsgaf*, *i.* clxxiii, clxxiv.
- Coibsen*a, confessions, *i.* ccxl.
- Coicedal*, *Coicetal*, harmony, *iii.* 215, 255.
- Coicrich*, boundaries, *iii.* 511.
- Coicrind*, flesh-piercing, flesh-seeking; *Slegh coicrindi*, a flesh-seeking spear, *iii.* 137, 138, 161.
- Coicti*, fifth (fifth day), *iii.* 477.
- Coictige*, cook-house, *iii.* 497.
- Coic-tighis*, five houses, *iii.* 56 [see different meanings of, and mistake about, *iii.* 54-56].
- Coicroth*, the umbo of a shield, sometimes also a rim, *i.* cccxxviii. *Coicroth oir*, a golden rim, or a golden umbo of a shield, *iii.* 137, 138.
- Coidiu*, wooden mugs (drinking vessels), *iii.* 485.
- Coidniach*, a bucket or peck which contained a *Miach* or sack, *iii.* 512.
- Coinsund*, consummation, *iii.* 456.
- Coipe* or *Coife*, a simple cap with a *Caille* or veil, *i.* cccxciv.
- Coir*, propriety, *iii.* 255. *Coir Anmann*, appropriate etymology of names, *ii.* 11; a tract on the etymology of proper names so called, *ii.* 237.
- Coir*, tune, or being in tune, *iii.* 214, 215, 255. *Coir Ceathairchuir*, the name of the great harp of the Tuatha De Danann god, the *Dagda*, *iii.* 214, 306. [The true meaning of *Coir* when used in a musical sense is key or mode, which is that of its Welsh representative *Cywair*. *Coir Ceat. airchuir*, the name of the mythical harp of the *Dagda*, meant, consequently, that the harp could be tuned in four keys, and not that it was quadrangular.]
- Coire*, a pot, *ii.* 133. *Coire mac Cruadghobhann*, pot, son of hardy smith, *ii.* 133. *Coire sainte*, "pot of avarice", *ii.* 56. See *Caire*.
- Coirm*, ale, *iii.* 498. See *Cuirm*.
- Coirte Flatha*, the pillar stone of the *Flath*, *i.* clxxvii.
- Coisbert*, covering for the feet, shoes, boots, etc., *i.* cxv.
- Coisir Chonnachtach*, the banqueting house of the Connaught people at Tara, *ii.* 15.
- Coitcend Fiaidnaise*, a disinterested witness, *i.* cclxxix.
- Colbtach*, a heifer, *iii.* 112.
- Colc*, *Colg*, a sword, *i.* ccccxviii-ix; *ii.* 243; *iii.* 246. *Colgdet*, a tooth-hilted or straight-edged sword, *ii.* 301. *Colg-dets*, ivory-hilted small swords, *i.* ccccxviii, cccclvi; *ii.* 303.
- Coluh*, to evade, to shun, *ii.* 522.

- Colpdach*, *Colphach*, a heifer three years old, *i.* clxxxiii; *iii.* 475. See *Sed. Colpdach Fíren*, a three year old bull, etc., *iii.* 484.
- Com*, the belly or sound-board [of the harp, the waist], *iii.* 256, 358.
- Comada*, dat. pl. *Comadaibh*, rewards, *iii.* 414, 418.
- Comadas*, fit, becoming, appropriate, *iii.* 496.
- Commae*, to congregate, to contribute to, *iii.* 505.
- Comairce*, safe conduct or protection, which a man was entitled to after he left a house where he had remained on *cai* or *coshering*, *iii.* 513, 576.
- Comairge*, clients (followers), *iii.* 497.
- Comairsem*, we meet, *iii.* 420.
- Comaitecht*, companionship, *iii.* 162, 163.
- Comaití*, neighbours, *i.* cciv. See *Comaithechs*.
- Comaithechs*, *comaitheachs*, cotenants or copartners, *i.* cxii, cxci.
- Comaitches*, *Commaitches*, a gild or copartnership, *i.* clix, clxxxi, cciv, ccxvi; *Comaitches Comaide*, co-occupancy of *Comaitches*, that is, of copartners, *i.* clxxxi, ccxvi.
- Comalta*, stepbrothers (fellow-pupils, etc.), *iii.* 260.
- Comarbsí*, successorship, co-occupancy, *iii.* 483.
- Comardathacha*, emblematic [having devices carved or worked upon them], *iii.* 436.
- Comdasrál*, so that he cast, *iii.* 448.
- Comdúin*, protection, *iii.* 493.
- Comfhaicsigestar*, they drew nearer to each other [the contest became closer], *iii.* 448.
- Comgrad*, co-grade, *iii.* 504.
- Comhadhasa*, the *Duthaig* or whole people of a territory, *i.* cxcvii, cxcviii.
- Comhobair gach ciúil, edon crann glesa*, the instrument of all music, namely, the *Crann-glesa*, or tuning tree, *iii.* 256.
- Comla*, a door; a hole in the upper stone of the quern through which the corn was admitted from the hopper, or from the hand in the hand-quern, *i.* cclx.
- „ *catha*, “gate of battle”, the name of *Celthóir Mac Utháithir’s* shield, *i.* cccclxxii; *ii.* 333.
- Comobair na Fíge*, all the instruments used in weaving, *iii.* 116.
- Comopair na bairse*, the instrument of the manufacturing woman, namely, the winding bars, the tree upon which she prepares the yarn, the winding reel [bars], *iii.* 116.
- Comopar cach raithe*, working implements for the work of every quarter of the year, *iii.* 501.
- Comorb*, *Comarb*, a co-heir, *i.* clxxxi, clxxxiii, cclxxv.
- Comracut*, concentrated, *iii.* 238.
- Comraid*, see *Cobrad*.
- Comthuagach*, curved; *Claideb Comthuagach catha*, a curved sword of battle, *iii.* 446.
- Conagtais*, that they would celebrate, *iii.* 526-7.
- Conairgaile uad*, wards (beats) off from, *iii.* 518.
- Conubath*, died, or did die, *iii.* 526-7.
- Conbba*, disbanded (or broken up), *iii.* 505.
- Conbongar*, is broken, *iii.* 255.
- Condriced*, to contend (to meet or engage with), *iii.* 446.
- Condrícim*, we shall encounter, *iii.* 432.
- Conecestar*, a house of penitence? *iii.* 46.
- Confe*, recognized or confirmed, *iii.* 514.
- Confled*, a collective or common feast, *i.* cxcviii.
- Congan*, pl. *Congna*, a horn, *i.* cccclxxv.
- Conganeness*, *Congan cnessach*, *Con-ganchnis*, a skin-protecting armour, a coat of mail probably made of plates of horn, *i.* cccclxxiv; *iii.* 434, 414, 450.
- Congilda*, a partnership for co-grazing, *i.* cciv, ccxvi, ccl, ccli. See *Comaitches*.
- Congilt*, co-grazing, *i.* ccxvi.
- Congla*, *Congell*, co-grazing, *iii.* 478.
- Co n-inrucus Cleithe*, with the *Inrucus*, worthiness of a chief, *iii.* 501.
- Conit roib*, whether it be, *iii.* 505.
- Conn Conda Secha*, chiefs of kindred, who attended court to give testimony for the members of their *Fine*, to accept the verdict of the court, and give bail for any of them against whom a judgment was registered, *i.* cclxviii.
- Connatacht*, he asked, *iii.* 450.
- Connalbi*, friendship, *iii.* 509.

- Consrenga*, he binds, *iii.* 491.
Contarrisseter, is bound, *iii.* 238, 315.
Contoiseth, became silent, *iii.* 314.
Conugud, overthrow, *iii.* 430.
Cor, a kind of dance or dance tune, *iii.* 407, 408.
Corcailli, pillows, *iii.* 499.
Corca, oats, *i.* cccclxii.
Corcur, or *Corcar*, a purple colour obtained by the action of ammonia on lichens, chiefly the *Lecanora tartarea* and *L. parella*, *i.* cccc. The shade of colour is compared to that of the berries of the yew tree.
Corcur buicle lustrous purple (?);
Corcair maige, crimson of the plain, *i.* dclxiii.
Coriech n-Errid, the champion's salmon-sault or leap, *ii.* 372.
Corn, a horn, a metallic instrument of music of the trumpet kind, *iii.* 305, 306, 307, 308, 313, 336, 340, 350. *Corn cael*, a thin or slender horn or tube, a *crann ciuil*, *iii.* 324, 326.
Cornair, *Cornoir*, a horn-blower, a trumpeter, *iii.* 219, 306, 307, 308, 311, 312, 313, 367, 382, 509.
Cornair, a great horn-blower, a professional name for a musician, *iii.* 367.
Cornaireadha, trumpeters, *iii.* 336.
Corn-Buabhaill, a drinking cup or drinking horn, not a musical instrument, *iii.* 305.
Corniù, garlands, etc., *iii.* 104-5.
Corp, until, *iii.* 490. *Corp Dire*, a fine paid to a person for bodily injury done to himself, *i.* cxviii, cxxviii, clxxvii, cxcii, *iii.* 477.
Corr, the cross tree, or harmonic curve [of the harp], *iii.* 256, 258.
Corthair a border or fringe, *dat.* plural *Cortharaib*, *iii.* 113, 116.
Corus, right, appropriate, *iii.* 498.
Corus a airlis, the proper extent of his yard, *iii.* 488. *Corus biata*, prescribed lawful maintenance, *iii.* 502. *Corus Cronain*, a scientific purring chorus, *iii.* 245. *Corus dhlid*, according to (established) law, *iii.* 501. *Corus othrusa*, the laws providing for the maintenance, care, and medical attendance of the sick and wounded, *iii.* 476. *Corus Tincur*, proper or lawful furniture, *iii.* 499. *Corus Tuatha*, the true knowledge of the rank, rights, privileges, and responsibilities of the various grades of a *Tuath*, or people of a territory, *iii.* 476.
Corughadh, putting in tune or order [the tuning of a harp or other musical instrument], *iii.* 214, 215.
Coselastar, *i.e.* *do rat*, that cast or threw [that set, or put, or that gave], *iii.* 249.
Cosnum, opposition, contention, *iii.* 501.
Cot, or *Cotha*, an enclosure; a place set apart at *Aenachs* for women called *Cota na m-Ban*. The French *Coterie* is obviously related to this word. The word is also cognate with the English *cot*, *cottage*, etc., and with the *cotarius* and *cotarellus* of Domesday Book, the *Cotsetlas* and the German *Kothsass*, *Erb*, and *Mark-Kotter*. The *Cot* was apparently the enclosed land upon which a *Both* was erected, so that *Bothach* was the same as *Cottier*, as is shown by the name *Coitinnidhe chill inghine Baoith*, applied to the commons of Killinaboy in the county of Clare, from its villages of *Coitins* or cottagers, cabins. These cottagers were freeholders, possessing *Cots* on the commons of Killinaboy, who earned a livelihood as day-labourers until they were starved out by want of employment during the famine of 1847-8-9, and the misery and disease that followed. The forty-shilling Freeholders, whose rights were unjustly swept away in 1829, like those of the higher classes of freeholders and copyholders at an earlier period, were *Saer Bothachs* or free *Cottins*, *i.* cxvi, cclvi, *iii.*
Cotarsunn, with condiments, *iii.* 498.
Craebh ciuil, a musical branch, *i.* dxxxvi-vii viii; *iii.* 313, 317, 318.
Craebhaigh, branchy, [a branch, or tree cutter], *ii.* 133.
Craebh-Deurg, red branch, *i.* cccxxxvii; *ii.* 332.
Craebh ruadh, red branch, one of the Royal Houses of Emania, *ii.* 9, 10, 332; *iii.* 453.
Cracs, mouth, vide *Craeslinaidh*, *ii.* 133.
Craisech, a broad-blade spear, with an oval, not a pointed end (a *Firbolg* weapon), *i.* cccxxxvii, cccxxxviii, cccclvi; *ii.* 235, 241, 243, 255, 262, 295, 344, 345. *Craisecha crannrem-*

- ra catha*, thick-handle'd battle.
- Craisechs* (spears), *ii.* 241.
- Crait*, *Chraí* (*crait-cro*), wealth, property, *iii.* 520.
- Cranachan*, a three-legged stool, upon which the oatmeal-cake was supported before the fire, *i.* cccxliv.
- Cranncur*, *Crannchur*, casting lot, *i.* clxiv, cclxxix, cclxxxi.
- Crandboly lethair*, a leathern tube-bag, *i.* ccclvii; *iii.* 117.
- Crann ciuil*, musical tree, a generic singers for any kind of musical instrument, *i.* dxxxaiii; *iii.* 323, 324, 325, 326.
- Crann-Dord*, "tree music", a species of music produced by the striking together of the handles of a number of spears so as to accompany or blend with the voices of a chorus of singers [this meaning is by mistake applied to *Dord-Fiansa* at *iii.* p. 380]; this word has also been applied to the measured bellowing of the celebrated brown bull of Cuailgne, in the tale of the *Táin Bó Chualigne*, *i.* celix; *iii.* 376-7, 379, 380, 432; see *Dord-Fiansa*.
- Crann glesa*, or *gleasta*, the tuning tree [of a harp] or cross bar in which the pegs are inserted, *iii.* 256.
- Cranntabaill*, a sling, or rather a kind of cross-bow for shooting stones or metal balls. The word has the same meaning as the French *Fus-tibale*, and the German *Stock-Schleuder*, *i.* cccclxi, cccclxii; *iii.* 195, 197, 291, 294.
- Creachtach*, wounding [woundful], *iii.* 452.
- Crech Torretnach*, free wages given in return for the *Biatad* of eight persons, *i.* cxi.
- Crechta*, cuts [wounds], *iii.* 440.
- Cred*, tin, *i.* ccccxix, *n.* 748; *Cred-Ume*, or *Cred-Uma*, that is, *Cred-copper* or *bronze*; *Credne*, the first worker in bronze, his name derived from, *i.* ccci, cccxvi, cccclviii, cccclvi, dclxi; *iii.* 138, 219, 210, 220.
- Cret* or *Creit*, the *capsus* or body of a chariot. Cf. Latin *Crates*, English *Crate*. The *Cret* proper was the bottom and shell of the body of the chariot; the *Cret cuain* was the compartment in which the seat, or the reclining or resting couch was sheltered, and the *Cret cro* was the part where the champion stood when fighting, or when he wished to show himself, *i.* cccclxxviii, cccclxxxi; *iii.* 428.
- Cretime*, gen. of *Cretim*, religion, *iii.* 505.
- Criathur*, a sieve;—*cumang*, a narrow sieve;—*cairceach*, a hair sieve for preparing flour to dust over *Bairgins*, buns, etc., *i.* cccclx.
- Crich*, *Crioch*, a territory, *i.* lxxxii, cliv, clxxxii, cxcviii, cccxlv.
- Crimall*, the blood-spotted, the *Luin Celtchair*, so called, *ii.* 325.
- Criol*, a chest, *ii.* 133. *Criol mac Craeslinaidh*, "chest, son of fill-mouth", *ii.* 133.
- Crioll*, a bag formed of strips of leather stitched together with a thong, *i.* ccclviii; *iii.* 117.
- Cris*, a girdle, the *Zona* of the Romans, Welsh *Crys*, *i.* cclxxx, cccclxxii, cccclxxvi, cccxcvi; *iii.* 104-5.
- Críh gablach*, a law tract on the classification and privileges, etc., of the grades of society, *ii.* 35; *iii.* 468, *et seq.*
- Críthir civil*, thrill of music, *iii.* 215.
- Cruitire*, a harper, *iii.* 236, 265, 266, 240, 241, 242, 307, 311, 367.
- Crobh-Dearg*, red hand, *iii.* 25.
- Cro-derg*, blood red, *i.* cccxxxvii.
- Croi*, now *Crío*, a shed, a hut, *i.* cccclxi.
- Crolindech*, blood-streaming, *iii.* 452.
- Crón*, *i.* ccccxixvi. See *Cruan*.
- Cronan* [a sort of musical purring], a throat accompaniment without words; it was also called *Aidbsi* in Ireland, and *Cepóc* in Scotland, *iii.* 235, 246, 371, 375, 376, 377.
- Cronanaighe*, a professional name for the musician who performed the *Cronán*, *iii.* 376.
- Cronoc cumdaige*, a preserving or cinerary urn, *i.* ccccxlii.
- Crossach*, a standard of weight for gold, silver, etc., *iii.* 102.
- Crotal*, the *Parmelia saxatilis* and *P. omphalodes*, which give a yellowish brown dye, *i.* cccci.
- Crottach*, chicken-breasted, sharp, or high-breasted; it is also the Gaellic name for the curlew, *iii.* 237.
- Crothla*, such as the warning of a cross or a *Crothla*, that is to pass

- over what is shaken there, the forbidding *drolan* (or hasp), that is, the *Crothla* which is placed upon the garden door of the garden of an exile of God [of a recluse or pilgrim], *iii.* 322.
- Cru*, blood, death, *iii.* 450, 508.
- Cruadh*, hardy (hard), *ii.* 133.
- Cruaidin Caidid-cheann*, the hard hard-headed, the name of the sword of Cuchulaind, which came down as an heir-loom through the family to Socht, son of Fithal, *ii.* 322.
- Cruan*, probably amber, but sometimes applied to enamelled metal, or ornaments in which amber was used with enamel; the plate or ornamented metal in which the ornaments were set seems also to have been sometimes included under the term, *i.* ccciv, ccccxvii, cccclxxii.
- Cruitnecht*, wheat, *i.* cccclxii, dclxii.
- Crut*, *Crot*, *Cruit*, a stringed musical instrument, supposed to have been the harp, cf. the British *Chrotta* in Venantius Fortunatus, the Old Welsh *Crud*, modern Welsh *Crwth*, English *Croude*, or *Crowd*, *i.* ccccxvi, diii, div, dx, dxiii, dxix, dxxiii; *iii.* 213, 244, 261, 266.
- Cruta*, pl. of *Cruit*, *iii.* 313.
- Cu*, gen. *Conn*, *Con*, *Coin*, a hound; hence the British man's name *Cuneglasus*, the yellow or tawny hound, *i.* ccccxvii.
- Cuache di ór*, little cups of gold [upon his poll behind, into which his hair coiled], *iii.* 187. *Cuagh mac Tormora*, "Wooden Mug, son of Turner".
- Cuacleithe* or *Cuach Cleithe*, a wicker cup roof, *i.* cccxix, cccclxv.
- Cuad*, *cuagh*, a wooden bowl or cup, or more correctly a mug, *i.* ccciv, cccvi; *ii.* 133; *iii.* 481, 495.
- Cuailne Guirt*, stakes which marked the extent of a *Gort*, *i.* cxxxv.
- Cuaille*, a stake [of iron here] used as a pin in a cloak, *iii.* 95.
- Cuairt ulcaid*, encircled with beard. See it, *iii.* 477.
- Cualne*, boundary stakes, *iii.* 511.
- Cuarans*, skin shoes, *i.* cccxi, cccxvii, cccxviii, cccc; *iii.* 103, 105.
- Cuaranaigh*, a brogue-maker; he also made *criolls*, leather bags, and *paitis*, or leather bottles, *iii.* 117.
- Cuarsceith cred*, bent shields of *Cred*.
- Cuar Sgiath*, a hollow, humpy shield, formed like a *Cuacleithe* or humpy cup-roof, *i.* cccclxv, *iii.* 138.
- Cúb*, the cup in the cross-bar of the quern in which the *Milaire* or pivot worked. The word is also applied in a general way to the *Cub* and *Comla*, *i.e.* the cup and doorway of the quern itself, *i.* cccclx.
- Cuglass*, a "water hound", a term applied in the laws to a foreigner from beyond the sea who married an Irish woman, *i.* cxix.
- Cui*, *Cai*, coshering, visitation, etc., *iii.* 495, 498.
- Cuic mera na Fine*, the five fingers of the *Fine*, *i.* clxiv. See *Cuicer na Fine*.
- Cuicer na Fine*, the five of the *Fine*, that is, the five *Gialls* or pledges of the *Fine*, *i.e.* the family council of five, corresponding to the "Four men and the Reeve" of an Anglo-Saxon Township, *i.* clxiv, cciii, cclxviii, cclxxx.
- Cuicidh*, a province composed of five *Mór Tuatha*, *i.* lxxxiv.
- Cuicil*, *cuicil lín*, a distaff, the flax rock, *iii.* 116.
- Cuicrind*, flesh-seeking, *iii.* 428.
- Cuig Rath Cedach*, five pledges, or guarantors of one hundred of chattels, *i.* cxxiv, cxxv, clix, cciv, cexl, cclxxv.
- Cuilche*, sack-cloth, some kind of coarse cloth, cf. *Culcais*, quilts, rugs, *i.* cccclxvi.
- Cuilg n-deit*, ivory hilted swords, *iii.* 436.
- Cuilmén*, the greatest book taught or known in the public schools of Eriu, *ii.* 84.
- Cuil Tech*, a store house, *i.* cccclix.
- Cuin*, when, *iii.* 490.
- Cuindsen*—This word appears to be the accusative sing. of *cuinse*, the face; the old nom. form is *cuindo*, the face, which probably contains the root of *countenance*; but as used here it appears to convey the sense in which the word is used at present, namely, a covenant, a bond, any stated lawful right, *iii.* 515.

- Cuing*, a curved yoke, *i.* cccclxxx.
- Cuirce derg*, a red tuft [a tassel], *iii.* 150.
- Cuirel*, a casket? [a curling pin or comb, " *cirr, churrel argit conecor deor, acthe oc folcud alluung argit*, having a curling comb of silver ornamented with gold, washing her head in a silver basin"], *iii.* 189, 190.
- Cuirm*, *gen.* *Corma* or *Chorma*, *ale*, *i.* cclii, ccxcix, ccclii, ccclix, ccclxiii, ccclxix, ccclxxi, ccclxxii, ccclxxvi, ccclxxvii; *iii.* 506.
- Cuirmtech*, *gen.* *Cuirmigi*, *Cuirmtighe*, an ale-house, *i.* ccclii, ccclix, ccclxxi; *iii.* 511, 514.
- Cuirpi Dualach*, a peaked straddle. The *Cuirpi* was the wooden straddle shaped to fit across the horse's back; the *Duals* were the two peaks or pegs which kept the reins from falling down. The *Dual* is represented by the *Stuirn* or pegs of the modern basket straddle on which the baskets are hung, *i.* cccclxxxi.
- Cuiseach*, *pl.* *Cuiseacha*, a reed or some such instrument, *iii.* 310, 313, 325. *Cuisigh*, reeds or small pipes, *iii.* 325, 326. [This word ought perhaps to have been written without the final *h*, *cuisig*, in which case it would refer to the performers on the *cuiseach*, and not to the instrument itself, as the context shows in the poem on the *Fair of Carman*.]
- Cuisle*, a tube, *iii.* 324, 326, a tube or cock for tapping an ale cask, *i.* ccclix. *Cuisle ciuil*, a musical tube, another name for the *crann ciuil*, or musical tree, *iii.* 326.
- Cuisleanna*, *dat. pl.* *Cuisleandoib*, pipes or tubes [bag-pipes], *iii.* 215, 310.
- Cuislennach*, *cuislennaigh*, the name of the performer or performers on the *Cuislenna ciuil*, or musical tubes, not the pipers or *pipaireadh*, *iii.* 313, 326, 366, 368, 336, 509. *Cuisleannchu*, [recte, *cuisleandchu*], pipers, *vi.* 311. *Cuislenna ciuil*, musical tubes, *iii.* 368.
- Cuitech Fuait*, funeral games in honour of the dead, *i.* ccxxvi.
- Cul*, a name for the capus or body of a chariot, *i.* cccclxxviii.
- Cul Airecht*, "rear court", the court of appeal, *i.* cclxii, cclxx, cclxxi, cclxxiii.
- Culcais*, a quilt, *i.* ccxcix.
- Culgaire in carpaid*, creaking of the chariot, *iii.* 426.
- Culg-det*, a straight edged sword, *iii.* 450.
- Culpat*, *culpait* a hood for covering the head, *i.* ccxcv; the term is sometimes applied to a collar worn on the neck, but which probably had something attached for covering the head, vide *lene gel culpa-tach*, a shirt with a white collar, *iii.* 93.
- Cumal*, *cumhal*, three cows, *i.* lxxxix, clvi, clvii, clxv, clxxx, clxxxi, cxci, ccxliii, dclxiii; *ii.* 35, 60, *iii.* 29, 30, 101, 102, 139, 311, 479.
- Cumalaibh caínibh*, precious *cumals*, *iii.* 514.
- Cumal Dé*, God's *Cumal*, food supplied by a *Ceile* at the death of his *Flath* or lord, *i.* cxii.
- Cumascc curmtigi*, the revel of the ale house, *iii.* 509.
- Cumbach Nadma*, breaking or discharging of a bond, *i.* cclxxxv.
- Cunnrigh*, binding, *iii.* 502.
- Cumscaigi*, is conferred upon, *iii.* 490.
- Cumthach*, ornament, or ornamentation here, *iii.* 492.
- Cundrech*, governing, government, 504.
- Chundring*, direction, (control, or sway), *iii.* 503.
- Cup* [same as *gurab*, that it be], *iii.* 416.
- Cur n-iach n-Erred*, a champion's salmon-sault, *i.* ccxcix.
- Curad*, *pl.* *Curada*, a champion, *i.* cccxxix.
- Curach*, a canoe, *i.* dclxiii; *iii.* 53.
- Curathmir*, *Curadmir*, the champion's share, *i.* ccclvii, ccclxv.
- Curn*, a drinking horn made of an ox-horn, *i.* ccclvi.
- Curthar*, a border or fringe put to the facings of clothes, border of lace, *iii.* 107.
- Curu-bel*, binding engagements (or persons who had power to bind them), *iii.* 491.
- Cusal*, a long wooden bin (or box); also small wooden repositories of prepared materials [of wool and flax] which the women kept in ancient times, *i.* ccclix; *iii.* 117.
- Cusigh* (recte *cuiseach*), a reed or musical pipe, *iii.* 325; *ii.* 45.
- Dabach*, *Dobach*, a keeve or tub;

- Dabaig*, keeves, *i.* ccelvi, ccelxvi, ccelxxii, ccelxxiii; *iii.* 485, 495.
- Dabcha*, tubs, *i.* ccelvii, ccelix.
- Dae*, the peace constable and commander of the armed levy of a *Fine*; he was the representative of the Welsh *Dialwr*, and the A. Sax. Ward Reeve, *i.* ccelvi, ccelvii, celi, cclxxvii; *iii.* 518.
- Daer*, base, see the following words; this word is also used in the sense of sequestration, *i.* clxx.
- " *Accinti*, *Agenti*, base followers of a *Flath*, see *Daer Aicillne*, *i.* cxv, cxviii, cxxv.
- " *Aicillne*, base non-professional followers and tenants of a *Flath* or lord, *i.* cxv, cclxxviii.
- " *Bothach*, base farm labourers of a *Flath* or lord, who occupied a *Both* or cabin on his demesne, *i.* cxv, cxvi. See *Saer Bothach* and *Cot*.
- " *Celes* or *Ceiles*, base tenants or villeins, corresponding to the Welsh *Teogs*, *i.* cxiv, cxxviii, cccii.
- " *Fuidir*, see *Fuider*.
- Daer-Nemid*, or *Nemidh*, base professors, *i.* ccvii; *iii.* 209.
- Dagdaine*, good-men, nobles, *i.* cccxxix.
- Daileman*, *Dalemain*, cupbearers (or drink-bearers), *i.* cii; *iii.* 144.
- Dairt*, a generic name for yearling bulls, and heifers of one year and up to two years old, *i.* clxxvi, clxxxiii; *iii.* 29, 112, 480, 516. See *Dartaid*.
- Dagh*, good; *Dagh-shuaithe*, "good yarn" [texture], *ii.* 133.
- Dal*, *Dail*, an assembly where laws were enacted, *i.* celiv.
- Dalius*, I have served, *iii.* 458.
- Dám*, retinue or company, the *Gefer-scipe* or *Folgoth* of the Anglo-Saxons, and the *Gefolge* of the Germans, *i.* cclxxv. *Damam*, company or retinue, *iii.* 491, 492, 496.
- Damrad*, retinues, companies, *iii.* 510. See *Lin*.
- Dam*, pl. *Dama*, an ox, *i.* ccel, *iii.* 330, 479. *Dam n-Dreinned*, a clambering (or wild) ox; *Dam n-Dilend*, a water ox, *iii.* 458. *Dam Dabach*, an ox-tub, or tub large enough to contain a whole ox; also a "Testudo" made with shields, *i.* cccclxix.
- Damhliag*, a stone-built, principal church, *iii.* 48, 49, 53.
- Da n-All n-dualach dronudi* [recte *dronbudi*], two rich yellow *All dualach*, *i.* cccclxxxi, see *All dualach*.
- Damna*, material, *Damna cinneda*, the material of a culprit, *iii.* 522.
- Damna Righ*, the material of a king, *i.* cclxxii, cclxxiii.
- Damsa*, *Damhsa*, dancing, *iii.* 407.
- Dan*, now, also, moreover, same as *dana*, *dna*, and *dno*, *iii.* 506.
- Dáo*, two, *iii.* 502.
- Dartaid*, a two year old heifer if bulled at that age. A yearling heifer entering on her second year was also commonly called a *Dartaid*, *i.* clxxxiii. *Dartaid Inide*, a heifer at shrove-tide (when passing into her third year), see *Sed*.
- Dartaire*, pl. *Dartairidhe*, square sods used for building sod fences and graves of the *Mur* kind where stones could not be obtained, *i.* cccclxxii.
- Dechmad*, tenth (tenth day); *Deich* *Deichde*, ten of tens; *Deichside*, tenfold, *iii.* 477, 482, 492.
- Dechnebur*, *Dechnebur*, ten men, *iii.* 501.
- Dedail*, parting [separating] *iii.* 250.
- Dedenguin duine*, violent death of a person, *iii.* 497.
- Dedluthai*, exercised or enforced by, *iii.* 505.
- De fri de*, two with two, double (or two to one), *iii.* 490.
- Degfhuaítai*, well sewn (or stitched), *iii.* 444.
- Dequiset*, they enforce, *iii.* 505.
- Deibeck*, contention, *iii.* 432.
- Deidinach*, last, *iii.* 520.
- Deilbh Caemh*, the comely form, *i.* cccclxxiv.
- Deil-clis*, the common sling, *i.* cccclxi, *iii.* 292, 294.
- Deirged*, to prepare, *iii.* 430.
- Delg*, *Dealg*, a thorn, a plain breast pin or brooch, *i.* cclclxxvii, dclxii.
- Delg duillech*, a foliated brooch, *iii.* 92. *Delg or dath buide*, a brooch of enchased yellow coloured gold, *iii.* 179. *Delg creda*, a brooch of *Cred* or tin, or of bronze coated with tin, *iii.* 144. *Delg marind*, an iron brooch (pin), *iii.* 150. *Deilei derca diorda*, carved brooches of gold [recte, i-rooches of red gold], *iii.*

165. *Delci oir*, brooches of gold, *iii* 146, 147. *Deilge lacair* (*recte, lan eclair*), brooches fully carved [*recte* ornamented], *iii*. 196. *Deilgi oir*, brooches of gold, *iii*. 164, 165. *Delgaib*, (*dat. and abl. pl.*) brooches, pins or keys [of a *Timpan*], *iii*. 361.
- Demna Aeoir*, demons of the air, *ii*. 301, *iii*. 424.
- Demogaid*, to obscure, to diminish, to tarnish, *iii*. 503.
- Denemnairgg*, that enforces, *iii*. 505.
- Deoraidh*, a wanderer, a stranger, *i*. cxxi, cxxv. *Deoraidh Dé*, a pilgrim, of God, *clvi*.
- Derbforgail*, the law term for a false charge of impropriety made by a husband against his wife, a defamation of character. The woman thus charged was sometimes called *Derbforgaill*, so that this legal term has been sometimes mistaken for a true proper name of a woman, and indeed appears to have been so used in later times. This mistake was made in the case of the wife of Fergal O'Rorc, who is maliciously said to have eloped with Diarmat Mac Morrough, king of Leinster, *i*. clxxvi.
- Derb fine*, relatives from the fifth to the ninth degree, *i*. clxiii, clxv, clxvi.
- Derc*, a grave, a hole or pit, *i*. ccxxix. *Derc talman*, a hole or pit in the ground, *i*. dxxxix, dclx.
- Derg fine*, or "red-[handed]" *Fine*, *i*. clxvi.
- Dergud*, a bed, *i*. ccxxix.
- Deroil*, contemptible, *iii*. 245, 246.
- Des*, *Deis*, gen. *Desai*, free land, an estate, ancestral lands, *i*. c, clui; *ii*. 37, *iii*. 28, 490, 493.
- Dessetar*, they rested, *iii*. 444.
- Dessid*, to draw up, to take a stand, to remain, *ii*. 428.
- Dia*, with, *iii*. 507.
- Diabal Gae*, a double spear, a military fork, *i*. cccclxvii-viii.
- Diabul coruch*, *no do fille*, literally a folder up, or doubler, of justice, *i.e.* persons who drew up or prepared cases for the pleader, like the attorneys of our courts. They seem to have been the equivalent of the Welsh *Kannlau* or guider, *i*. ccxxiii, cclxvii, cclxxii.
- Diallaid oeraig*, an assembly cloak, *i*. ccclxxvii, cccxxviii.
- Diam*, if they were [*recte*, if it were], *iii* 510.
- Diamhraibh*, deserts, *iii*. 41.
- Dian*, a species of poetry peculiar to the order of poet called *Fochlachan*, *ii*. 171.
- Dias*, a shears, *i*. cclxi.
- Diasa*, for his [contracted from *dias-a*, to him-out-of-his. he is entitled to in lieu of his, etc.], *iii*. 519.
- Diathu a dala*, for his reproach at an assembly (akin to *satlai*, revolt, which see), *iii*. 514.
- Dibad*, property of a deceased person; cf. Welsh *Difaith*, usually considered to mean unappropriated property, but properly meaning, like the Irish *Dibad*, the property before it was divided among the heirs, *i*. clxiii, cxcxi.
- Diberga*, warriors, [free-booters, vikings], *iii*. 241, 242.
- Diburgun*, throwing, casting, shooting, *iii*. 436, 448.
- Dichetal do chennaibh*, "the great extempore recital", a peculiar rite of Druidical divination, which did not come under the prohibition of St. Patrick, because there was no sacrifice to, or invocation of idols in it, *ii*. 125, 172, 209.
- Dicella*, spells, *iii* 526, 527.
- Diciallath*, *Dicliath*, is covered or concealed, *iii*. 255.
- Dichli*, restitution here (lit. cover, concealment), *iii*. 516.
- Diclither*, is concealed, is dissolved, etc., *iii*. 255.
- Dichmaire*, *Dichmairec*, without leave, unlawfully, *iii*. 487, 489.
- Did*, two, see *Adid*.
- Didhna*, coverings, *i*. cclix.
- Didla*, to cut, see *Didlustais*.
- Didlastais*, they would cut, *iii*. 150.
- Difholaigh*, *non-Folach*, *iii*. 503, see *Folach*.
- Digail*, revenges, *i*. cxii.
- Digbaid*, forfeitures, *i*. clxxxviii.
- Diguin*, strictly speaking, a wound, but usually used in the sense of a blood fine, equivalent to the *Galanas* of Welsh law, and the *Galnes* of Old Scotch law. Used in the genitive form in the term *Maigin Digona*, it meant the extent of sanctuary, within which no person could be wounded or arrested without legal process. The word may

- be connected with Latin, *dignitas*, i. ci, clvi, ccxcv; iii. 473.
- Dub*, from them, iii. 494.
- Dillata*, friends (favourites), iii. 487.
- Dilse*, a legal assignment, i. clxxxviii.
- Dineoch rod mbi*, of whatever kind it may be, iii. 491.
- D'innagid*, towards each other, iii. 440.
- Dinnseanchus*, topography, ii. 172; an ancient topographical tract so called, iii. 41.
- Diraind*, waste or mountain lands, i. clx.
- Dire*, a fine or penalty as restitution for injury done to a man's property, and equivalent to the Welsh *Dirwy*, and Anglo-Saxon *Wer*, or *Wergild*. *Corp dire* was the fine paid to a person for bodily injury to himself, or any of his immediate family, i. cxvii, ccxxxiii, ccxcv; iii. 477.
- Dire meba cana*, fine of violation of *Cain*; the exact equivalent of the A. S. *Cynebot*, i. ccxxxiv.
- Dirna*, abl. pl. *Dirnab*, a vessel used as a measure, and containing a man's full drink; a large measure (or weight), a large mass of metal; iii. 245, 246, 495, 496.
- Dirim*, innumerable, countless [legions], iii. 462.
- Direnatar*, *Dirinethar*, is paid [awarded], iii. 489, 506.
- Diten*, (a shelter), a weather board, iii. 480.
- Dithig*, denial, negation, etc., iii. 467.
- Dithma*, unredeemed [in O'D.'s supplement to O'Reilly's *Irish Dictionary*, this word is explained, "discharged or released", etc., in the passages there cited the word should have been more correctly translated "detention", and "period of detention". The passage in the text of the *Crith Gablach* shows that the word means unredeemed, forfeited, etc., e.g., *gel dithma i n-glasib i nairthiur jochlai*, unredeemed hostages in locks in the east side of the champion's couch], iii. 509.
- Dithraib*, a waste, iii. 507.
- Dithraicht*, bereft of strength, iii. 458.
- Dubarcan*, shooting, i. ccccliii, ccccliv. See *Diburgun*.
- Dubarcu*, a general name for darts of all kinds, and arrows shot with a bow, i. ccccliii-iv.
- Diuchled*, bought (rewarded), iii. 434.
- Diumsach*, arrogant, iii. 517.
- Dligidh*, is entitled to, iii. 519, etc.
- Dligi bes brethir*, a mode of expurgation, according to which an accused person made oath on the gospels that he or she had no knowledge of the crime. This oath was made sometimes at the house of the accused, i. cclxxviii, cclxxi.
- Dligi doith dithach*, a solemn oath of denial made by an accused person at an altar, and corroborated by the oath of a "worthy" person, i. cclxxviii.
- Dloingset*, they cleft or loosened, iii. 448.
- Dlui Fulla*, or fluttering wisp, a wisp of straw, hay, or grass, on which a charm or incantation was pronounced for a person. It was called *Dlui Fulla* (recte *Fullon*) from *Dlui*, a wisp, and *Fullon* or *Fulla*, the name of the druid who first practised the art of pronouncing charms or incantations on a wisp of straw or hay, etc., hence *Dlui Fullon* literally means *Fulla* or *Fullon's* wisp, ii. 203, 204.
- Dluthat*, to consolidate, iii. 505.
- Dna*, now, also, moreover, it is the same as *dan*, *dana*, *dno*, iii. 506.
- Dno*. see *Dna*, iii. 507.
- Dobur*, water, dark, etc. One of the drink-bearers of *Conaire Mór*, monarch of Eriu, was so called, i. lxxiv; iii. 151, 227.
- Dobachs*, see *Dabachs*.
- Dcbcha*, see *Dabcha*.
- Docerd*, disgrace (malevolence, malpractices), iii. 514.
- Documbaig*, he redeems, dissolves, loosens, iii. 500.
- Do et*, is known, iii. 516. See *do fet*.
- Do fet*, is known, iii. 516. See *do et*.
- Dofet*, precedes, iii. 497.
- Doghraing*, grieving, or lamenting, etc., iii. 380.
- Doich*, suspicion, i. cclxxvii.
- Doilse*, [occult] necromantic, iii. 215.
- Doilgu*, cause of grief [saddening], ii. 446.
- Domna*, base of, iii. 508.
- Dond*, honour, i. cxxiii, cxxiv.
- Dond*, brown; one of the drink-bearers of *Conaire Mór*, monarch

- of Eriu, was so called, *i. lxxiv, iii. 151.*
- Dorblas*, twilight, *iii. 436.*
- Dorcha*, dark, *i. lxxiv.*
- Dord*, bass, murmuring sounds in the ordinary measure, *i. dxxviii; iii. 317, 379, 378.*
- Dordan*, light murmuring sounds, the notes or warbling of thrushes, *iii. 377, 378.*
- Dord-Fiansa*, the battle cry or war chorus; it appears to have been also applied to a hunting whoop, or to any wild song sung in chorus, *i. dcxxxvi; iii. 311, 312, 377, 378, 380.* In vol. iii., p. 380, this word is confounded with *Crann dord*, and hence incorrectly described as a species of wooden gong music, etc.
- Dorman*, gen. *Dormaine*, a meretricious woman, *iii. 482.*
- Dornasc*, a bracelet for the wrist, *iii. 163.* See *Ordnasc.*
- Dó rout*, from off the road, *iii. 486.*
- Dos Doss*, a branch or pole; an order of poets, *ii. 171, 217.*
- Dosaire*, an officer who carried and planted the *Dos* or court pole, *i. celxiii.*
- Dos Airechta*, a pole stuck in the ground as a symbol of authority to indicate the sitting and sanctuary of an *Airecht Foleith*, or Leet Court, *i. celxiii.*
- Dosli, Doslii*, right, that which a man has a right to, or to which he is lawfully entitled, *iii. 507.*
- Doss*, a champion, *iii. 432.*
- Dot nimcellat*, encircled by, *iii. 503.*
- Draetli*, trespass, *iii. 500.*
- Draumce, Draumchu*, thick milk (or skim milk), *iii. 478, 481.*
- Drecht giallna*, a trench made around the *Dun* of a king by his own tenants (or subjects), *iii. 29; a ditch of allegiance, iii. 508.* The true meaning of the term was, however, the wall and fosse which surrounded the king's *Dun* for the safety of the *Gials* or pledges of allegiance, *i. ccxxxviii, ccv.*
- Dreim fri foghuist*, climbing against a rock, so as to stand straight at its top, *ii. 372.*
- Dreimni*, fierceness, *iii. 448.*
- Drisechan Cuorach*, a kind of pudding made of sheep's blood, called in Cork a *Drisheen*, *i. ccelxix.*
- Droch*, the wheel of a chariot, cf. Greek τροχός, N. H. G. *drehen*, *i. ccelxxxviii-ix.*
- Drochta*, tubs, *iii. 486.*
- Drolan*, a hasp, *iii. 322.*
- Dromana*, backs or chines, see *Forgab.*
- Dron argda*, rich silvery; *Dron orda*, rich golden, *i. ccelclxxx.*
- Droncherd*, a species of poetry peculiar to the order of poet called *Dos*, *ii. 171.*
- Drongar na lurigi*, the ringing of the armour, *iii. 426.*
- Dronn, Dronnog*, a hump, *Dronnaighe*, humpy-backed, *iii. 237.*
- D uid, Druadh*, "doctus", learned, *ii. 48* (and note, 17.)
- Druim Criaich*, a proper name composed of *druim*, a hill, *cri*, the heart, and *ach*, a sigh or moan; a name given to this hill from the fact that upon it *Eochadh Feidhlech* received the heads of his three rebellious sons, and that his heart never after ceased to send forth sighs and moans, *ii. 145, 146.*
- Druinech*, or *Drunnech*, gen. *Druinige*, an embroideress, *iii. 112.*
- Druith*, buffoons, *iii. 219, 220.*
- Drumchli*, "the chief head", a literary professor who knew the whole course of learning, *ii. 84.*
- Drunnech*, curved, arched as applied to a yoke adapted to the shape of the horses' back, *i. ccelclxxx.* The word *Druinnech* is used also in the sense of strong, rich, high coloured.
- Du*, a foss (as of a *Dun*), *iii. 514.*
- Dual*, a brush or lock of hair, *iii. 210.*
- Dualaighe*, a painter or brushman, from *dual*, a brush, *iii. 210.*
- Dualdai*, a brooch? [*dualdai* implies plurality, and the true meaning is perhaps hooks or clasps. *Dualdai airgidid ecorside de ór oibinnu isi brat*, hooks or clasps of silver inlaid with burnished gold in the cloak], *iii. 190.*
- Duan*, pl. *Duana*, a poem or song of laudation of living heroes, *iii. 381.*
- Duban*, the black, from *dub* black, the name of the shield made for *Cuchulaind* by *Mac Enge*, *ii. 329, 330.*
- Dubfine*, i.e. the black, dark, or obscure *Fine*, a term applied to the

- members of a family whose degree of consanguinity was doubtful, *i.* clxiv.
- Dubhghilla*, "the black page", the shield of *Aedh*, king of *Oirghiall*, *iii.* 111.
- Duchand*, pl. *Duchonda*, *i.e.* a lull-neog, or music [of a melancholy or dirge like character], *iii.* 380, 381.
- Ducoll*, to blight, to destroy, *iii.* 526, 527.
- Duille feda*, *Duili fedha*, "Books of Trees", *i.e.* inscribed tablets, *i.* cccxliii; *ii.* 173; *iii.* 542.
- Duillech*, foliated, *iii.* 456.
- Duilemain*, the Creator, *iii.* 308.
- Duillend Deal*, a thorny or a speared brooch, *iii.* 102.
- Duinn*, honour price (benefits of lawful rank), *iii.* 479.
- Duir ime*, a quick hedge, *i.* cxci.
- Duirtheach*, an oratory, *iii.* 36, 37, 48, 49, 53.
- Dul*, *Dula*, legal property and other qualifications, cattle, etc., *i.* cxxiv, cxxv.
- Dulbrass*, ready, going, *iii.* 428.
- Dulesc*, literally water leaf, the "dillisk", or *Rhodymenia palmata*, *i.* cccxlvii; *iii.* 483.
- Dum*, *Duma*, pl. *Dumai*, a tumulus or burial mound containing a chamber (*Dum*, cf. Latin *domus*) for the ashes or bodies of the dead, *i.* cccxxviii, cccxxix, cccxxxv, dccxxvii, dccxxxix. *Duma na n-Gall*, the mound or tomb of the foreigners at Tara, *i.* cccxxvi. The term was also applied to the slopes or high ground on the margin of a flat plain, *i.* cccxxxiv.
- Dun*, "two walls with water between them", the mounds and ditch which protected the residence of a *Rígh* or king, cf. Welsh *Din*, Norse *Tun*, German *Zaun*, *i.* lxxxvii, cccv; *iii.* 3, 4, 7, 8, 29, 508.
- Dunéab*, a mortality, *iii.* 505.
- Durd* or *Dord*, a murmur, *iii.* 214.
- Dord-Abla*, a name of the *Dagda's* harp, *iii.* 214.
- Duthaig*, natives or people legally belonging to the *Fines* of a *Tuath* or territory, *i.* clxiv, clxvi, cxcviii.
- Duhaig Daine*, the people at large; persons outside the seventeenth degree of kinship, who were not entitled to a share of the *Dibad* of deceased members of a *Fine*, *i.* clxiii, clxiv, clxv.
- Each sliasta*, a riding steed, *iii.* 486.
- Eaboda*, *Eboda*, paid advocates, counsellors, attorneys. See *Ebe*, and *Fairbe*, *iii.* 476.
- Ebe*, *Fir Ebe* or *Fairbe*, the fully qualified attorney entitled to practise in the higher courts, *i.* cclxxiii.
- Ecaini*, complaining [*recte*, lamenting], *iii.* 442.
- Ecendál*, peril [prejudice], *iii.* 414.
- Echlasce*, a horse switch or whip, *iii.* 219, 220.
- Ech dond tuagmar*, a curveting, prancing bay steed, *iii.* 162-3. *Ech immrime*, a riding steed. *Ech-srein*, bridle-steeds, *iii.* 501.
- Echrais Ulaidh*, the Assembly House of Ulster at Tara, *ii.* 15.
- Echtarcinuil*, foreign races, *i.e.* Saxons, *iii.* 505.
- Ecín*, force, compulsion, *iii.* 506.
- Eclann*, an assassin (or outlaw), *iii.* 507.
- Eclais*, a church, *i.* cxxviii. *Eclais glán*, pure or stainless church, *i.* clvi.
- Ecna*, wisdom; *Gradh Ecna*, grades or professors of knowledge or wisdom, *i.* clvi.
- Ecsmacht*, see *Necsmacht*, *iii.* 191.
- Eibhioll*, the summer heat, *iii.* 357.
- Eiges*, a sage, one of the grades of poets, *ii.* 171.
- Eipiltinach*, destroyed [dead] *iii.* 255.
- Eirgg*, a champion, *iii.* 416.
- Eirniher*, is paid, *iii.* 112.
- Eirrgi*, champions, *iii.* 446.
- Eislínniu*, punishment (or punishing), *iii.* 494.
- Eitirgleo*, the deciding or final combat. "*La etergleoid in chomlained ocus in chomraic*, *i.e.*, the day which would decide the battle and the fight", *iii.* 444.
- Eithne*, the proper name of a woman, but which literally means the sweet kernel of a nut, *ii.* 290.
- Eithrach*, perjury, *i.* cciv.
- Ele*, incantations, *iii.* 440.
- Email*, *d'email duinn*, they will give or concede to us, *iii.* 452.
- Emnad*, hair, *ii.* 363.
- Enan* (*recte Eman?*), a species of metre, *ii.* 172-3.
- Endce*, innocence, *iii.* 514.
- Enech*, literally the face, but used

- figuratively to express honour, *i. cxiii.*
- Enechgris*, a change of colour of the face caused by some act which brought dishonour on a family, such as that of receiving stolen goods, etc., *i. cxcv*; see note on *Logh-Enech*, *iii. 471.*
- Enecland*, *Enechland*, *Enechlann*, honour price, a fine in right of insult to the honour, the amount of which depended on the rank of the person, *i. cxxxxiii. cxcv*; *iii. 266, 471.*
- Enechrúice*, gen. *Ennechruccai*, a face-reddening or blushing, caused by some act or scandal which brought shame on a family, *i. cxcv*; see note on *Loghenech*, *iii. 471.*
- Engai*, innocence, *iii. 483.*
- Engnam*, bravery, *iii. 414.*
- Euncai*, soup, broth, or pottage, *iii. 495.*
- Eó*, a brooch, *iii. 94, 96, 102.* *Eó iar na eaccor d'or donn*, a brooch well carved of brown gold, *iii. 167.*
- Eó*, the top; hence *Eó-Barr*, a hat, a head-dress or ornament worn on the head, *iii. 207, 209.* *Eobur-rud óir*, head pieces or circlets of gold [more probably ear-rings of some peculiar form], *iii. 152.*
- h-Eo*, pendants: *h-Eo corcra for cach brut*, crimson pendants upon each cloak, *i. ccxcxi*; *iii. 157.* *Eó airgit*, a silver brooch, *iii. 145.* *Eó óir*, a brooch of gold, *iii. 162, 163.*
- Eochraid*, some kind of literary composition, *iii. 173.*
- Eochraide*, gen. plu. of *Each*, a steed, *iii. 501.*
- Eó Feasa*, "Salmon of knowledge", from *eó*, a salmon, and *feasa*, gen. of *fis*, knowledge, *i. 143, 144.*
- Eola*, dat. pl. *h-Eolaib*, swans, *iii. 245.*
- Eo Rossa*, the yew tree of Ross, *ii. 330, iii. 34.*
- Eorna*, barley, *i. ccclxii, ccclxiv.*
- Epistle*, a necklace, *iii. 104, 105.*
- Er*, *Err*, *Erad*, a champion, a commander; *Er coga*, war chief; *Er catha*, battle chief; *Erad criche*, the commander of the levy of a *Crich*; *Er toga*, elected leader of the military force, corresponding to the Anglo-Saxon *Heretoga*, and the Scandinavian *Fylkir*, *i. lxxxii, cv, cccxxi.*
- Erca*, cows, cattle, *iii. 479.*
- Ercadh*, pattern drawing and embroidery, *iii. 123.*
- Ercomall*, yokes (harness), *iii. 450.*
- Eric*, *Éric*, a fine, composition for death, *ii. 324*; *iii. 166.*
- Ercnat*, an embroideress, *iii. 123.*
- Erlannaib* (dat. and abl. pl. of *Erlann*), hafts or handles, *iii. 448.*
- Erlar chaich*, a fore-hall, corresponding to the *Golf* of Norse houses, *i. cccli.*
- Ereman*, a ploughman, *i. cii*, where it is incorrectly printed *Erereman.*
- Erna*, irons for suspending the *Caire* or cauldron, etc., *i. ccclix*; *iii. 483.*
- Erned*, rewards, cf. O. Norse *arna*, to earn, etc.; A. Sax. *ge-earnian* to earn, to merit; English *to earn*, *iii. 531.*
- Errach* (or *Imbule*), the spring (season), *iii. 217.*
- Errach*, a forced loan to which a king was entitled under certain circumstances, *iii. 519, 507-8.*
- Erscoiraidhe* [recte, *Erscoiraidhe*], a carver, that is, a wood engraver, or ornamental worker in wood, *iii. 209-10.*
- Esain*, hindrance offered to a suitor, by which he was prevented from appearing at courts or assemblies, etc.; the same as the *Essoign* or *Essoin* of the English law, the *Essoine* of French law, and the *Essoinzie* of Scotch law, *i. ccxciii*; *iii. 473.*
- Escra*, a vessel or a measure which contained one-third of the full of the *Lestar lulaice*, *iii. 118, 495.*
- A drinking cup, *i. clxxiv, dcxlii*, see *Tinusca*. *Escrai*, water vessels, *i. ccclix*; *iii. 495.*
- Esert*, a defaulting tenant, or insolvent copartner in a *Comatches*, cf. old English law term *Ossart*, appropriation, *i. cxc.*
- Esinnraic*, "unworthy" persons, that is, persons not legally qualified, or who had committed crimes, or who made base or unlawful use of their privileges, and were thereby rendered unworthy or disqualified from giving evidence, or doing other legal acts of a free man, *i. cclxxvii.*
- Esnad*, a word compounded of *Es*, a negative particle equal to *non* in

- English, and *Nath*, the name of any [metrical] composition; so the *Es-Nath* was a something not a poem or a metrical composition, but a *Duchand*, i.e. a musical moaning air or tune in chorus, *iii.* 381.
- Espuic*, gen. of *Epscup*, *Espuc*, a bishop, *iii.* 510.
- Eta*, fertility, produce, *iii.* 526-7.
- Eta*, can or is able, *nad eta*, cannot or is not able, *iii.* 490.
- Etarcossait*, intermeddling, *iii.* 448.
- Etarggairecht*, fostering care, friendship, *iii.* 506.
- Eterbuasach*, troubled, confused, perhaps more correctly, hovering, *iii.* 448.
- Fa*, or; *Cia de is[s]riuthiu*, in *rí fa espuc*? which is the higher, a king, or a bishop, *iii.* 510.
- Faccarsa*, that I may see, *iii.* 456.
- Facrith* (i. *tic*, it shall come), be accomplished, *iii.* 430.
- Fadarc sula sair*, long beaming noble eyes, *iii.* 456.
- Fadeisin*, *Fadesin*, his own, himself, *iii.* 490, 498.
- Fadesta*, the same as *Badesta*, the modern *Feasda*, forthwith, now, presently, *iii.* 460.
- Faebhar-Chleas*, the small sharp-edged shield feat, *ii.* 372, 373.
- Faen-Chleas*, the prostrate feat, *ii.* 372.
- Faesam*, the right possessed by free-men of entertaining strangers for a certain time, varying with the rank of the host, without being obliged to give bail or security for the guests, *i.* cxciii; *iii.* 513.
- Faéthaisiu limm*, thou shalt fall by me, *iii.* 434.
- Faga Faegublaige*, *Faga Fagablach*, *Foga Fagablaigi*, a small down-headed spear [a military fork], *i.* ccccxlv, ccccxlvii, ccccxlviii; *iii.* 98.
- Faga*, *Fagha*, a short spear, a javelin, a dart, see *Faga Faegublaige*, *i.* cccxxxviii; *iii.* 317.
- Fagnam*, *Fognam*, serving; here it means the attendance and supplies of food which a *Fíath* was entitled to get from his *Ceiles*, *i.* cxiii; *iii.* 509.
- Fail*, dat. and abl pl. *Fa lgib*, an open ring or bracelet for the wrist, arm, or ankle, *iii.* 156, 166 168-170, 176. *Fail-dearg-doid*, red rings on hands [red hand rings], *iii.* 211.
- Failge glana*, bright, polished, or crystal rings, *iii.* 146, 147, 161.
- Faine Maighdena*, a maiden's ring due to the king by every maiden at her marriage. It corresponded to the Welsh *Gobyr merch*, or king's share of the bride price, or *Amobyr*, *i.* ccxl.
- Faine*, *Fainne*, the ordinary finger-ring; also a ring for confining the hair, *iii.* 168, 169.
- Fairbe*, a paid advocate, a counsellor, a man who pleads, or advocates a case against another for fees, [not an advocate but an attorney, see *Ebe*], *i.* cclxxiii; *iii.* 476.
- Faisneis*, an information based on the positive knowledge of one or more eye-witnesses, *i.* cclxxvii, cclxxix.
- Faitche*, the enclosed ground or lawn about a homestead, *i.* cxxxv, clv, clvi, cccxxiv, cccxi, ccciv, cccvii, cccxv, cccxviii. *Sechter Faitche*, outer farm, or pasture land beyond the *Faitche*, *i.* cxxxv.
- Fal*, a fence; the word is used also in the sense of the establishment of a prescriptive right, *i.* cxlv, cclxxvi, cclxxvii. [The reference at foot of note 226, p. cxlv, vol. *i.* to p. cclxxvii, should be to p.p. cclxxvi-vii].
- Fairgged*, proffered, *iii.* 418.
- Farrindi*, barbs, *iii.* 450.
- Fas Faighe*, a squandering nobleman reduced to beggary by his own extravagance, *iii.* 520, 521.
- Fasc*, a summons, setting forth the nature of a plaint, *i.* cclxxxii, cclxxxiii.
- Fastad*, an attachment, the "attachiamenta bonorum" of Anglo-Norman law, *i.* cclxxxii.
- Fastad nadma*, fastening of a bond, *i.* cclxxxv.
- Fathan*, or *Fahan*, shelter, an enclosure, cf. *Faitche*, Goth. *bifahan*, *i.* cxlv, cccvii-viii.
- Feadanaighe*, the musician who played on the whistle or pipe (or *Fíadan*, tube), *iii.* 376.
- Fearan bó le fine*, tribe cow land, the common grazing land of a *Fine* or tribe, *i.* clv.
- Fearan commaitches*, tribe land held in copartnership, *i.* clviii. See *Fearan congilta fine*.
- Fearan comaide crithe*, see *Fearan congilta fine*.

- Fearan congilta fine*, tribe land occupied by *Congilda*, or associations, *i.* clviii, ccxvi.
- Fearan fine*, tribe land, *i.* clv.
- Fearan fuidri*, *fuidir* land, or that part of the demesne land of a *Flath* or lord which he let to strangers and others as tenants-at-will, *i.* cliii, ccxxv.
- Fearnog*, the alder tree, *Alnus glutinosa*, *i.* ccccv.
- Febus*, goodness, wealth, rank, etc., *iii.* 500.
- Fecht fele*, one night's entertainment, *i.* cxl, ccxliii; *iii.* 495.
- Fed*, *Fead*, a whistle made with the mouth, *iii.* 328, 368, 377, 378.
- Fedán*, a thin, slender, musical or shrill pipe or thin tube; in medical MSS. a fistula, a whistling instrument, *iii.* 327, 228, 368.
- Fedanach*, *Fedanaigh*, *Feadanaighe*, he who played on the *Fedán*, *iii.* 328, 368, 376.
- Fedhen*, see *Fén*.
- Fegi*, vigorous, *iii.* 366.
- Feib*, real estate, property, riches, qualification, *i.* clxxii, *iii.* 490.
- Feichem*, a suitor, a party in a suit, defendant or plaintiff, *iii.* 487.
- Feidm ochtair*, eight-power, *i. e.* eight-pronged or having the power of eight spears, *i.* dcxl.
- Feirtsib*, abl. pl. with spindles, *iii.* 115. See *Fertais*.
- Feis*, a feast or meeting, a convention; "*Feis Droma Ceata*", the feast or convention of *Drom Ceat*, *ii.* 78. *Feis Teamhrach*, the Feast of Tara, *i.* xxxiii, ccliii; *ii.* 12, 14-19.
- Feis comarca*, a species of poetry peculiar to the order of poet called *Filidh*, *ii.* 171.
- Feith*, woodbine, *iii.* 448.
- Feith géir*, the sleeking stick or bone which weavers still use to close and flatten linen cloth on the breast-beam of the loom while in process of being woven, *iii.* 116.
- Felna*, a wooden fence, the same as an *Ail*, *i.* cxc.
- Felmac*, a pupil, *i.* ccccxixiv.
- Fén*, *Fedhen*, *Feadhan*, a bier or hearse. Zeuss glosses it *Plaustrum*, cf. Old Norse, *vagn*, A.-Sax. *waegn*, English *wagon*, O. H. German, *wagan*, N. H. German, *wagen*; Latin *vehere*, *i.* cccclxxvi-ccccxxvii.
- Fenechus*, *Fenechus*, the general tribe and territorial law of the whole kingdom, or what might be called the national code, as it embraced all the laws regulating the occupation of land, and the social and territorial relations of all the *Fines* of the nation, *i.* clxxvi, clxxvii, clxxxix; *ii.* 31; *iii.* 468, 472.
- Feneda*, warriors, *i.* cccxxix.
- Feneog*, a window, from the Norse *vindauga*, literally "wind eye", whence English *window*, *i.* cccii.
- Fenster*, a window, derived from the Latin *Fenestra*, *i.* cccii.
- Feochnaigstar*, became more furious or infuriated, *iii.* 448.
- Feorling*, a coin corresponding in value to the *Cingeog* or farthing, *i.* cccxiv.
- Ferachas*, manly exertion, angry combat, *iii.* 456, 460.
- Fer beogabail*, a man in living captivity, a man captured alive on the battle-field, *iii.* 507.
- Ferbolgs*, pawns for chess-playing, *i.* ccc.
- Fer cengail*, a "man of ties or bonds", more probably, however, one who danced the kind of dance known in the twelfth century as the *Espringale* or "springend tentz" of the Germans. A similar kind of springing dance, accompanied by a singing chorus of dance tunes, came down in Ireland to very recent times, *i.* dxi; *iii.* 313, 368.
- Fer fene*, *Fer fine*, family chief, or tribe representative, *iii.* 475.
- Fer forais*, or *foruis*, a *Forus* man, an *Aire*, whose house constituted a *Forus*, *i.* cclxxxiii, cclxxxv, cccxviii; *iii.* 520.
- Fer fororggaib forggab*, a man captive, whom he has captured in battle, *iii.* 507.
- Fer fothla*, *Fer fothlai*, or *Anflath*, a wealthy middle-man, the wealthiest of the *Bo Aires*, so called from the abundance of his *Folad* or wealth, *ii.* 36, *iii.* 470, 490, 491, 491.
- Fergga*, of champions, or, of the combats, *iii.* 418.
- Fergill*, a hostage man, *iii.* 509.
- Fernio*, a warrior, a champion, *iii.* 507, 509.
- Fer gigaolla*, a giggle dancer, see *Cengal* and *Fer cengail*, *i.* dxli.

- Fer legend*, or *Ferlegenn*, a lector or law teacher, see *Fer leighinn*, i. cclii.
- Fer leighinn*, head professor, or chief master in a literary school, ii. 84, 90, 168.
- Fer luigi*, an oathman, the same as *Fer tonga*, i. cclxxxvi.
- Fermidba*, see *Fermidbotha*, i. ccxlii; iii. 467.
- Fer midbotha*, any man under judgment of court, or not entitled by law as a free man in his own right, i. clxxxv, ccxli; iii. 467, 469, 473, 475-479.
- Fer nadma*, a knot-man, a magistrate who acted in making and proving the knot or bond of all legal contracts, i. cclxxv-vi; iii. 470, 474.
- Fernu*, garters [girdles], iii. 152.
- Fersad*, a club; *Fersad iarain*, an iron club, a *Ferbolg* weapon, ii. 256.
- Fert*, a mound, a grave, i. ccliii, cccvi, cccxi, ccxxix, ccxli, dccxxvii-dccxxxix. *Fert maigne na aonaig*, the mound of the assembly field or fair field, i. cccxxx; *Ferta na n-ingen*, the mound of the maidens at Tara, i. cccxxx.
- Fertais*, pl. *Fertsi*, a spindle, the spindles of the axle-tree of a chariot or wagon, i. cccclxxiv; *Fertais lín*, a flax spinning spindle, iii. 115.
- Fertkos*, he pays, iii. 501.
- Fer tonga*, *Fer toing*, a qualified oathman, who gave sworn testimony for a plaintiff or defendant, the "*Ferdingus*" or "*Ferthingman*" of English law, i. ccii, cclxxxvi, cclxxxix, cexc; iii. 473.
- Fessir*, knoweth, iii. 510.
- Fesius*, [recte *Fesni*] themselves, iii. 314.
- Fethal*, a symbol, a mask or veil, ii. 114.
- Fethana*, flat rings for spear rivets [recte, sinews; *Fethana agus cuislena* and *chuirp*, the sinews and veins of the body], ii. 241.
- Fethlaib condualacha*, *Fethluib condualae*, emblematic carvings, iii. 158, 219, 220.
- Fetorloic*, patriarchal: *rachto fetorloic*, patriarchal law, iii. 239.
- Fia*, in presence of, iii. 493.
- Fiachach*, a defendant who became liable for the *Fiacha rechtge*, or costs, etc., of a process, i. cclxxx.
- Fiacha rechtge*, *Fiacha rechta*, law costs, etc., i. cclxxx, ccxcii.
- Fiadnaise*, *Fiadnasi*, pl. *Fiadnasa*, a witness, one who proves the lawfulness of a suit, i. clxxxv, clxxxviii, cccxxxix, cclxii, cclxxxix; iii. 467, 470, 471.
- Fialach icce acas leigis*, professors of healing and curing, iii. 440.
- Fialaig nom fialach*, heroes (comrades), iii. 454.
- Fiam*, a chain, a peculiar kind of ornament of gold, silver, etc., worn round the neck, iii. 163, 178.
- Fiaman*, a wild cat [a hare], iii. 149.
- Fianbhotha*, hunting tents, ii. 380.
- Fiann*, mercenaries or militia retained by kings and chieftains to enforce the laws and to ward off enemies *Fianna Eireann*, national militia or standing army of *Erix*, ii. 376, et seq. See *Amuis*.
- Fianna fineadh*, champions of families (or tribes), ii. 376, 377.
- Fiansa*, a species of military chorus or concert peculiar to the *Fiana*, to *Fid Mac Cumhaill* and his warriors, iii. 377, 378.
- Fiarlann*, pl. *Fiarlanna*, a curved blade, i. cccclxxxvii; ii. 239.
- Fibtha do da crecha*, i.e. axe-men of two cuttings, the apparitors who took charge of prisoners at the bar, and to whom traversers surrendered, i. cclxvii.
- Fichtigh*, twenty, iii. 477.
- Fidba*, *Fidbha*, a kind of bill-hook, i. exci, cclxi; iii. 486, 489. *Fidbha mac Fo Chraebhaigh*, hatchet, son of Tree Cutter; ii. 133.
- Fidbac* [h], a bow, ii. 287.
- Fidbach*, a wood gland, filberts, acorns, cf. Sanskrit *bhag*, Greek *φάγω*, i. cclcxiii.
- Fidchell*, *Fidchill*, *Fithcheall*, *Fithchell*, a chessboard, chess, ii. 359; iii. 165, 360, 366, 454, 507.
- Fidil*, *Fidioll*, pl. *Fidli*, *Fiodaill*, a fiddle, cf. A. S. *Fíthele*, Old English, *Fidil*, O. H. German, *Fidula*, i. dxxiv-vii; iii. 313, 328, 329, 379.
- Fidlan airmeide*, a firkin or small cask, formerly used as a dry measure, iii. 483.
- Fidlestar*, a name for every kind of drinking vessel made of wood, both *Ardans* and *Cuads*, iii. 495.

Fidren, whistling, *iii.* 426.

Fidu, a tree, *iii.* 448.

Figí, weaving, *iii.* 115.

File, a poet, *i.* cxxviii, etc.; *ii.* 48, 171. See *Fileadh*.

Fileadh, poets, philosophers, *ii.* 56, 208.

Filedheacht, poetry, philosophy, *ii.* 171-173.

Filidh, *i.* clvi; *ii.* 171. See *Fileadh*.

Filliud erred nair, the "whirl of a valiant champion", *iii.* 372.

Find Fine, "white Fine", the legitimate family, *i.* clxiv. See *Fine*.

Findathar, be it known, *iii.* 516, 517.

Findiuch, a scabbard, *iii.* 143.

Findlestar umaide, a bright bronze vessel, *iii.* 495.

Findruine, or *Findruini*, white bronze, i.e. a bronze containing a large proportion of tin, or bronze coated with tin, or perhaps some alloy of silver; sometimes used for ornamentation *i.* cccclxvi; *iii.* 101, 174.

Fine, or *Finead*, a family or house, cf. Latin *affinitas*, *affinis*, *i.* clxii.

" *cis Flatha*, the lord's rent-paying *Fine*, or family of tenants, *i.* clxvi.

" *duthaig*, the hereditary family entitled to share property according to the law of Gavelkind, corresponding to the original A.-Saxon *Mæght*, *i.* clxiv, clxvi.

" *gingolach*, see *Dergfine*.

" *Flatha*, the whole of the *Ceiles*, and other tenants and followers of a *Flath* or lord, *i.* cxvi.

" *fognuma*, the serving *Fine* or family—the free and base *Ceiles* of a *Flath*, *i.* clxvii.

" *occomail*, members of a *Fine* who had been in exile, or who were out of their own country, and were received back into their *Fine* by *Fir Caire* or by lot-casting, *i.* clxvi.

" *tacair*, *Fine*, or family by affiliation, *i.* clxv.

Finead, see *Fine*.

Finea, *i.* clxx, see *Fenechas*.

Fini, tribes, *iii.* 458.

Finnchas, the Crisp-Fair-Haired, a female name, *iii.* 261.

Fir Caire, true calling, *i.* clxiv.

Fir Dé, "truth of God", expurgation on the gospels, or at an altar, *i.* cciv, cclxxix, cclxxxvii.

Fir Ebe, a true, that is, a fully qualified attorney, *i.* cclxxiii.

Fircainnind, *Fir cainnenn*, true or strong onions or garlic, *iii.* 104, 105, 485.

Fireman, a witness, a compurgator, *i.* cii.

Fir, *Fúrian*, true, righteous, *iii.* 504-506.

Fir Flathamán, true right of a king, *iii.* 506.

Fir Teist, true testification, compurgation, *i.* cclxxxi.

Firis, he or she bade: *Firis Failte*, he bade welcome, *iii.* 428.

Firsinne, the centre [radiation from], *iii.* 171.

Flaithem Oen escra, a small proprietor, not having property to qualify him as a *Flath*, *i.* cclxxiii; *iii.* 573.

Fluth, *Flaith*, a lord, a nobleman, an estated gentleman, whose rank, etc., was derived from his having an estate in land for which he paid no rent himself, and which he let for rent to *Ceiles* (tenants). *Flath* is often used in the sense of landlord in the laws, etc. See *ii.* 34, 37, 38, *iii.* 493, *et seq.* *Flath bachald*, the *Flath* who invested an incoming *Flath* or *Rig* with the *Bachald* (= *Bachal*) or staff of office, and who acted as marshal, not the Tanist, as explained in *iii.* 508, n. 565. *Flaith nuceleithe* has been explained in note 552, *iii.* 497, as the steward of swine herds. It may also be explained as formed from *cleith*, the best, the highest, a term applied to men as well as to cattle, and the prefix *mu*, the superlative degree of *mór*, great, that is, the highest *cleith* or chief. *Fluth nuceleithe* may therefore mean a man of the best family, and eligible for the highest offices, but not necessarily holding any.

Flath Geisfine, the chief of the *Gel Fine*, the chief proprietor in a *Fine*, *i.* clxxi, cciv.

Fled, pl. *Fleda*, a banquet, e.g. *Fled Bricrind*, "Bricriu's Feast", *i.* cclci; *Fleda Comadhasa*, common feasts, that is, banquets of the whole people, or supplies given by all the people of a territory to a king who attended a court, or made an expedition outside his territory, *i.* ccciv.

- Flesc*, a wand, a lath, a blunt spear, or the bar of a door, etc., *i.* clvi, *iii.* 363, 487 *Flesc lín*, a flax seutchung stick, *iii.* 116.
- Flescach*, a *Flesc* bearer, the retainer of a *Flath* who threw the *Flesc*, or *Cnairsech*, *i.* clvi.
- Foach*, marshes, rough, and waste lands, *i.* clx.
- Fobiad fiach*, a charge for debts or damages, *i.* cciv.
- Fobiada*, food-rents, *i.* cxliv.
- Fobith*, because, in virtue of, *iii.* 510.
- Fobriith*, napping, [also pressing, or sleeeking] of cloth, *iii.* 115.
- Fochairech*, one of the parts or books into which *Fíledecht* or the philosophy and poetry of the *Gaedhil* was divided, and which formed the special study of the grade of *Fíle* called the *Eiges*, *ii.* 171.
- Focheir*, *i.e.* its haft, *i.e.* the horn end of the *Cnairsech*, *i.* clvi, *n.* 267.
- Fochlach*, one of the orders or grades of *Fíle*, *ii.* 217.
- Fochlachan*, "a learner of words", [properly a teacher] an order of poet, *ii.* 171, 172.
- Fochlu*, an elevated seat or bench on which the master of the house sat; it corresponded to the *Oendvegi* of the Norse houses, *i.* ccclxix, cccl.
- Fochlu Fennid*, champion's seat, *i.* ccclxix; *iii.* 509.
- Fochoire*, native education, *iii.* 84.
- Fochomlaing*, to sustain, to feed or support, *iii.* 490.
- Fo-Chraebhaigh*, *i.e.* branch or tree-cutter, *ii.* 113.
- Fochraic*, *Fochraich*, pay, reward, *i.* ccxxxiv; *iii.* 479.
- Focoisle ben ar a raille*, anything which one woman takes or borrows from another, *iii.* 118.
- Fodaer*, a base bondsman, *i.* cx xv.
- Fodb*, a felling axe, *iii.* 448.
- Fod-beim*, *Fodhbeim*, the "sod-blow", with a sword, etc., *ii.* 372.
- Fodessin*, his own, himself, *iii.* 497.
- Fodlai*, divisions, ranks, etc., *iii.* 502.
- Fodord*, under murmur, that is the deepest and lowest murmuring sounds; deep bass, *iii.* 377, 378.
- Foga*, *Fogha*, *Fogad*, pl. *Fogaid*, a javelin, a short spear, *i.* cccexli; *ii.* 295; *Foga Fogaiblaige*, *Foga Fogaiblaigi*, a *Foga* with prongs, a military fork like the *Sturm-*
- gabel* of the Germans, *i.* ccccxlvi, ccccxlvii. See *Faga*, and *Gabul Gecca*.
- Fogelt*, the cost of grazing cattle under distraint; the pound-field fee of modern times, *i.* cxi, cxxvi.
- Foghmhar*, autumn, *iii.* 217.
- Foglaim*, education, *ii.* 372.
- Foglantidh*, "the teacher", the title of the professor of the *Fochaire* or native education in the public schools of *Erinn*, *ii.* 84.
- Foglomantai*, learners, apprentices, *i.* ccccxix.
- Foguisset*, they celebrated they made, *iii.* 526, 527.
- Fogur*, tingling, *iii.* 308.
- Foil muc*, a pig-stye, *i.* cxxv.
- Fóill*, treachery, *iii.* 432.
- Foirctclaidh*, lecturer, the title of the professor of grammar, astronomy, and general science in the great public schools of *Erinn*, *ii.* 84.
- Foisitín*, confession, *iii.* 493.
- Foisín*, the south, *iii.* 508.
- Folach*, maintenance, attendance, etc., *i.* cclxxx; *iii.* 477.
- Folach Othrusa*, *Folach n-Othrusa*, the care and maintenance of a wounded person by him who wounded him or by his tribe, *i.* cclxxx; *iii.* 475, 483.
- Folad*, property, riches, etc., *iii.* 479.
- Folai*, benefits, rights, *iii.* 477. *Folaid*, rights, privileges, etc., *iii.* 503; obligations, *iii.* 504; prescribed supplies, *iii.* 507; deeds, *iii.* 492. *Folud*, wealth, *iii.* 501.
- Foleith*, the *Leet* or company of a *Flath*, *i.* ccxxxv; *iii.* 498. *Foleithiu*, his *Foleith*, retinue or *Leet*, *iii.* 502. Cf. A. S. *Leode*, N. H. German *Geleute*.
- Folestrai*, small or minor vessels, *iii.* 485.
- Folongar*, are supported, *iii.* 504.
- Folongthar*, are sustained, *iii.* 504.
- Foltchain*, beautiful hair, *iii.* 204.
- Foluch*, [maintenance], a cooking pit, *i.* dcxxxix. See *Fulacht Fiansa*.
- Fonachtuide*, a *fosgenigh*, an object of ridicule, a laughing-stock, *ii.* 522.
- Fonaidm*, the right of bail, or knot, which a chief of household possessed in favour of all those for whom he was legally responsible, *i.* cccxciv.
- Fonaidhm niadh for rinnibh slegh* the coiling or knotting of a cham-

- pion around the blades [*recte* points], of upright spears, *ii.* 372.
Fonluing, the same as *Folaing*, to endure, to suffer, to bear or support, *iii.* 519.
Fomad, the frame of a chariot, upon which was placed the *Cret* or cap-sns, *i.* cccclxxviii.
Fop, a ball or boss. *Fop a thona*, the ball of his rump, *i.* dclx.
Foradh, a seat; a mound or bench as *Forad na Teamrach* at Tara, *i.* ccxxiii; *iii.* 12. See *Forud* and *Forus*.
Foran, power, might, aggressive force; *Foran chnile*, breaking into his storehouse by force or without permission, *iii.* 489.
Forbais, a siege, *iii.* 361.
Forbera, to increase (increases) *iii.* 478.
Forberta, diminution, remission, [*recte*, defining, perfecting], *iii.* 511.
Forcam, offal. See *Forgaib*.
Forcaith, is qualified or made eligible, *iii.* 477.
Forraid, excess, more than, *iii.* 490, 491, 492, 501.
Forcin, to proclaim, to establish, *iii.* 505.
Forcuir, to violate; *Forcuir a mna*, a *ingine*, the violation of his wife, or of his daughter, *iii.* 482.
Fordorus, the door of the outer circumvallation of a *Dun*, *i.* ccv.
Forgab, *Forgaib*, contributions of certain kinds of provisions paid to the *Flath* at specified festivals, *i.* cxi; *iii.* 482.
Forge, to exact, *iii.* 506.
Forgemen, cushions, *iii.* 424.
Forggaib, captures, *iii.* 507.
Forggub, a thrust, *iii.* 507.
Forggu-dine, the choicest or best cattle, etc., *iii.* 482.
Forrancha, resolute, bold, *iii.* 428.
Forromair, to place upon, to press or strike, *iii.* 426.
Forged, to destroy, to slay, *iii.* 446.
Forles, *Forless*, an outer *Less* or yard; the door of the principal house leading into the *Les* or enclosed ground of a *Dun*, *i.* ccclxx, dclxi.
Form-chleas the great prowess feat of *Cuchulaind's* *Roth chles* or wheel feat, *iii.* 78.
Formius, I vanquished, *iii.* 460.
Formna, choicest or best of, *iii.* 462.
Formasc, a generic name for clasps, bracelets, rings, and probably for those gold ornaments which terminate at the extremities in cups of various degrees of depth and regularity of shape, *iii.* 168.
Forngairi, to guard, to ward off, *iii.* 509.
Forniurt, despotic might, *iii.* 506.
Forrain, a portion of personal estate or property bequeathed by a *Flath*, *i.* clxxxviii.
Forrach, a measure of length, the Irish "Rope", equivalent to the modern chain, *i.* clxxx.
Fortaig, proof, etc., *iii.* 467.
Fortcha, the skins *i.e.* coverings of the chariot, *iii.* 424.
Fortche, curtains, hangings; *Fortche uanaide*, green hangings, *i.* ccclxxx.
Fortjella, to testify, testifies, *iii.* 500.
Fortoigg, to prove upon, to swear upon, *iii.* App. 506.
Fortreua, brave rumped, *Forlethan*, broad rumped, *iii.* 428.
Forud, a seat, a mound, a bench; the place on which a king sat surrounded by his *Sabaid* when at an *Aenach*, etc., *i.* dxxxviii; *iii.* 541. See *Foradh* and *Forus*.
Forun forlethan, aggressive, broad rumped, *iii.* 162, 163.
Forus, the house or residence of a magistrate, whose *Airlis* constituted a pound. Cf. *Forudh*, the seat or bench of the place of assembly at Tara, *Forud*, the raised mound, or benches where a king and his retinue sat at a fair, Latin *Forum*, English *Fair*, French *Foire*, etc., *i.* ccxxiii, ccxli, ccxlix; *iii.* 476. *Forus ainmnet*, a seat (or centre) of equity, *iii.* 506. *Forus Flatha*, the true knowledge of a *Flath*, [used here for *Corus Flatha*] *iii.* 493. *Forus Tuatha*, the mansion of a territory, etc. See *Corus Tuatha*, *iii.* 476.
Fosernnat, he dissolves (settles or adjudges), *iii.* 500.
Fos-juair, he found, *iii.* 526, 527.
Fosgenigh, a laughing-stock, an object of ridicule, the same as *Fonachtaide*, which see, *iii.* 522.
Fosngelait, they feed upon, *iii.* 510.

- Fossair*, accompaniments, sufficient supply of food, *iii.* 492.
- Fossugadh*, entertainment, maintenance, *iii.* 497, 498, 499.
- Fostud*, detaining, *iii.* 420.
- Fotal-bennennaib*, abl. pl., with quick or vehement strokes, *iii.* 450.
- Fótlén*, adheres, extends to, *iii.* 490.
- Fothrom*, rattle, *iii.* 426.
- Foun*, a tune, the air of a song, *iii.* 371.
- Foxla*, to take or receive, *iii.* 502.
- Fracc*, a wife, cf. O. H. G. *Frouwa*, *Frôwâ*, etc., a woman, the goddess *Frââ*, N. H. G. *Foran*, Swedish and New Lower German, *Fröken*, a young girl, etc., *i.* cccclxxvi.
- Fræch-mheas*, heath fruit, the modern *Fraochain*, *Fraochoga*, the *Vaccinium myrtillus* and *V. uliginosum*, commonly called "Frochans" or "whorts", *i.* cccclxxviii.
- Fraig*, the back or roof of a house; a limit, a wall, *iii.* 489.
- Frecmaircce*, to enquire for, to obtain, to preserve, *iii.* 506.
- Frepa*, to exculpate, to free from guilt or charge, to cure, *iii.* 477.
- Frepaid*, to cure, no *Frepaid*, incurable, *iii.* 521.
- Friam*, clamour, *iii.* 426.
- Fri de*, i.e., *cech naidhche*, at dusk, i.e. every night, *iii.* 442.
- Frisaice*, are consulted, they appoint, or elect, or respond? *iii.* 501.
- Frisellagar*, *Friseilget*, attendance, attends to or supplies, *iii.* 519.
- Freissligi*, to recline upon, 489.
- Frisiudh inniar*, faced forward behind him. *Suidi*, him, *suidiu*, these or those, in them, e.g., *fríu*, with them, *fríu aniar*, behind them, *iii.* 509.
- Frithadartaib*, abl. pl., with pillows, etc., *iii.* 440.
- Frithfathce*, with a *Faithche*, i.e. residing in a house or *Dun*, which has an enclosed lawn, or *Faithche* around it, *iii.* 490.
- Frithisi* (a *frithisi*), again, *iii.* 526-7.
- Fríu*, for, with, or to them (always in the tract here referred to), *iii.* 492, 492.
- Fhuaithe*, a post, a pillar, *i.* cccxxxviii, cccclxxxvii; *iii.* 311, 312. See *Uaithe*, *Huaithe*.
- Fuan*, a tunic, *iii.* 92. *Fuan geise*, swan's coat (or down), *iii.* 220, 221.
- Fuath*, a pattern (or image), *iii.* 116.
- Fuathbroic*, an apron, *iii.* 444.
- Fuba* and *Ruba*, hewing and cutting, chasing, killing, and warding off, services rendered to a lord in clearing underwood, etc., and in chasing and keeping off wolves, foxes, wild dogs, plunderers, etc., *i.* cxii, cxi.
- Fugell*, security, *iii.* 492.
- Fuib*, lacerated (pierced), *iii.* 452.
- Fuidhle*, default (in a deed), 507.
- Fuidir*, a foreigner, a base tenant, not belonging to a tribe, and who held either at the will of the lord, or by special agreement, *i.* cxvii; *iii.* 449.
- " *auca set*, a tenant who was selected by a lord in preference to others, and to whom he gave land and cattle, *i.* cxxiii.
- " *crai findgal*, convicts guilty of capital crimes, *i.* cxx.
- " *dedla fri fine*, a man who separated himself from his *Fine* or family, *i.* cxxii.
- " *focsail a aithreab*, a man who abandoned his home and tribe, *i.* cxxii.
- " *grian*, a land *Fuidir*, a metayer, "a sky farmer", *i.* cxxii.
- Fuidris*, *Fuidirship*, or *Fuidir-land* *iii.* 494.
- Fuillehta*, distinctions, orders, or ranks of society, *iii.* 493.
- Fuilem*, *Fuillim*, interest upon a pledge or loan, *iii.* 112, 114, 492.
- Fuirirud*, rations, refectons, etc. (same as *Saorbiathadh*, free maintenance, here), *i.* cxii; *iii.* 495, 516.
- Fuirirud*, entertainment, *i.* cxii. See *Fuirirud*.
- Fuirmid*, one of the grades of *Fíle*, *ii.* 171.
- Fulacht-fiansa*, the cooking pits of the *Fians* or warriors of *Fiinn Mac Cumhaill*, *iii.* 381.
- Furbadh*, the Caesarean operation (hence *MacFurbaidhe*), *iii.* 290.
- Furis*, the front part of a chariot, probably the charioteer's seat, *i.* cccclxxxii.
- Furnaide*, lean meats, see *Forgaib*.
- Fursunduth*, entertainment, *iii.* 491.
- Gab laim*, he enjoined, he commanded, *iii.* 422.
- Gabail*, a distress, also arrestation or committal to jail, a jail, a gallows, *i.* clxxxii, cclxxxv; *iii.* 508.
- Gabail cotoral*, a distress with as-

- portation or carrying away of the chattels seized, *i. cclxxiv, cclxxv.*
- Gabal* (gen. *Gabla*), a fork, also applied to the branches of trees, of a family, etc., cf. German *Gabel*, *i. lxxxvi, clxiii, ccccxli.*
- Gabal-cined*, gavelkind, A. Saxon *Gabal* or *Gafol*, *i. clxix.*
- Gabal Fine*, gavael or gabella, the spreading branches of a *Fine* or tribe, *i. lxxxv, clxiii.*
- Gabal gici*, a military fork, *i. ccccxlvii.*
- Gabha*, a blacksmith, *iii. 209.*
- Gabor*, a steed, a horse, *iii. 219, 220.*
- Gabul gicca rothach feidhm ochtair*, a wheeled eight-pronged [of eight power] military fork, *i. dclx.* See *Foga Jogablaige.*
- Gae, ga*, gen. sing. and nom. pl. *gai*, light spears, javelins, *i. ccccxli; ii. 300;* a heavy spear, *ii. 316, 317.* *Gae-bolg*, *Gae-bulga*, the "belly-dart", *i. cccclxxiv; ii. 302, 309, 310, 372, iii. 415.* *Gae buaif-neach*, the venomous spear, one of the names of the *Luin Chiltchair*, *i. cccclxxxii; ii. 325-6-7.* *Gae greine* "a sunbeam", a name for a good-for-nothing man, *iii. 521.*
- Gat*, a javelin, *ii. 300.*
- Goi*, a falsehood, *iii. 506.*
- Gaileng*, "shame spear", *eg*, *Cormac Gaileng*, *Cormac Shamespear*, *ii. 140.*
- Gail biúil* (gen. form of *Gall bhial*), a Gaulish, or perhaps simply a foreign axe; a cooper's adze, *iii. 29.*
- Gain m-bhiadh*, winter food, *iii. 487.*
- Gainniu*, cushions, *iii. 499.*
- Gai-rud*, *Gainrid* (the same as *Geimhre*), winter, *iii. 492, 495.*
- Gainn*, sport, amusement, *iii. 460.*
- Gaire*, shortness; *Gair-secle*, short life, *Gair-ré*, that is, *re-ghair*, [no ghear, a short span of life], *Cormac, ii. 217, 218.*
- Gaiscedh*, a sword, an equipment of arms, *iii. 517, 518.* See also *ii. 364, etc.*
- Gait*, theft, *i. cciv.*
- Ganh*, winter, *iii. 214, 217.*
- Gamun*, a cushion, *iii. 489.*
- Garbhthanhnach*, the "cruel grave", i.e. the grave of the two daughters of the monarch *Tuathal Techtmar* at Rath Inil, *iii. 386.*
- Garmuib*, [weaving] beams, *iii. 116.*
- Gatta*, drawn out of, *iii. 450.*
- Geantorrglés*, one of the three strings of Scathach's magical harp, so called because it had the peculiar gift of causing all who heard it strung to burst into laughter and rejoicings; one of the ancient keys or musical modes of the Irish, *iii. 220, 221, 223.*
- Gear Chonaill*, the short spear of Congall, *ii. 342.*
- Geim Druadh*, a Druid's shout, or whoop, etc., *iii. 381.*
- Geinti Glindi*, wild people of the glen, mythological beings so called, *ii. 301; iii. 424, 425, 450.*
- Geilfine*, or *Gelfine*, the pledges of the *Fine*, or the family council; used also in the sense of relatives to the fifth degree, who constituted the pledges, *i. clxiii, clxiv, clxv, clxix, cclxxx, cclxxxi, cccxi.*
- Gelt*, or *Gilt*, to graze, *i. cccxvi.*
- Gellas*, he binds, *ii. 505.*
- Gena* (same as *Dena*), to do, *iii. 430.*
- Geitraighe*, *Geantraighe*, one of the three musical feats which gave distinction to a harper, and which characterised the harp and harper of the *Daghda*. The word is derived from *gen*, laughter or merriment, and *traighe*, time or mode, and was evidently the name of one of the ancient Irish musical keys, *i. dclxxxiv, dclxxxvi; iii. 214, 220-21, 260, 351.*
- Gert*, gen. *Gertha* milk, *iii. 490.*
- Gialda*, to be pledged or bound by giving security, *i. cccxvi.*
- Gialdnaib*, abl. pl. hostages, *iii. 509.*
- Gibne*, or *Gipne*, a band, fillet, or thread of gold, silver, or *Findruine*, worn around the head to keep the hair down on the forehead and in its proper place; also a crescent of red gold worn by charioteers to keep their hair in its proper place, and also as a distinguishing mark of their profession, *iii. 186-188.*
- Gigil*, giggling, *iii. 432.*
- Gigne*, will be [was] born, *iii. 454.*
- Gilech*, the spike or spear of a shield; *Gilech cuach coicrindi*, a flesh mangling cup spear, *i. cccclxix.*
- Gill*, *Giall*, *Gial*, a pledge, a hostage, *clxiv, cccxvi, cccxxviii, cccv; iii. 491, 492; Giall Cerda*, hostages given for the fulfilment of treaties and other intertribal contracts and laws, *i. dclxi.*

- Gilla*, a servant, a page, *ii.* 344; *iii.* 149.
- Girsat*, *Girrsat*, a sort of girdle or sash; *Girsat corera*, a purple waist-scarf *i.* cccclxxx; *iii.* 434.
- Giull*, *Gell*, to exercise [*recte*, to bind, to get pledges, hostages or security for the fulfilment of], a pledge, *iii.* 505.
- Giuis*, pine wood, now bog deal, *i.* cccclviii, cexli. Incorrectly written *Giuis* in *iii.* 11, 57, 58.
- Glais-in*, *Isatis tinctoria*, dyer's woad, and the blue dye-stuff prepared from it, the *Glastum* of the Gauls, *i.* ccccliii; *iii.* 118, 120, 121.
- Glam dichinn*, "satire from the hill tops", *ii.* 216-218.
- Glanba*, clear blue, *iii.* 456.
- Glas*. There are probably two distinct words of this form: 1, *Glas*, signifying green when applied to fields, etc., but gray-blue or bluish gray when applied to other objects; 2, *Glas*, signifying yellow, *i.* cccclxxxv-vi, cccclxiv; *iii.* 275. *Glas sriamuib*, with yellow bridles, translated green in *iii.* 496.
- Giasfine*, kindred from beyond the sea, *i.* clxv.
- Gled*, a kind of cane sword, used by a class of bullies called *Gleidires*, cf. Welsh *Gleddyr*, *i.* cccclxiv.
- Gleidiu*, a gladiator, or fighting bully who fought with the *Gled*, *i.* cccclxiv.
- Glenomon*, a culprit, *i.* cii; *iii.* 494.
- Gles*, to prepare, to tune a harp or *Cruit*, *iii.* 215; *Glesa*, tuning, *iii.* 250, 254, 255.
- Gletten*, an obstinate, hard-fought battle, *i.* cccclxiv.
- Glonb-beimneach*, loud clangour, *iii.* 426.
- Glucir*, gen. *Gluaire*, glory, ostentation, *iii.* 454.
- Gnaim*, corn, madder, and other cultivated crops, *i.* cxxii.
- Gni*, he does, *iii.* 521.
- Gnmu*, a deed or deeds, *iii.* 492.
- Goba*, gen. *Ghobhann*, a smith, *ii.* 133.
- Gobniu*, gen. *Goihenn*, the mythical smith of the *Tuatha Dé Danand*, *ii.* 247, 248.
- Golghaire Bansidhe*, the wail of the *Bansidhes* (or fairy women), *iii.* 381-383.
- Golóca*, the light or thin strings [of the harp], *iii.* 253, 256.
- Goltargles*, one of the strings of *Scathach's* magical harp, which causing all who heard it strung to burst out in constant crying and lamentation; tuning a harp in one of the ancient keys, *iii.* 223.
- Goltraighe*, one of the three musical feats which give distinction to a harper, from *gol*, crying, and *traighe*, time or mode; one of the ancient keys of Irish music, *i.* dcccxxiv, dcccxxvi; 214, 220, 221, 250, 260, 381.
- Gorm*, blue; certain shades of blue, approaching the green called *Glasghorm*, *ii.* 275.
- Gort*, a garden, an enclosed field, cf. Gothic, *garda*, Welsh, *garth*, *i.* xcviii-ix, cxxxv, cxxxvi, cccclvi.
- Goth*, *Gath*, a spear, *i.* cccclxi, cccclviii; *Gothnada*, little darts, or perhaps rather arrows, *i.* cccclxxxviii, cccclxlviii-ix, cccclx; *ii.* 301; *Gothnatta neit*, ivory-shafted spears, or rather bone or walrus-ivory-pointed darts, *iii.* 436; *Gotha-n-del*, ivory-shafted spears, more correctly bone walrus ivory, etc., pointed darts, *i.* cccclxxxviii, cccclxlviii, cccclxix; *ii.* 301, 303; *Goth manais*, a broad war spear, *i.* cccclxxxvi, cccclxi.
- Gradh Écailsi*, the different grades of ecclesiastics, *i.* clvi; *Gradh Fine*, the members of a *Fine* who belonged to the privileged classes, that is, were *Aires*, and had full political rights, derived from the possession of land, *i.* clxiii, clxxii-iii; *Gradh Flatha*, the different grades of *Flaths*, *i.* clxxiii.
- Grace* (croakers), a class of *Coirnaire*, or horn players, who produced a croaking noise like ravens, *iii.* 368.
- Greggaib*, dat. pl. stud horses, *iii.* 450.
- Gresa*, designs? [*recte* *Gres*—*teora nuagres*, three new arts, finishing feats]. Here it means the *Gres Ceardchan*, the forge finishing of a weapon by the smith—tempering, polishing, and whetting, *iii.* 42.
- Gres*, gen. of *Gresa*, embroidery, figured weaving, ornamentation, etc., *iii.* 106.
- Gresedh-gruadh*, cheek-reddening, insult, *iii.* 514.
- Gress*, constant digress, constantly *iii.* 510.

- Gressa*, reproach, insult, *iii.* 518.
- Grianan*, a summer house, a chamber placed in a sunny aspect, *i.* cccii, cccclxxxi; *iii.* 13; *Grianan na n-Iughean*, the sunny house of the daughters at Tara, *ii.* 16.
- Grisach*, cinders, figuratively used for "shame"; *Grisach dearg inso*, "red cinders here", used in the sense of "burning shame", *i.* cclxxviii.
- Grith in ceoil*, the melody of the music, cf. sanskrit *grī*, to sing, *i.* dxxxii.
- Gruaide grís*, cheek reddening, or redness, *iii.* 515.
- Grus, Gruiten, Gruth*, groats, coarsely ground meal, cf. Anglo-Saxon *Grut*, *i.* cccclxv; *iii.* 474.
- Gú*, a lie, a falsehood; the same as *gó*, *iii.* 493; *Gu forgaile*, false testification, *i.* cccxxxix.
- Gual*, gen. *Gual*, *Gual*, charcoal, *i.* cccclxii, cccclxxii; *iii.* 486.
- Guasaigestar*, they shivered or shook, *iii.* 448.
- Guba, Gubha*, sighing or moaning in grief; part of the ancient funeral rite, *i.* cccxxi, cccxxii, cccxxiv, cccxxv, cccxxvi dclxi; *iii.* 383; *Gubai*, sorrowful, *Eithne in Gubai*, *Eithne* the sorrowful, *ii.* 196. See also *Sámhghúha*, *iii.* 384.
- Guin*, death, a wound, *i.* cciv; *iii.* 450.
- Guth*, the human voice, *iii.* 329; *Guthbuine, Guthbuinde*, speaking or sounding trumpets, *i.* dxxx-i; *iii.* 329-331, 333.
- Heisedar* (or *Leisedar*), laddles for broth; probably a loan word from the Welsh, *i.* ccclix.
- Herenech*, the representative or steward in a *Fine*, of a church or monastic establishment having a share in the property of the *Fine*; a lay vicar, *i.* cclxxx.
- Iadaig, Tiag*, a bag, or wallet, *iii.* 113, 117.
- Iaernn* [sharp-pointed] irons, *i.* cccclxxiii; *ii.* 300.
- Ialuchrand, Iallaiceraind*, sandals, shoes made probably of raw skin, worn by the *Tuatha Dé Danand*, *i.* cccxcviii; *iii.* 158.
- Ian*, a vat, a brewing vat; sometimes applied to a drinking vessel, *i.* cccvi, ccclix, cccixxi; *Ian ol aiss*, a bowl for drinking new milk, *iii.* 478; *Ian ais, ian chorma*, a vat of new milk, a vat of ale, *i.* cccclxxi; *iii.* 486.
- Iarfine*, relatives from the ninth to the thirteenth degree, *i.* clxiii-iv.
- Iarmhua*, descendants (great-grand-children), *iii.* 414.
- Iarmotha*, notwithstanding, *iii.* 494.
- Iarn cach gúma*, iron household implements, tools, *iii.* 500.
- Iarn-dota*, gauntlets, *iii.* 97.
- Iarsudhú*, behind them, *iii.* 509.
- Iathu*, lands, territories, etc., *iii.* 514.
- Ibar, Ibur*, yew, *iii.* 500; "*Ibar alainn jidhbhaidhe*, the yew the finest of timber; first name of the *Luin Cheltchair*, *iii.* 325, 491.
- Icairdú* [*I Caú dú*], within the provisions of the *Cairde* or interterritorial laws, *iii.* 497.
- Id*, pl. *Idi*, a chain, a collar, a wreath or collar made of a twig or rod of wood twisted round a pole or pillar stone, and upon which was inscribed an oghamic legend, *i.* ccccliv; *iii.* 450.
- Idna*, the father of a numerous family of fighting men, *iii.* 517.
- Idnaicthea*, would, or used to send, *iii.* 438.
- Iern n-guala, Ierngual*, probably means the "house of the coal" or brew-house, where the wort was boiled over a charcoal fire; cf. A. Sax. *aern*, a house, a room, *i.* cccclxxi.
- Ilgiallu*, many hostages, *iii.* 502.
- Ilgonx*, many wounds, all the wounds, *iii.* 440.
- Im*, a preposition, to, for, with, on, about, *iii.* 500; *Im h-Ere*, around Eriu, *iii.* 526-7.
- Imairic*, fight, battle, *iii.* 448.
- Imarchor n-delend*, the proper carrying or using of the charioteer's switch, *ii.* 372.
- Imb*, butter, now written *Im*, but invariably written *Imb* in this tract, *iii.* 487, 492, 496, 498, etc.
- Imbas forosnai*, "illumination by the palms of the hands", a species of Druidical divination prohibited by St. Patrick, 208, 227; a species of poetical composition connected with the Druidical rite so called, *ii.* 135, 172.
- Imbleogain*, kinsmen, *i.* cclxxxvi.
- Imbolc, Imbulg*, the spring season, *iii.* 217, 420.

- Imchommilt na n-arm*, the friction of the arms, *iii.* 426.
- Imda*, *Imnda*, pl. *Imdai*, or *Immdai*, a bed, *i.* cccxlvii-viii, dcxxix; *iii.* 499.
- Imdadh*, compartments, couches, seats, etc., *iii.* 6.
- Imdegail*, gen. *Imdegla*, defence, protection, *iii.* 438.
- Imdenam Druinechus*, ornamentation, embroidery, etc., *iii.* 112, 113.
- Imdlith*, *Imdich*, *Imdiuch*, to vindicate, to guard, to protect, a man who protects or guards others, *iii.* 495-6, 517, 518.
- Ime*, *Imi* a fence, *i.* clxxxii, exci; *Ime indruic*, a perfect fence or legal boundary, *i.* clxxxiii.
- Imfaebair*, cutting, loosening of bonds, etc., *iii.* 494.
- Imfureach*, delaying, *iii.* 420.
- Imgabail*, to avoid, to shun, *i.* lxxxv.
- Imglaiice*, a handful, table accompaniments, the Opsonia of the Romans, *i.* ccclxvi; *iii.* 477, 478.
- Imbuadh*, the same as the modern *Amhhuadh*, disturbance, insult, dishonour, *iii.* 519.
- Imluada*, see *Sluaighie*, *i.* ccxxii.
- Immaich*, outside of, *iii.* 444.
- Immid* a couch, a bed, *iii.* 489. See *Imda*.
- Imirgi*, driving out, *iii.* 487.
- Imostoing*, *Immustoing*, he is a *Toing* (an oath), *i.e.* he was qualified to swear, *iii.* 482, 496, 498, 499, 501, 502, 503.
- Imram*, *Imramh*, rowing; a wandering on the sea; *Imramh curaigh Maeil-dun*, "wandering of *Maelduin's* boat", an ancient tale, so called, *iii.* 158; *Imram coraig Ua Carra*, wandering of the boat of the sons of *Ua Corra*, an ancient tale so called, *i.* dextlii.
- Imrubud*, thrusting, fighting with the *Manais* or great spear, *iii.* 493.
- Imsená*, to deny a charge, *iii.* 500.
- Imscim*, *Imscing*, a name for the *Mind* or diadem worn by *Ailill*, king of Connaught, at the *Táin Bó Chuailgne*; *Imscim n-oir*, a diadem of gold, *iii.* 197.
- Imslaidi*, hewing (with a sword in battle), *iii.* 444.
- Imtheacht*, rank, state, affluence, or position in society, but literally progress, migration, going, departure, or adventure, *iii.* 470; *Imtheacht na Trom Dhaimhe*, "adventures or progress of the Great Company", a tale so called, *iii.* 234, 235.
- Imtheigmis*, we used to go, *iii.* 436.
- Imtoltain*, wish, desire, at the pleasure of, etc., *iii.* 221.
- Inaicfidea* [*In-adhnaicfidhea*], should or would be buried, *iii.* 526.
- Inar*, *Ionnar*, a tunic, a jacket, *i.* ccclxxxvi; *iii.* 104, 105, 153, 154; *Inar aodhar*, a bright coloured frock, *iii.* 153; *Inar n-derg*, a scarlet tunic, *iii.* 161.
- Inbir*, dat. pl. *Inbiurb*, a spit, a skewer, *iii.* 485.
- Incaib*, in right of, *iii.* 504.
- Incaib*, *Inchaib*, dat. pl. of *Inech* = *Enech*, the face, the front, and figuratively honour; *co nincuib or-daib*, with golden emblazonments [with golden faces], *iii.* 147, 492, 504, 506.
- Indar linsa*, dear to me, *iii.* 460.
- Indaribu*, banishing, driving out, *iii.* 505.
- Indbus*, wealth, wisdom, *iii.* 522.
- Indéch*, west, *iii.* 115.
- Indell*, to arrange, to set or put in order, *iii.* 215.
- Indeoil*, clasps or buckles of shoes, *i.* 57.
- Indergithi*, fit to repose in, to strip and sleep in, *iii.* 450.
- Indericc*, fine, payment, *iii.* 492.
- Indeilt cloiche*, a naked stone chamber over a grave, etc., *i.* cccxxx-i.
- Indfine*, relatives from the thirteenth to the seventeenth degree, *i.* clxiii.
- In diss*, on second, *iii.* 499.
- Indlach*, instigation, *iii.* 448.
- Indled*, to yoke. *Indled a carpat*, to yoke his chariot, *iii.* 422-424.
- Indles*, unlawful, *iii.* 488. See *Dilis*.
- Indnaide*, preparing, igniting, *iii.* 505.
- Indra*, a ridge, a certain measure of land; an enclosed garden annexed to a house, and in which onions and other vegetables and fruit, were grown, *iii.* 488.
- Indrubart*, have said; *amhai as indrubartmar*, as we have said, *iii.* 492.
- Indruic*, *Innraic*, *Inraic*, whole, perfect. When applied to persons it means "worthy", that is, worthy man qualified to give evidence and perform other legal functions, *i.* ccxlv-vi, cclxxvii.

- Indruth* *nind-dligthech*, an unlawful foray, *iii.* 508.
- Indrucus*, righteousness, *iii.* 514.
- Infithsi*, fulness, swelling, *iii.* 448.
- Ingabail*, to watch, seize, guard, remove or take care of, *i.* lxxxv.
- Ingella*, to distribute, *iii.* 506.
- Init*, *Hinit*, Shrovetide, *iii.* 495, 493
- Inna*, these, *iii.* 493.
- Inni*, of it, in it, *iii.* 489.
- Iptha*, witchcraft, spells, magic cures, *iii.* 440.
- Ircha*, *Irchai*, (*i.e.* *iar-chai*), a back house, *iii.* 480, 482.
- Irraith* (*iar-raith*), that which remains with the heirs or successors after a parent or ancestor, whether responsibilities or privileges, *iii.* 500.
- Irruade* of Norway, *iii.* 101.
- Istoda*, adjusting, settling, etc., *iii.* 511.
- Isuidiu*, in it, *iii.* 486.
- Ibail*, falls or is forfeited, *iii.* 491.
- Ite*, it is they; these are they, *iii.* 509.
- Ingella*, is entitled to, *iii.* 499.
- Itigi*, prayers, *iii.* 508.
- Ithle* [*Athaladh*], after, *iii.* 452.
- Itislin*, that which is lower, *iii.* 498.
- Iubar*, the yew tree; the wood of the yew tree, *i.* ccxcix; *iii.* 57.
- Iubroracht*, vessels and furniture made of the wood of the yew tree, [*recte*, working in yew wood, consisting in the making of the ornamental facings and carvings on the houses and furniture, and also in the furniture itself, and the wooden vessels], *iii.* 53, 57, 58.
- Ladair*, modern *Ladhar*, a prong, a toe; *illadair a chossi*, between the toes of his foot, *iii.* 450.
- Laechra*, heroes, *i.* cccxxix.
- Laechraid*, a form of the gen. plu. of *Laegh*, a calf, *iii.* 500.
- Laid*, a lay, cf. German *Lied*, *i.* clxxxviii; *ii.* 172; *Laidh Luascach*, the name of a species of poetry; that in which the poet *Ruaman*, son of *Colman*, composed his poem on the oratory of *Rathan ua Suan-aign*, *iii.* 37.
- Laigen*, *Laighin*, a heavy spear; the Gaulish lance, *i.* xxi, cccxxviii, ccccxlv; *ii.* 256-259. *Laighen Leathan ghlais*, pl. *Laighne Leathna glusa* [not *ghlais*], "the broad green thrusting-spear", the broad green (or, as it may here mean, yellow) blade of the Gauls, whence *Lagen*, *Leinster*, *ii.* 156-158, 262, 295.
- Laith*, *Lath*=*Cuirm*, ale, *i.* cccxxii; *iii.* 506
- Lamhchram*, the fore pillar of a harp, *iii.* 256, 358.
- Lamnad*, parturition, child-birth, *iii.* 221.
- Lamthoraid*, hand produce, the work produced by hand-labour, etc., *iii.* 115.
- Lanhoan*, a gauntlet, *iii.* 151.
- Lamthogha*, choice hands, *ii.* 133.
- Lanamnas*, pleasures of love, *iii.* 507.
- Land*, or *Lann*, a blade, or leaf, a crescent, lunette, or frontlet of gold or silver, *iii.* 113, 114, 182, 183, 178, 193, 204. It was applied to a necklace, whether for men or women, or to ornaments for spears and other inanimate objects when used after the manner of a necklace, *iii.* 181, 182. In the tale of the *Brudin Daderga*, charioteers are described as having *Lanna óir* on the back of the head, *iii.* 183.
- Lassamain*, fiery, flaming, furious, *e.g.* *Leoman lassaman*, a furious lion. *Laoch lassaman*, a fierce warrior, *iii.* 460.
- Laulghach*, a full grown heifer about to calve, the term is now applied to a milch cow, *iii.* 481.
- Leac*, see *Liacc*.
- Leacán laoiach Milidh*, a warrior champion's semi-flat stone, *ii.* 276, 277.
- Leamlacht*, new milk, *iii.* 477.
- Lear*, the plain of the sea, *iii.* 38.
- Leasugudh*, adjusting, instructing, fostering, etc., *iii.* 505.
- Lebhad*, cast or thrown, *iii.* 448.
- Lecad*, an act or deed which binds a person indissolubly, *i.* clxxxvii.
- Lecht*, *Leacht*, a stone sepulchral monument, of unfashioned stones of various sizes piled over a grave or chamber, *i.* cccxxxi-ii; *Leacht an fhir mhairbh*, the dead man's *Lecht*, *i.* cccxxxix.
- Lee*, with her, *iii.* 491.
- Lego*, gen. of *Liagh*, a physician, *iii.* 475.
- Leim dar neúmh*, *i.e.* a leap over a fence [a leap over the particular kind of thorn fence called the *Eim*,

- or *Ime*, which marked the *Nimedh* or sanctuary, the breaking of which was a violation of sanctuary according to the ancient laws]. See II. 3, 15, 85, etc., ii. 372.
- Leinidh, Leined*, a kilt, or petticoat, i. cccclxxxii; iii. 103-107; *Leined do min shroil mhaoth*, a kilt of fine soft satin, iii. 167; *Lenda cum-ascdai*, kilts of mixed colours, iii. 146.
- Leine, Lene, Lena*, a kind of inner garment which hung down to the knees, or below the knees, forming a kilt, i. cccclxxviii-cccclxxx, cccclxxxii; *Lene fo derg inliud imbi*, a shirt [*recte*, a kilt] interwoven with thread of gold upon him, iii. 162, 163; *Lene fo derg indlail óir impe*, a *Lene*, or kilt with interweavings of red gold upon her, iii. 160; *Lene fri geal cnes*, a shirt to the white skin, i. cccclxxxii; iii. 104-107, 143; *Lena gel colptach co n-derg inthad óir*, a white collared *Lena* with red ornamentations of gold, i. cccclxxxiii.
- Leirg*, a bed, a plain, etc., i. cccclxi.
- Leiter*, a written deed or conveyance, i. clxxxviii.
- Leithbért*, a truss (an armful), iii. 487.
- Leithe*, a *Leet*, as in court-leet; *o cach leithe*, from every *Leet*, iii. 518.
- Leithrind*, the treble string of the *Cruit*? half harmony, iii. 251, 252.
- Lelwig*, licked, *Bó rolelaig*, it was a cow that licked, iii. 158.
- Lente*, kilts, iii. 157.
- Leoman*, a lion? i. cccclxxi; ii. 327.
- Lepaid*, beds, iii. 496.
- Les*, a physician's medicine-bag, or chest, iii. 250.
- Lesan*, a bag; *Lessan mac Daghsuaithe*, "Bag, son of good yarn", ii. 133.
- Les lethan*, broad hipped [*recte*, ribbed], iii. 428.
- Lésca*, gen. pln. of *Lias*, a cattle shed or yard, iii. 479.
- Lestar*, pl. *Lestra*, *Lestrai*, vessels; every kind of drinking vessels, i. cccclv, cccclvi; iii. 495. The *Lestar* varied in size and shape, and might be made of any material whatever, gold, silver, bronze, wood. *Lestar cumdachtai*, a richly ornamented or precious *Lestar*. *Lestar lulaice*, a *Lestar* which held the milk of a newly calved cow, iii. Cf. Welsh *Hestaur, Hestor*.
- Leth Flaithem*, "a half sir", or poor gentleman; one whose property was not sufficient to entitle him to the privileges of a *Flath*, i. clxxxiii; iii. 519.
- Leth narathair*, half the necessary implements for ploughing, iii. 484.
- Lethe*=*clethe*, a chief or nobleman entitled to a *Foleithe*, that is, who had "sack and soke", and was entitled to hold a court-*Leet*, iii. 517.
- Lethrena*, their traces [leathers], iii. 450.
- Lethrind*, treble strings [of a *Tinpan*], iii. 361.
- Liach*, plu. *Liachrada*, a ladle, iii. 485.
- Lia*, a stone, a flag, a headstone, i. clxxxvii, ccccli; *Lia forcaid*, a grinding stone, i. cccclxi; iii. 486; *Lia lamhe*, a hand stone, ii. 287; *Lia lamha laich* (also *laioich*), a champion's hand-stone, i. cccccxxviii, cccclvi; ii. 263, 264, 275, 295; *Lia mol*, the shaft-stone of a mill, i. cccclx; *Lia mhbron*, a grinding stone, i. cccccxxiv.
- Liag, Liuc*, a flag-stone, flat stone, i. cccxix, cccxxx; *Liag Find*, *Find's* champion flat-stone, ii. 283, 284; *Liag Mairgene*, *Mairgen's* sling-stone, ii. 289. *Liuc tailme*, a sling-stone, see *Tathlum*, i. cccccxxviii, cccclxi; ii. 250, 283, 295; *Liuc curad*, a champion's flat-stone, ii. 283-286.
- Liag*, gen. *Liaigh, Leaga*, dat. and abl. *Iego, Legho*, a leech or doctor, i. cccxix; iii. 475-477; *Fingin fath-liag, Fingin*, the prophetic leech, ii. 97.
- Liás, Liás Bó*, a cattle yard, i. cccclxvi; iii. 487; *Lias*, or *Liass cairech*, a sheep-house, or sheep-pen; *Lias laogh, Lias laogh*, a calf-house, i. cxxv; iii. 484, 486.
- Liú*, see *Liag*, a flag-stone.
- Lín*, flax, linen cloth, lint for dressing wounds, etc., iii. 475.
- Lín*, number, amount of; *Lín a dama*, the number of his retinue, iii. 491, 499, 501; also applied to the retinue itself, iii. 513.
- Lín, Lind*, ale, etc. See *Liun*.
- Lindamnus*, dangerous waters, an angry sea, iii. 210.

- Lios, Les*, a cattle yard, *i.* clxxvi, cccxviii; *iii.* 487. There seems to be no clear distinction between this and the following word; the fundamental idea in both is an enclosing mound or rampart.
- Lis, Les*, a homestead surrounded by a rampart or earthen fence, corresponding to the Welsh *Llys*, *i.* clxxx, ccciv; *iii.* 4, 7, 8, 27.
- Lith, laithe, Caise no nollaig*, a day of solemnity, Easter or Christmas day, *iii.* 111, 112.
- Loairgg*, a tester, a cover, *iii.* 489.
- Lobad*, "the wasting" or sale of distrained chattels, *i.* cclxxxiv, cclxxxv.
- Lobru*, weak, *recte*, wretched people, *iii.* 506.
- Log*, the price of a thing, wages, reward, *i.* ccxcv; *iii.* 115; *Log enech, Loghenech*, honour-price, the fine due for an insult offered to a man's honour, and the amount of which depended on his rank, *i.* cxix, clxxxviii, ccxcv; *ii.* 174; *iii.* 471; *Log lanamnais*, bride-price, corresponding to the *Bräutkauf* of the Germans, and the *Munder* and *Festingafe* of the Norsemen, *i.* clxxiv; *Log leaga*, leech-fee, the fee of a doctor, *i.* ccxxxiv.
- Logairecht*, a funeral cry, *iii.* 384. See *Amhrath* in *Corm. Glos.*
- Loim n-indich, weit*, *iii.* 115.
- Loimdha*, a churnstaff [hand-work], *iii.* 133. *Loimdha mac Lomthogha*. Churnstaff, son of choice hands [hand-work, son of choice hands], *ii.* 133.
- Loiste*, kneading troughs, *i.* ccclix; *iii.* 485.
- Lomna*, strings, cords, or ropes, *iii.* 117, 450.
- Lon*, gen. *Luin*, a blackbird, *iii.* 245.
- Lon*, furious, *iii.* 460.
- Long*, a ship, a boat shaped house, *i.* dcxxxix; *Long Laghen*, the Leinster House at Tara, *ii.* 15; *Long Mumhan*, the Munster House at Tara, *ii.* 15; a boat-shaped vessel or bath, *e.g.*, *Long foilthe*, a bathing basin, *i.* ccclv; *ii.* 486.
- Lorgg, Lurg*, a handle, a shaft; *Lorga brebneca*, clubs with chains, or chained clubs, *iii.* 149; *Lorgai aithich*, the shafts of an *Aithech*—the handle of a pitchfork, of an axe, and of a spade; *Lorg fersad iarain*, a spiked iron club or mace, corresponding to the German "*Morgenstern*", *i.* ccccxviii, cccclxii; *ii.* 224; *Lorg forgga*, the handle of a pitchfork; *Lorg rammai*, the handle of a spade; *Lorgg samthaigi*, the handle of an axe, *i.* ccclix; *iii.* 506; *Lorgga*, spits, skewers and other iron implements belonging to the cooking boiler, *iii.* 485.
- Lor lethna?* scarlet cloaks, *iii.* 153, [*Loa lethna* is probably older; *Loa* being a form of the nom. plu. of *Lua*, a red or scarlet cloak, and *lethna*, the plural form of the adjective *lethan*, broad; *Loa lethna* would consequently be "broad scarlet cloaks"].
- Luathrinde*, ashes engraver, a name given by *Dubditha* to the prong of the fork by which the devices of *Cuchulaind's* shield were engraved, *ii.* 329, *et seq.*
- Lucht Tighe*, family, household troops, etc., *ii.* 392.
- Lugarmain*, the front beam of the loom upon which the warp was rolled, *iii.* 116.
- Lugnasad*, games and other funeral rites instituted by *Lug*, or *Lugad*, and celebrated at *Tailtiu, Cruachan*, etc., on *Lama's* or *Lamma's* day (first of August), *i.* cccxxvi; *ii.* 313.
- Luin Cheltchir, Celtchair's* spear, *ii.* 325.
- Luinneog*, music, a chorus, a song or ditty, *iii.* 380, 384. Cf. *Lon*, a blackbird.
- Lumman*, a name for a shield, etc., *i.* ccclxxi; *ii.* 327.
- Lundu*, a river, *iii.* 448.
- Maá*, great, heavy, excessive, *iii.* 503.
- Mac Faesma*, "a son of adoption", pl. *Mid Faesma*, "children of adoption", that is, persons adopted into a family or *fine*; a minor was also called a *Mac Faesma*, *i.* clxv; *iii.* 474.
- Mac Mechnachan*, a species of poetry peculiar to the order of poet called *Fuirmid*, *ii.* 171.
- Maclan airgit*, shoes of silver, *iii.* 159, 188.
- Mad*, a hero, *iii.* 446.
- Mad*, when, *iii.* 454.
- Mael Imme*, "servant of butter", *iii.* 104, 105.

- Mael Land airgit*, a simple broad band or crescent of silver, *iii.* 181;
Mael Land, an ornament of silver with little bells of gold [worn on the necks of riding steeds in royal processions], *iii.* 181.
Maelsaille, "servant of fat meat", *iii.* 104, 105.
Magh Rein, the plain of the sea, cf. Goth. *riinan*, O. Norse, *renna*, Sanskr. *ri*, Greek, *ρεω*, *i.* xxii.
Maidset, they broke, *iii.* 450.
Maigin, a place; *Maigin Digona*, "a demesne of sanctuary"; *Maigin Set*, *i.* clv-vi, cccxxxiv; *iii.* 473, 488, 526, 527.
Main, richer, [*recte*, riches], *iii.* 178.
Maithim, set at large, naturalized, improved, forgiven, *iii.* 494.
Malla, mules, *iii.* 330
Mám, a handful, *iii.* 489.
Manais, pl. *Manaisi*, dat. pl. *Manaisib*, a broad trowel-shaped thrusting spear, a heavy spear, *i.* cccclxxxvii, cccclxi; *ii.* 238, 255, 262, 295, 298, 317; *iii.* 100, 146, 440. *Manais leathan - ghlas*, a broad green spear, *ii.* 316. *Manaisibh muir-neacha*, with great heavy spears, *ii.* 304.
Manchaine, *Manchuine*, service. *I manchuine*, in attendance, *iii.* 506; the special services which an heir gave his lord, and in a more limited sense a heriot, *i.* cxi-cxii.
Man cor sin [*inan cor sin*], in that manner, *iii.* 444.
Mani, unless, *iii.* 492.
Mani dernat, if he have not done it, *iii.* 497.
Maothal, meal; food consisting of nut-meal and milk, oatmeal and milk, cheese, etc., *i.* cccclxv.
Mat, *Mad*, it, *iii.* 499.
Matal, a mantle, a cloak, the Norse *Möttul*, *i.* cccclxxxviii; *iii.* 154.
Maithluath, a *Dal* or assembly of the *Raths* and householders of a *Fine*; also an assembly of the chief men of a *Tuath*, cf. Goth. *Mathel*, A. Sax. *Methel*, O. H. German and O. Saxon, *Mahal*, a barangue, a place of assembly, Middle Latin *Malhum*, a convocation, *i.* clxxxix, ccliii, cclx.
M-Ba, *M-Bae*, *M-Buu*, gen. forms of *Bó*, a cow; dat. and abl. *M-Bom*, *iii.* 479.
Mbis, when he has, *iii.* 490.
M-Braith, of destruction, *iii.* 452.
Mbruighrechta, gen. of *Bruighrecht*, *iii.* 475.
Mbruth cirdub, black hair, *iii.* 158.
Meada, of ale [*recte*, of *Mead*, or *Mede*], *iii.* 305.
Mear, to befool, to mock, or deride, *iii.* 522.
Meath, to fail, to wither; to destroy, *i.* ccliii.
Mebait, are bursting, *iii.* 452.
Mecon, the parsnip, *Pastinaca sativa*, *i.* cccclxvi.
Medar, a yew vessel, smaller than the *Milan*, a mead-drinking mug, but also used for drinking beer. It was probably not a square vessel, as stated in vol. *iii.* p. 57, as it was reckoned among the hooped vessels by *Finntan*, *i.* cccclvi; *iii.* 57, 61, 62.
Mede, metheglin, cf. German *Metu*, A. Sax. *Medu* or *Meodu*, O. Norse *Mjóðr*, *i.* cccclxxvii.
Meill Bretha ("good judgments"). A book of laws drawn up by *Bodann*, the chief judge of Tara in the time of *Conn* of the Hundred Battles, for the future conduct of juvenile sports. The enactment of this law was due to *Fuaimnech*, the daughter of king *Conn*, *ii.* 30.
Meirge, a banner or handkerchief of silk, etc. [here it means a lady's silk veil], *iii.* 114.
Melastar, he grinds [*recte*, thou art ground], *iii.* 448.
Mell, a ball (of gold) worn by ladies on the points of the tresses of their hair when plaited, *iii.* 190.
Mellach, deceitful, *iii.* 522.
Memaíd, frightened to flight, *iii.* 450.
Mendat fadeisin, his own cherished home, *iii.* 521.
Meneauach, meal and milk, *i.* cccclx.
Meni óir, gold-ore, *iii.* 210.
Menmut, [*uian-aiú*], his cherished native place and people, *iii.* 517.
Meragairb, non-combatants (fugitives), *iii.* 450.
Mesc, dat. *Meisce*, intoxication, *i.* cxxiv; *iii.* 503; *mesc medarchaim*, a gentle merry intoxication, *iii.* 414; *mescraid recht*, moderate inebriations, *iii.* 503.
Mesca, gen. pl. of *Mes*, fruits, *iii.* 479.
Mescbaid, he regales, *iii.* 510.
Metithur, larger than, *iii.* 460.

- Miach*, a sack, a measure, *i.* cccxv, dclxiii; *iii.* 512; *Miach comaitches*, the sack-fine for multure, or as part of the rent of a copartnership, *i.* cccxv; *Miach lestar*, a vessel capable of holding a *miach*; *Miach cruithnechta*, a sack of wheat, *iii.* 512.
- Miad*, *Miadh*, honour, reward; cf. A. S. *méd*, Engl. *need*, *iii.* 514, 522.
- Miadlechta*, dat. pl. *Miadhchtaib*, titles of honour, *iii.* 513.
- Mic cor m-bel*, binding men, chiefs of kindred, *i.* cclxii.
- Midelb*, an ill visage, *iii.* 442.
- Midenam*, gen. of *Midenmai*, misdeeds, *iii.* 493.
- Miahellach*, a deceitful man; one who does not occupy land or possess property; who does not work, or for whom there is no work done, *iii.* 522. See *Midlach*.
- Midi medon lai*, middle of midday, *iii.* 443.
- Midithar*, is ennobled, *iii.* 522.
- Midlach*, *medhon elbach*, the centre of deception. *Midlach miliaig*, a homeless man, or a deceitful man, *iii.* 522. See *Midhellach*.
- Midlaigib*, camp followers, non-combatants, *iii.* 450.
- Mignimu*, misdeeds, *iii.* 493.
- Milan*, a vessel smaller than the *Cil-oru*, made of the wood of the yew, *i.* cclvi; *iii.* 61-62.
- Milchu*, gen. *Milchon*, a grayhound, *iii.* 500, 507.
- Milech*, a brooch, *iii.* 137, 138; *Milech iarnaige*, an iron pin, *iii.* 103.
- Miliaig* (a *Midlach*), a homeless or deceitful man, *iii.* 522.
- Mind*, *Minn*, pl. *Minda*, dat. pl. *Min-daib*, a diadem or coronet, *i.* lxxiv, cclxxxiv, ccxcv; *iii.* 180, 182, 193-203, 307. *Mind Aird Righ*, diadem of a high king, *iii.* 179; *Mind u-óir*, or *mind óir*, a diadem of gold, *iii.* 113, 114, 160, 165; *Mind riogda*, a kingly diadem (a curious one worn by King Cormac Mac Airt, at the meeting of the states at Tara), *iii.* 196, 197.
- Mintu*, small birds, *iii.* 448.
- Miodhcuaire*, mead-circling, *i.* cccii.
- Mi siltai*, the month of seed sowing, *iii.* 506.
- Mithemel*, a lowering cloud; a countenance exhibiting dismay and dispiritedness, *iii.* 442.
- Mithal*, an assembly, a gathering of people, *i.* ccliii; *Mithal Tuatha*, an assembly of the freeholders of a *Tuath*, called together to make a *Dun*, house, *Fert* or grave, or for some general public purpose, *i.* ccliii; *Mithal Flatha*, a meeting of the tenants of a *Flath*, called together to give allegiance on his accession, to attend his wake and funeral, or for other purposes, *i.* ccliii; *Meath Mithli Flatha*, non-attendance at the lord's assembly, *i.* ccliii.
- Mleth*=*mbleth*, grinding, *iii.* 489.
- Mocoil acas fithisi*, meshes and gems [recte, clusters and weavings], *iii.* 161.
- Mointech*, bog moss, *i.* cccci.
- Molt cona fosair*, a wether with its accompaniments, *iii.* 477.
- Mna caointe*, mourning women, professional mourning women who performed the lamentation part of the *Cluiche caointe*, *i.* cccxxiv.
- Monail*, occupations, *iii.* 506.
- Móo*, greater, superl. of *Mór*, *iii.* 494.
- Moraim*, great (recte, greater things), *iii.* 497.
- Morglommach*, pompous, *iii.* 432.
- Moroga*, sausages, puddings, *i.* cclcxix; *iii.* 482.
- Mou*, comparative form of *Mór*; great, *iii.* 479.
- Mrogad*, extending, enlarging, increasing, *iii.* 511.
- Mrugrechtai*, gen. of *Brughrecht*, Brugh Law, the initial *B* being displaced by a prosthetic *M*, *iii.* 511.
- Muadalbemmennai*, abl. pl. tremendous great blows, *iii.* 450.
- Mucfoil*, gen. *Mucfholach*, a pig-stye, *i.* cxxv; *iii.* 484, 486, 489.
- Muc-Forais*, a house-fed pig, *i.* cclcxix; *iii.* 479.
- Mucriucht*, bottom or pig-belly pudding, *i.* cclcxix.
- Mug Eimhe*, "slave of the haft", the name of the first lap-dog brought into Eriu, *i.* xxxix; *ii.* 210-212.
- Muilenn*, a mill, *iii.* 486.
- Muillind argait*, the same as *Mael-land argait*, *iii.* 219, 220.
- Muin*, the neck, *iii.* 178, 182.
- Muinche*, pl. *Muinci*, dat. pl. *Muincib*, or *Munchib*, a neck torque, or neck chain; a generic name for any kind of collar, ring, or neck-

- lace for the neck of men, women, dogs, horses, etc., and for the hafts of spears where the head was inserted. In the Fennian poems and tales it is especially used for the collars of noble grayhounds. It was either a blade, or leaf of gold or silver, twisted wire or a twisted wreath. The twisted kind was called a *Muintorc*, nom. pl. *Muintorca*, dat. pl. *Muintorcaib*. *Muinche do at*, a smaller variety of the *Budne do at*, which went round the body, and appears to have been the finest kind, i. lxxiv; iii. 146, 147, 157, 160, 163-165, 176, 178, 179, 180, 181, 182, 186, 211.
- Muirchuirthe*, the son of a foreigner by a free-born woman, i. cccxli.
- Muir Luacha*, [modern Irish *Muir-luacha*=*Luachair*], bulrushes, iii. 486.
- Muir Moena*, see *Sruth Moena*, and ii. 186.
- Mummi*, a tutoress, iii. 458.
- Mur*, a wall, a sepulchral monument, a plague-grave; *Mur cloiche*, a stone rampart consisting of a block of dry masonry not less than two feet in height, which marked the graves of such as died of pestilential diseases; where stones could not be obtained, square sods called *Dartairidhe* were used; *Dartaire*, the singular form, has been inadvertently printed in the text, i. cccxxxiii, dccxxxviii-ix.
- Murathraig*, gen. of *Mur Fatha*, an enclosed *Gort* or garden, a kitchen garden, i. cccxvi.
- Murduchan*, a siren, a mermaid or sea nymph. See *Sámhghúbha*, which was the old Irish name for the song of the Sirens, not of the Sirens themselves, as some writers have supposed, iii. 384.
- Nacha ruba*, shall not wound, i. cxi.
- Nad accladat*, not responsible for, does not respond to, iii. 507.
- Nadman*, a functionary corresponding to the Welsh *Gwr Nod*, or *Nodman*, i. cclxxv-vi.
- Naib*, the dative plural of the definite article *na*. *Is naib sechtaib*, into the seven things (iii. 492), affords an interesting example of the inflexion of the article, and its agreement in number and case with the noun to which it belongs.
- Naidm*, a knot, a contract, or bond, cf. Latin *nexum*; it is used also for *Nadman*, that is, the magistrate who made the *Naidm*, i. cclxii, cclxxv; iii. 470, 471. *Naidm Aitire*, the bond of an *Aitire* or bail, i. cclxxxv.
- Nairide*=*Airide*, (*Ind Airide*, in *d-Airidhe*) a dairy, a store-house, iii. 488.
- Nama*, only, alone, iii. 506.
- Namma*, so that they be not, iii. 505.
- Namthorrsed*, disparagement, iii. 416.
- Narta de*, has come of it, iii. 460.
- Nasc*, a ring, a band, a strap, a fillet-ring, or garter, a bond or tie, i. clxxxviii, cclxlvii; ii. 331, 332; iii. 168.
- Nascaire*, a *Nasc*-man, that is, a binder, or knotting-man; a magistrate qualified to make a *Naidm* or bond; another name for *Fer-Nadma* or *Nadman*, i. cclxvii-viii; cclxxv, cclxxxvi.
- Nath*, the name of any [metrical] composition. The great and small *Nath* were certain kinds of poems, the learning of which formed the study of the sixth year in a course of *Fíledecht*. *Esnath*, *Esnad*, that which is not a metrical composition, but only a *Duchand*, ii. 172, 173; iii. 381.
- Nathrach*, gen. of *Nathair*, a serpent, iii. 157.
- Na Tri Fim Emhna*, "the three Fair Twins", or triplets, [the three *Finns* of Emania, ii. 261-264.
- Naurrai* [*Aurra*=*Urradh*], a leader or chief, iii. 502.
- N-Dissi*, on second, or second day, iii. 497.
- Nechtair*, *Nechtár*, *I nechtar*, outside, a distance out from, neighbouring, iii. 508, 517.
- N-Ecsmacht*, despotic rule, iii. 491.
- Neime*, a sacred object, a relic upon which an oath was sworn, i. cclxxxix, ccxc.
- Neimid*, a magistrate, a judge, a sacred person or thing, the higher class of privileged grades, i. cclxiii, cclxii.
- Nel*, a trance, iii. 452.
- Nel Mac Laeich Lasamain*, "Light, [recte, cloud], the son of Blazing Warrior", from *Nel*, "light", [recte, cloud], *Laeich*, "a champion", and *Lasaman*, blazing, brilliant, ii. 132.

- Nemh-thenga*, poisoned [*recte*, poisonous] tongue, *iii.* 17.
- Nembeoil*, some kind of beer or cider [perhaps rather melted butter, or some savoury kind of sauce], *iii.* 477.
- Nemed*, a duly qualified "worthy man", *i.* clxxxiii.
- Nena*, a kind of literary composition forming part of the studies of the ninth and tenth years of the course of *Filedecht*, *ii.* 173.
- Nenaduin*, a kind of cider made from the wild crab apple, and also from whorts, *i.* cccclxxviii.
- Nenaise*, to bind, to govern, *iii.* 514.
- Neper*=*eper*, is said or called, *iii.* 491, 497.
- Nesa*, nearest or next to; *nesa do seir Tuaisigh*, follows next after a chief, *iii.* 520.
- Niadh*, a champion, *iii.* 163.
- Niamh Land*, or *Lann (óir)*, a flat crescent of gold, which was worn around the neck, and also upon or over the forehead; e.g. *Niamhlann óir in a hedan*, a radiant crescent of gold upon her forehead, *iii.* 157, 174, 179, 211.
- Niamhleastar*, a splendid vessel, *iii.* 204.
- Nicelt*, they did not conceal, *iii.* 249.
- N Inmdai*, beds, *iii.* 495.
- Nin*, "id est", that is, etc., *iii.* 492.
- Noail*, to arbitrate (to go into co-judgment with), *iii.* 504.
- Noes*, rushes, *Noes nua*, new rushes, *iii.* 489.
- Nog*, *n óg*, perfect, *Nog Cuir*, perfect bonds, *i.* clxxxviii; *Nog tincur*, perfect furniture, *iii.* 499.
- Noill*, to swear; used also in the sense of an oath and of the person who administered it, i.e. *Noillecha*, arbitrators or jurats who held sworn inquisitions, and who took part in planting, proclaiming, and ascertaining boundaries, *i.* clxiv, clxxxii, cclxxxix, cexc; *iii.* 500.
- Noillegh*, enmities, disputes, *iii.* 500.
- Noi-x*, nineteen, *iii.* 499.
- Nollenat*, that which follows, *iii.* 497.
- No-lúited*, blighted (or used to blight), *iii.* 526-7.
- Nomad*, ninth, ninth day, *iii.* 477.
- Nomad naó*, the ninth generation, *iii.* 494.
- Nomaide*, nine days, *iii.* 414.
- Nonbur*, nine persons, *iii.* 501.
- Nosad*, funeral rites or games, *i.* cccxxvi, cccxxix.
- Nos Tuatha*, pl. *Nosa Tuatha*, a by-law or territorial custom, *i.* ccliv; *ii.* 31; *iii.* 472.
- Nuaill*, to proclaim or publish, *i.* clxxxii.
- Nuaiss*, *n-Uais* (comp. of *uas*, noble), greater, more noble, *iii.* 500.
- Nuallgrith na roth*, loud clattering of the wheels, *iii.* 426.
- N-uath-ledb*, a piece of leather upon which was made a pattern to be copied by a workwoman, *iii.* 116.
- N-ue*, a grandsire, *iii.* 479.
- Nurconn*, *n-Urconn*, a chief man, *iii.* 515; cf. *Orc* a prince, *Ard Arcon*, high nobles, *Conn condá Secha*, chiefs of kindred.
- O'*, from, *iii.* 495. *O bel acus O tengraig*, "from mouth and from tongue", record of court given". "Ore tenus", *i.* cclxviii.
- O'*, dat. *U*, ears, *iii.* 145; *O' mair*, large-eared, *iii.* 107, 428.
- Oc-Aire*, a young *Aire* [an *Aire* who held by *soch* or sockage tenure], *i.* cxli-ii; *iii.* 479.
- Ocbaidh*, to raise up; *dom ocbaidh*, raise me up, *iii.* 383.
- Ochar-chlis*, "missive shields", [*recte* missive darts and not shields; a *nocht nochar-chlis*, their eight turned-handled missive darts], *ii.* 303; *iii.* 436.
- Ochon Chonchobair*, i.e. *Conchobar's* groaner, the name of *Conchobar Mac Nessa's* great shield, *i.* cccclxxii; *ii.* 321.
- Ochrath*, pantaloons reaching to the *Ailt*, ankle, *iii.* 104-107; leggins or greaves, cf. Latin *Oerca*, *i.* cccclxxxiv-v, cccxciv; *iii.* 157.
- Ocht-Foclach mór*, a kind of verse having eight lines in a stanza, of which the following varieties are mentioned: *Ocht foclach corranach beg*, or "little eight-lined curved verse"; *Ocht foclach mór chorrónach*, or great eight-lined curved verse; *Ocht foclach h-i Eimin*, or eight-lined verse of *O' h-Eimhin*, *iii.* 393, 394, 395, 397-399.
- Ocht-Tedach*, an eight-stringed musical instrument of the harp or psalterium class, *i.* dxlii; *iii.* 262, 263, 333.
- Octigernd*, a petty or tributary king,

- a lord having soke or jurisdiction, *i. ccel.*
- Oé*, to know, to recognize or acknowledge, see *a noi*, *iii. 513.*
- Oen-cinnedu*, the last survivor of a family, *iii. 477.*
- Oenmù*, the husband of a bad woman, a cuckold, *iii. 521.*
- Oenuidhe*, gen. of *Oenuch*, a fair, an assembly, *iii. 514.*
- Og-Aire*, see *Oc-Aire*, *i. cclxxx; iii. 26.*
- Og-Flaithem*, a petty *Flath*, one of an inferior class of nobility holding part of a subdivided estate, corresponding perhaps to the German *Land-Adel.*
- Oilce*, *Oilc*, men sent to arrest and pursue or execute a criminal; they probably formed the armed retinue of the *Dae*, *i. cclxvi; iii. 507.*
- Oircel*, a small narrow house, shed, or cellar. In the *Lebhor Brec*, the shed in which Christ was born is called by this name; a mill sluice. *Oircil an fiona*, a wine cellar, *i. cclcx.*
- Oircin*, a musical instrument probably a loan-word from the Latin *Organum*; *Oircine*, a man's name, or rather title, *e.g.* the *Ollamh Oircne*, or chief professor of the *Oircin*. This name might also signify the "repeater", in allusion to the man's profession of repeating or singing, and derived from *oir* or *ór*, the mouth, and *cne*, a loan-word from the Latin *cano*, *i. dxxx; ii. 210, 212; iii. 334-5.*
- Oircne*, a lap-dog, *ii. 210, 212; iii. 334-5.*
- Oirdniter*, is ordained, that ordains, *iii. 504.*
- Oirfidioch*, musicians [pipe-players], *iii. 340.*
- Oitidchi*, junior, *iii. 430.*
- Oitiu*, youth, newness, *iii. 479.*
- Olla*, wool, *iii. 115.*
- Ollamh*, the highest rank in any of the learned professions, *ii. 78, 172; iii. 52, 53, 216, 235, 316, 365, 510; Ollamh Aighne*, the highest rank of advocate or pleading barrister, *i. cclxxiii; Ollamh Brethamnuis*, chief justice of the *Airecht Fodeisín*, *i. cclxxiii; Ollamh Cruitire*, a chief harper; *Ollamh Cuil*, an *Ollamh* or doctor of music; *Ollamh Tempanach*, a chief timpanist.
- Omnad*, *Omnad*, an oak tree; a trunk of any tree, *e.g.* *omnad giuise*, a trunk of a pine tree; *omnad iubair*, a trunk of a yew tree, *iii. 448.*
- On*, a loan (lending), *iii. 487.*
- Or*, *H-or*, a border, limit, extremity, or boundary of any place or thing; *H-or crichi*, the boundary of a territory, *iii. 505.*
- Orb*, an heir, as in *Comorb*, a co-heir, cf. German *Erbe*, *i. clxxxii.*
- Orba*, inherited estate, patrimony, *i. clxxxii; Orba cruib is shiasta*, "inheritance of hand and thigh", land settled on a daughter, and which passed away from the *Fine* to the husband and the children of the daughter and their descendants as long as they agreed with the *Fine*, and conformed to the *Fenechas*, or custumal law, *i. clxx.*
- Orbainn*, a generic name for corn, *i. cclxii.*
- Orcca*, young pigs, *iii. 500.*
- Ordain*, renown, *iii. 240, 241.*
- Ordain*, the thumb, *iii. 146-7.*
- Ordd*, order or rank, *iii. 488-9.*
- Ordnasc óir*, a thumb-ring of gold, *iii. 146-7, 186.*
- Orduise*, thumb rings, *iii. 163.*
- Orgain*, slaughter, destruction, plunder, etc., *Orgain Chathrach Chonrai*, the slaughter of *Cathair Conrai*, i.e. the *Cathair* or residence of *Curoi*, *Mac Daire*, King of West Munster, *iii. 81.*
- Ornai*, the name of the sword of *Tethra*, *ii. 254.*
- Ornasc*, a gold ring, a finger ring, a clasp, *ii. 168.*
- Or snath*, gold thread, *i. cclclxxxiii.*
- Os*, a wild deer, hence *Ossairghe*, or Ossorians, *ii. 208.*
- Osolgud*, *Ossolggud*, opening, *iii. 487.*
- Otha*, from them, from that, or those, *iii. 364.*
- Othar-chleas*, the invalidating feat, *ii. 322.*
- Othraus*, a person sick or wounded, *iii. 471, 472.*
- Pait*, a leather bottle, cf. A. Sax. *Bytta* or *Butta*, English *Butt* or *Boot*, *i. ccllviii; iii. 117; Pait foilchthi*, a leather bottle with cosmetic and scented oil—literally a bathing or washing bottle, *i. ccllvii; iii. 117.*
- Partaing*, coral, *iii. 110, 220, 221.*

- Partaimn dearg*, the berry of the mountain ash.
- Pataire*, a maker of leather bottles, *i.* cccvii; *iii.* 117.
- Pell*, a horse, *i.* ccccclxxv.
- Pennait*, penance, penalty, *i.* clvi.
- Pes-Bolg*, a foot bag in which sorted wool is kept by carding women, *i.* cccclviii; *iii.* 115.
- Pigín*, a wooden drinking vessel with an upright handle, larger than the *Sebín*, or mug, *i.* cccclv-vi.
- Pingim*, a penny, *i.* cclxxx, cclxxxi, cccclxiv; *iii.* 37.
- Pipai*, bag-pipes, Welsh *Pybeu*, *i.* ccccclxxxiv, dxxxii; *iii.* 313, 335.
- Pipaire*, *piopaire*, pl. *Pipaireadha*, a piper, *iii.* 335, 336, 310, 368, 369.
- Ploit*, a can, etc., *iii.* 31.
- Polaire*, a satchel, a book wallet, *i.* cccclviii.
- Popa*, a friend, a tutor, master, or father, *iii.* 446, 456; sometimes used as "my dear", as in *iii.* 418.
- Popall*, a tent, an awning or covering of a chariot, from the Latin *papilio*, *i.* ccccclxxx.
- Port*, a kind of dance-music, *iii.* 407.
- Port fiach*, legal limit of pursuit, *i.* clxxxvii.
- Praisneach*, decorators, *iii.* 258.
- Pringraid*, prime grade, *iii.* 502.
- Proind*, supper, a meal, from the Latin *Prandium*, *i.* cccclxvi.
- Rabert*, he spake, he said, *iii.* 450.
- Racht*, a special levy, etc., *i.* ccxl.
- Racu*, to sustain, etc. *Ní racu*, could not sustain, *iii.* 510.
- Rada*, saying, *iii.* 414.
- Radechuidsa*, I have come, *iii.* 418.
- Raidsechoib*, poems and traditions, rhapsodies, *iii.* 310.
- Raith*, *Rath*, pl. *Ratha*, a bail or surety, a spokesman for another, *i.* cxii, clxxxviii, cclxii; *iii.* 416, 472; *Rath Trebaire*, a chief of household, *i.* clxxvi; *Raith com-mairgi*, security of sanctuary, *iii.* 511.
- Raltar*, is ruled, *iii.* 497.
- Rama*, a spade, *i.* cxi.
- Rán*, noble, *iii.* 454.
- Ran*, *Rand*, thread; *Rand-airgid*, silver thread, *iii.* 113, 114, 183.
- Rann*, a verse (see *Abhrann*), *iii.* 371.
- Rarcluín*, I have heard, *iii.* 426.
- Rarmarnastar*, that betrayed me, *iii.* 444.
- Rarngetsa*, I foretold, *iii.* 426.
- Ratregdastar*, art pierced, *iii.* 448.
- Rath*, wages; the cattle, etc., given by a lord to his *Ceiles*, for which the latter were to pay service, rent, etc., according to mutual agreement, *i.* ex-exiii; *iii.* 384, 472.
- Rath*, a residence surrounded by an earthen rampart; the residence of an *Aire* entitled to act as a *Raith*, *i.* cccv, cccxxx; *iii.* 14. See *Lis* and *Dun*.
- Rathaigis*, he guarantees, *iii.* 493.
- Rathbhuidhe*, a *Rath*-builder who constructed the *Rath*, *Lis*, and *Dun*, *iii.* 14, 15.
- Rathmaighe*, a *rath* builder, *iii.* 522.
- Ratfia*, I will give, *iii.* 400, 414.
- Realta na Bh-Filíodh*, "the star of the poets", *i.e.*, the house of the poets at Tara, *ii.* 16.
- Recht*, law, *i.* cclxxi; *iii.* 497; *Recht Adhamnain*, the law of *Adamnan*, *iii.* 505; *Rechta lanamna*, gen. of marriage law, *iii.* 500.
- Rechtaire*, pl. *Rechtairi*, a house steward, corresponding to the *Pincerna* or butler of the Anglo-Saxons, *i.* cccxxxix, cccli, ccclii; *iii.* 504.
- Rechtgi*, *Rechtge* (pl. of *Recht*), lawful rights, *iii.* 505.
- Redithma*, the time of detention of hostages, pledges, etc.; and in case of cattle in pound, it meant the time between the expiration of the *Anad* or stay, and the *Re Fiascla* or time of release, when notice of *Lobad* or wasting, that is, of forfeiture and sale, was given, *i.* cccxxxiv. See *Dithma*.
- Refedaib*, "rollers, bodkins, or pins" [recte twisted cords or thongs], *ii.* 300. See *Lebor na h-Uidari*, p. 63, col. 1, line 18.
- Ré Imbi*, the fencing season, *iii.* 489.
- Reimm*, a juggler, a clown, *iii.* 522.
- Remmad*, distortion of the body and face, *iii.* 522.
- Rend*, *Renn*, dat. and abl. pl. *Rennaib*, a point, *ii.* 300, *iii.* 448.
- Repaid*, to cure=*Frepaid*, which see.
- Repsetar*, they refused, *iii.* 414.
- Retha copad*, a bleating ram, *iii.* 140.
- Rethaib ech*, horse-racing, *iii.* 507.
- Rí*, a king, *iii.* 469, 502.
- Riascaire*, an outlaw, a wanderer or exile, a man who absconds from his family, tribe, and territory to evade justice; an ignoble *Rath* builder

- who builds for chiefs and ecclesiastics. Cf. English *rascal*, *iii.* 522.
- Riastartha*, the gigantic distorted, cf. German *Riese*, Old Norse *Risi*, a giant, *i.* cccxxxviii.
- Riastrad*, distortion, *iii.* 448.
- Ric a less*, to want or require, *iii.* 490.
- Ricce, Rige*, a kingdom, *i.* lxxxiv.
- Richt*, form, appearance, state of being, *iii.* 522.
- Rig, Righ, Rii, Ri*, forms of the generic name of a king. Cf. Gaulish *Rig-s* or *Rix*, Latin *Reg-s*, or *Rex* (see also *Cing*), *i.* cccxxviii, cccxxxi; *iii.* 469, 502, etc.; *Arđ Ri Erind*, the high or paramount king of Ireland, *i.* cccxxxi; *Righ* or *Rii Ben*, king of horses, see *Righ Tuatha*, cccxxix; *iii.* 502; *Rii Buiden*, a king of companies, see *Righ Mór Tuatha*, *i.* cccxxix; *iii.* 502; *Rii bunaid cech cinn*, the *Rii Rurech*, or king of kings, see *Righ Cuicidh*, cccxxix; *iii.* 502, 503; *Righ Cuicidh*, one of the provincial kings of the Irish Pentarchy; he was the same as the *Righ Bunid* or *Righ Rurech*, *i.* cccxxix; *Ri cicis* or *Righ eigeas*, a king sage, or poet-king, *ii.* 57; *iii.* 503; *Ri Ri*, a king-king, who holds the allegiance of seven tribe kings, *iii.* 574; see *Righ Mór Tuatha*; *Rigflath*, a king-Flath, or royal chief, *i.* cxxviii; *Rii Rurech*, the same as the *Righ Cuicidh*; *Rig Treaba*, the king of a tribe, *i.* cccxx; *Righ Tuatha*, the king or chief of a *Tuath* or *Triucha Céd*; he was the same as the *Righ Ben* or *Righ Benn*, *i.* cccxxix; *Righ Mór Tuatha*, a king of a great *Tuath*, he was the *Dux* or leader of the armed forces of the union of small *Tuaths* comprised in the *Mór Tuath*, and corresponded to the Ealdorman of a Trithing, while the *Rig Tuatha* corresponded to the Ealdorman of a Hundred. The *Righ Mór Tuatha* was also called a *Righ Buiden*, or king of companies, from his office of military leader, *i.* cccxxix, cccxxxi, cclxviii.
- Rigán*, a queen, *i.* ccl-cclii.
- Righ-Barr*, a royal Barr or diadem; any ornament or covering worn by a king on his head, *i.* cccxlv; *iii.* 209.
- Righdamna, Rigdomna*, "the material of a king", a prince, a royal heir, *i.* ccl, cclii; *iii.* 146.
- Righ Tech, Rig Tech*, gen. *Rigthigh*, "a king house", a kingly or royal residence, *iii.* 508.
- Rigthigh*, a frontman. A king was entitled to have four mercenary attendants or body-guardsmen in his retinue, viz.: a *Rigthigh* or frontman, a *Seirthith* or rear-man, and two *Taobtaid*, or sidemen, *iii.* 509.
- Rinceadh*, dance, *iii.* 406-408.
- Rind*, "music with corresponding music against it"; melody, *iii.* 252, 361.
- Rinde*, a round wooden bucket, *iii.* 117.
- Rinnaidhe*, an engraver or carver, *iii.* 209.
- Ritiri*, a horseman, an esquire, cf. German *Reiter*, *iii.* 146.
- Robhud*, vauntings, warnings, etc., *iii.* 432.
- Rochair*, has fallen, died, *iii.* 452.
- Rochet*, was sung, *iii.* 514.
- Rochraphair*, you have fallen or died, *iii.* 311, 312.
- Rochratar*, they fell or died, *iii.* 434.
- Rochul*, a shroud or grave cloth, *i.* cccxli, cclxxxvii, cccxciv.
- Rocuindigh*, did request, *iii.* 526-7.
- Rod*, though: *Rod bo*, though he be (is), *iii.* 510.
- Rodh*, see *Rud, Rudh*.
- Rodoslaidius*, I have slaughtered, *iii.* 462.
- Roeglaind*, learned, *iii.* 446.
- Roen*, visible, *iii.* 450.
- Rofia*, that passes, *iii.* 491.
- Rofuiter*, have been sent, *iii.* 507.
- Rogbai*, to require or desire for, *iii.* 508.
- Roí*, a battle; a battle-field, *iii.* 506.
- Roidh*, see *Rudh*, *iii.* 119, 120.
- Roilbe*, common mountain pasture, a morass, waste land in general, *i.* clx.
- Roinindeltar*, is distributed, *iii.* 485.
- Romad*=*Fromad* and *Promad*, to test, to prove, to rouse, *iii.* 442.
- Romre*, retreat, defeat, *iii.* 509.
- Rop*, is, it is, *iii.* 506.
- Ropcoir*, is appropriate, *iii.* 505.
- Ropp*, a tuft; *Ropp do bíur*, a tuft of water cress, *iii.* 150, 151.
- Rormaí*, is increased, *iii.* 490.
- Rosca catha*, battle songs, war odes, and harangues, *i.* cccxxvii.
- Rosleic*, he darts, bounds, or lets go, *iii.* 448.

- Roth*, a wheel, cf. Latin *Rota*, *i* cccclxxviii-ix; *Roth-chleas*, the wheel feat, some such game as throwing the sledge or the quoit, *ii*. 372; *Roth croi*, *Roth righ*, a royal wheel shaped brooch, *ii*. 56-7; *Roth n-óir* a gold wheel brooch, *iii*. 141, 157-8.
- Rout*, a road, *iii*. 486.
- Rú*, a wood, *i*. clx.
- Ruadan*, probably rye, and cognate with Lettish *Rudzi*, *i*. cccclxii.
- Ruaim*, *Rime*, the *Alnus glutinosa*, alder tree, the branches of which are used for dyeing wool, *i*. ccccv; *iii*. 119.
- Ruamadh*, "riming", the first process of wool dyeing, effected by boiling the wool with the twigs of the alder tree, *iii*. 119. This process is still called *Ruamughadh*, *i.e.*, alder-colouring.
- Ruamna rus*, battle conflict, triumph; cf. O. H. G., O. Sax. *hrum*, *hróm*, clamor, jactantia, gloria, N. H. German *Ruhm*, fame, *iii*. 518.
- Ruanaid*, warlike, *iii*. 458.
- Ruaraid*, he thrust, *iii*. 450.
- Ruba*, wounding, cutting, killing, driving off trespassing cattle, or animals of prey, etc., *i*. cxii. See *Fuba*.
- Rubai*, wounded, *iii*. 509.
- Rucht*, pl. *Ruchta*, a scarlet frock or coat, *iii*. 152, 153. See *Inar*.
- Rud*, *Rudh*, *Roidh*, *Rú*, *Run*, *Galium verum*, the yellow bedstraw, also a cultivated plant, probably madder, used for dyeing wool of a red colour, *i*. cccclii, dclxlii; *iii*. 119, 120. A *Rig Tuatha*, was entitled to get from his subjects every year a quantity of *Coreur* and of *Rud* of the value of one *Scrapal*.
- Rudrad*, prescription, *i*. clxxxvii, clxxxix, cxc; *Rudrad caecait*, a prescription of fifty [years], *i*. clxxxvii; *Rudrad trichat*, a prescription of thirty [years], *i*. clxxxvii.
- Ruide*, reddening, disgrace, literally blushing, *iii*. 507.
- Ruidiud*, ruddiness, *iii*. 454.
- Ruirmisem*, *Ruirmisium*, we have enumerated or mentioned, *iii*. 500, 501.
- Rungcin*, a channel or moulding plane, *iii*. 29, 30.
- Ruriud*, a first crossing or trespassing over a defined boundary, *i*. ccl.
- Rutsu*, with you, to you, *iii*. 454.
- Sab*, pl. *Sabaid*, a prop of state, a councillor of state; *Sabaid* is frequently used in the sense of a council, *i*. cxxxi, clxxxvi, cclxii, cclxxi; *iii*. 511; *Sabaid Cuirmtigi*, the Council of the Ale House, *i*. cclxii, cclii; *Sabh Ildanach*, the polytechnical block, or trunk of all the arts, a name given to *Lughaidh Mac Eithinn*, *iii*. 40, 42.
- Sabald*, *Sabail*, a barn, *iii*. 479, 486.
- Saer*, a carpenter, a mason, a builder, *iii*. 40-42, 209, 210.
- Saer*, free; *Saer Biathad*, free maintenance, *iii*. 514; *Saer Bothach*, free-service cottiers living in a *Both* or cabin on common or tribe lands, *i*. cxv, clxxxvi. See *Cot*. *Saer Ceile*, a free client or vassal, *i*. cxxix. *Saer Fuidir*, a free *Fuidir*, *i*. cxvii; *Saer rath*, the gifts or wages given by a lord to a free *Ceile* or vassal, *i*. cx.
- Sai*, a literary title given to historiographers and other learned men, *i*. ci; *iii*. 510. See *Suc d. Sai canoine*, a professor of canon law, etc., *ii*. 84; *Sai Treab*, a *Righ Treaba* or tribe king, *i*. cxxx x.
- Saiget*, an arrow, a dart, *ii*. 287, 301; *Saiget Bolc*, *Saget Bolc*, *Saighead Boly*, a belly spear; ore probably an ordinary bow, cf. *sagitta*, an arrow, *i*. cccclii; *ii*. 295, 301.
- Saigid*, unto; *da saigia*, unto him, unto us, *iii*. 444, 452.
- Saig-uar*, nomen fontis, whence *Saigir Ciarun* in Ossory, *i*. cccvi.
- Sailti*, salted meat, *i*. cclcxix; *Sailti do tursun*, salt meat with condiments, *iii*. 485.
- Saim biad*, *Saimmbiad*, summer food, *iii*. 487, 495.
- Saintrebha*, householding, household troops, *ii*. 478.
- Sál*, foulness, dirt, dishonour, *ii*. 493.
- Saland*, salt, *iii*. 483.
- Sail*, *Sall*, a generic name for flesh meats of all kinds, bacon, *i*. cclcxix; *ii*. 487, 492; *Sail t-sulnd*, salted meat, the *Sialfueti* of the Norse, *i*. ccllix, ccllxvii.
- Samh*, summer, *iii*. 214. See *Samhain*, *Sámghúha*, *Sambud*, etc.

- Samach*, happy, *iii.* 444.
Samaisc, a heifer in her third year, not bulled, *i.* cxi, cxii; *iii.* 49, 114, 481. See *Sed*.
Sambiad, *Sambiud*, summer food, *iii.* 492, 500.
Samain, *Samhain*, gen. *Samna*, November eve, from *samh*, summer, and *fuin*, end, *ii.* 13; *iii.* 124, 217, 420.
Sámhghúbha, the song of the *Murdochans*, mermaids or sea nymphs, from *samh*, which signifies here tranquillity, entrancing happiness, and *gubha*, a slow plaintive air, *iii.* 384.
Samhuíther, arranged, established, confirmed, etc., *iii.* 515.
Samseisc focail, polite address, gentle conversation, *iii.* 520.
Santbrecc, beautifully speckled, *iii.* 418.
Sar, an insult, an assault in which blood was not shed, female violation, violation of sanctuary, *i.* ccxcv; *iii.* 473, 482.
Sarugud, *Sarugh*, a fine or compensation paid for a *sar*; it was the same as the Welsh *Saraad*, *i.* cxxviii, clxxvi, ccxcv.
Sathui, revolt, aggression, *iii.* 505.
Scabal, a pot; *Scabul cocuis*, a cooking pot, *i.* cccix; *iii.* 479; *Scabal tigi*, a house or family pot, *i.* dclx.
Scaderec, *Scaiderec*, a mirror, *i.* cccclvii; *iii.* 117.
Scaifartach, a loud, sharp, shrill sound or noise; the chirping of birds; e.g., *scaifartach lon*, chirping of blackbirds; this word is incorrectly explained in some latter day glossaries as a piper, *iii.* 368.
Scáthán, a mirror. See *Scaiderec*, *iii.* 117.
Sceinnmíg, shyness, wild flight, *iii.* 450.
Sceith beinnecha, protecting shields, *iii.* 147-8.
Scell, a target, *iii.* 454.
Sceo gruaidhe, *gruadhgrissa*, cheek-reddening, *iii.* 515.
Scian, pl. *Scena*, a knife, *i.* cccclxi; *Scian gailia* (recte, *gaili*, gen. of *gail*, slaughter warfare, rage of battle, etc.; there is also a form *gat*, heat, battle, valour, etc.), a curved war knife called by the Scotch a "gully-knife", *i.* cccclxiv.
Sciath, a shield, a scuttle, *ii.* 330, 331; *Sciath cliss*, pl. *Sciatha cliss*, missive shields, *ii.* 301; *iii.* 436; light shields used in fighting with javelins and other missive weapons, *i.* cccclxv, cccclxvii.
Sciathrach, the straps and trappings of a shield, *ii.* 331; *iii.* 162, 163.
Scilde, see *Skilda*.
Scolb, a "scollop", a thin rod or twig, pointed at both ends, and used for fastening thatch, *iii.* 32.
Screoin, fright, *iii.* 450.
Screpall, a standard of value which varied in many cases, but here it is = three pence, *i.* cclxxx-i; *iii.* 112.
Scuaird Lena, a *Lena* made like the Norse *Skyrta*, *i.* cccclxxxiii.
Scur, an enclosure, a grazing field, a paddock, *iii.* 444.
Sdan (= *stan*), tin, from the Latin *Stannum*, *i.* cccclix.
Sdarga, a shield, *i.* cccclxv; *ii.* 344.
Sebín, a small wooden mug, *i.* cccclvi.
Seaghdair, *Seaghdair*, one of the grades of *Fíli*, or poet, *ii.* 171.
Seunchaid, *Senchaid*, persons qualified to make "record of court", *i.* cxcí; *Seanchaid n-innaic*, fully qualified *Senchaid*s, *i.* clxxxii.
Seanoir, a senior, *i.* clvi.
Sechip, each of them, *iii.* 493.
Sechter Faitche, an outer farm or lawn annexed to the *Faitche*, farm or lawn proper, *i.* cxxxv.
Sechtaib, seven things, septinary grades, see *Naib*, *iii.* 492.
Secib, together with, outside of, *iii.* 514.
Secul, rye, a loan word from the Latin *Secale*, *i.* cccclxii.
Sed, pl. *Seoit*, *Seoid*, *Seota*, a standard of value by which rents, fines, stipends, and prices were determined. There were many kinds of the *Sed*, but a milch cow represented the prime *Sed*. *Sed-bó-Ceathra*, a *Sed* of small cattle; *Sed-bó-díle*, a *Sed* made up of any or of different kinds of live stock; *Sed-bó-slabra*, a *Sed* made up of every class of well bred cattle and thorough bred horses. *Sed gabla*, a yearling bull, or a yearling heifer, the smallest of all *Seds*. *Sed-marbh-aile*, a *Sed* of moveable chattels made up of inanimate objects; *Seoid turclaide*, *Seds* of

- reversible chattels, *i.* cxii, clxxxiii; *iii.* 27, 29, 30, 480, 481.
- Seig*, a hawk, *iii.* 448.
- Seir*, the rear, the back part, see *Nesa do seir tuisig*, *iii.* 520.
- Seired*, progresses, follows, *iii.* 517.
- Seirglige*, a sick bed, [or bed of decline]; *Seirglige Coinchulaind*, "the sick bed of Cuchulaind", *ii.* 367; *iii.* 192, etc.
- Seirtud*, a young man of noble race, *iii.* 520.
- Seisc slabrai*, dry cattle, *iii.* 507.
- Seisreach*, a ploughland, *i.* xcii, xcv; some kind of measure of bulk; "a *Seisrech* of new milk" was probably a quantity sufficient for six persons, *i.* cxxxix.
- Selb*, a homestead, equivalent to the Danish *Toft*, *i.* cxix, cxxxv, clv.
- Semannuib*, abl. pl. with rivets, *iii.* 158.
- Sen claithe*, hereditary followers of chiefs, a class of tenants having legal rights acquired by living on the estate for three generations, *i.* cxvi, cxxi; *ii.* 37, 38; *iii.* 493, 494.
- Sendata*, a species of poetry peculiar to the order of poet called *Seaghdair*, *ii.* 171.
- Sennat*, some kind of literary composition forming part of the studies of the ninth and tenth years of a course of *Filedecht*, or philosophy, *ii.* 173.
- Seoid*, pl. of *Sed*, frequently used in the sense of jewels, precious objects, *iii.* 285.
- Seol sraichte*, a silken motion, applied to an easy death, *i.* cccclxxvi.
- Serccol*, fowl meat; *Sercfheoil na g-coilech feadha*, fowl meat of the woodcocks; *Serccol tarsain*, seasoned or salt fowl, *iii.* 483, 492.
- Serda*, set with scythes, cf. A. Sax. *sceran*, to shear, to cut, O. English *sheres*, Modern English *shears*, *i.* cccclxxxiii.
- Seruan*, some kind of corn or seed, cf. Latin *saurion*, Sansk. *sūrū*, *Sinapis nigra*, black mustard, *i.* cclxiii.
- Sesca Ced*, *i.e.* sixty hundred, six thousand, *ii.* 391.
- Sessigh*, a subdivision of a Ballyboe, *i.* xcv.
- Seisilbi*, b zzing, *iii.* 426.
- Sestan*, clatter, *iii.* 426.
- Setadh*, driving away, *iii.* 526-7.
- Sgiorta*, a skirt or shirt, from the Norse *Skyrta*, a shirt, *i.* cccclxxxiii.
- Sian*, or *Sianan*, soft plaintive music, *iii.* 385, 386; *Sian cauradh*, the champion's war-whoop, *ii.* 372.
- Sicc Occ*, *Sic Oc*, a name given to Aires having *Sac* and *Soke*, that is, to those entitled to hold the *Airecht Foleithe* or Court Leet, *i.* cccxxv, cclxii, cclxviii, cclxx; *iii.* 510.
- Sidhal Brat*, a loose flowing cloak, *iii.* 162, 163.
- Sidhe*, a fairy mansion; sometimes used for fairy, or fairies, *e.g.*, *stuagh sidhe*, a fairy host, *i.* cccclxvi; *ii.* 198.
- Sidlui*=*Sathui*, revolt, *iii.* 507.
- Sillas*, he looked, *iii.* 324.
- Sindach Brothlaige*, a term of contempt; literally, a cooking-pit fox, a pot watch-dog, a pot-watcher, applied here to a man of the lowest class of society, who watched and attended the cooking pits and houses of the wealthy, and lived on the offal, whether acquired legally or illegally, *iii.* 522.
- Sio*, the foxglove, *Digitalis purpurea*, *brec dergitir sion*, more red-spotted than the foxglove, *iii.* 140, 141.
- Sirechdaí*, silken; *bruit sirechdaí*, silken cloaks, or garments, *iii.* 139, 140.
- Sirechtach*, silken, slow, plaintive, *iii.* 316.
- Sirac*, silk, *iii.* 90.
- Sirith siabarthi*, a fairy phantom, *iii.* 448.
- Sith aile*, boundary, or peace arbitration, *i.* excii.
- Sith ballrad*=*casa fata*, long-limbed, having long legs, *iii.* 96.
- Sithbe*, the pole of a chariot, etc. *i.* cccclxxx.
- Sküda Oir*, a golden shield, a loan word from one of the Teutonic languages, *i.* cccclxiv. *Scilde oir*, a plate or flattened piece of gold sometimes given like the *Faol oir*, by way of reward or gift: "he put his hand into his *bassan* (hand-bag, or purse), and took three *Scildes* of gold out of it, and gave them to him" (Second Battle of *Magh Tuired*). The *Scilde*, which represented a kind of coin, was no

- Coult named from its resembling the *Skilda* (shield) in shape.
Slaghad, hosting, *iii.* 505.
Slán represents in the legal sense an admission of the liability for the whole of principal sum and costs, equivalent to the modern marking judgment; also the rehabilitation of a person by the payment of all charges and fines imposed upon him, *i.* cclxxxii; *iii.* 476.
Sleaghaibh coicrinnecha, with flesh-seeking spears, *iii.* 157.
Sleg, *Slegli*, pl. *Slegha*, a long light spear which was hurled or cast with an amentum, *i.* cccexxxvii; *ii.* 98, 255, 295, 300, 304, 314, 317, 344, 345, 348, 382. *Sleg coicrind co fethan óir impi*, a sharp pointed spear with rings of gold upon it; a flesh-mangling spear with veins of gold upon it, *iii.* 163; *Sleig cuicrinni*, a flesh-seeking spear [recte a five-pronged *Sleg* or military fork?], *iii.* 99.
Sleich, soap, *ii.* 493.
Slegin, *Shgin*, pl. *Sleigini*, *Stigini*, small light javelins, darts, *i.* cccexxxviii, ccccxlviii; *ii.* 301.
Slicrich, hissing of spears, *iii.* 426.
Slimred, *no do nuiben*, cleaners or burnishers, a class of pleaders whose business it was to make the cases of their clients as bright as possible, *i.* cclxviii, cclxxiii.
Shocht, a race, a family, cf. *Schlacht*, a race, a family in Ditmarsch, German *Geschlecht*, *i.* ccxviii.
Slogh comfleda, the collective feasting of a levy accompanying a *Flath* beyond his own territory, and who, while on the expedition, were entitled to be maintained at the joint expense of the whole territory, *i.* cxcviii.
Sluagh, a host, a tribe, *i.* ccliv. See *Shocht*, *Shuaighte*.
Sluaighte=*Luaite*, related to *Lacti*, *Leudes*, etc., cf. *Tochomlad*, etc. Ang-Sax. *Léode*, O. H. G. *Leudi*, N. H. German *Leute*, people, *i.* cccxii.
Sluaite (incorrectly printed *Shluaite*, *i.* cccxii.), see *Sluaighte*.
Sluican, recte *Sleabhacan*, sloke or slouk, made by boiling the *Porphyra vulgaris* and *Porphyra laciniata*, *i.* cclxxvii.
Smacht, pl. *Smachta*, fines, penalties, *i.* exci, cccxxxviii, cccxxix; abl. pl., *Smachtaib miach*, sack fines, *iii.* 512.
Smiramair, a marrow bath, *iii.* 101.
Smolcha, thrushes, *iii.* 379.
Smuas, a bone, *iii.* 250.
Snadad, *Snadha*, to traverse, i.e. the right of *Aircs* to cross the lands of others, and to receive protection, hospitality, etc., in accordance to their rank. It represented the Welsh *Nawd*, the initial *s* having been lost in the latter, *i.* cccxlv; *iii.* 472; *Snadigh*, he traverses; a traverser, *iii.* 481.
Snath, thread; *Snathe liga*, ornamental or coloured thread, *iii.* 107; *Snath oir*, gold thread.
Snathait, a needle, from *snath*, thread, and *sét*, a passage, *iii.* 117.
Snegair, is thrown, *iii.* 448.
Snigestar, thou art thrown, *iii.* 448.
Snimaire, a spindle; *Snimaire olla*, a wool-spindle, *iii.* 115.
Snithe oir for a etum, etc., a fillet or thread of gold upon his forehead, *iii.* 163.
Sobairche, *Sabairche*, *Hypericum quadrangulum*, *Lin.*, the St. John's Wort, also called the "*Herba Sancti Petri*", *i.* lxxiii; *ii.* 60, 191.
Sobronach, griefless, *iii.* 444.
Sobus, *Sobes*, good morals, *iii.* 496.
Soc, the sock of a plough, a crowbar, *i.* exci; *iii.* 479.
Soethaib, for castigations, punishments, *iii.* 509.
Somaine, profits, benefits, amount of, the value of, *iii.* 490.
Somenmnach, spirited, magnanimous, *iii.* 444.
Sonn, a sound, from the Latin *sonus*, *iii.* 308.
Sonnach umaide, a paling or wall of bronze, *i.* dclxii.
Spara, a spear, cf. O. Norse, *Spjör*, English, *spear*, *i.* ccclci.
Sraigell, a whip or scourge, *iii.* 146.
Srethai, gen. furniture, etc.; *Sreathai tighe*, furniture of a house, *iii.* 500, 501.
Srebnaid, striped; gen., *Srebnaide sroil*, of striped satin, *ii.* 301; *iii.* 159.
Srian, a bridle; *Srian arggait*, a silver bridle, *ii.* 496; *Srian cruain*, a bridle of *Cruain*, *iii.* 486.
Sróil, gen. *Sróil*, satin; *srebnaide sroil*, of striped satin, *ii.* 301; *iii.* 113; *Sróil rig*, kingly satin, *iii.* 96.

- Srub tine*, a snout of bacon, iii. 486.
- Sruith*, high, comp. *Sruithiu*, higher, iii. 493, 504, 510; superl. *Sruit-hem*, a term applied to an *Aíre Forgaill*, or highest *Aíre*, i. cclxxvii. See *Ansruth*.
- Sruth*, some kind of literary composition forming part of the course of *Fíledsch* during the ninth and tenth years, ii. 173.
- Stadeir*, *Staideir*, a homestead or family seat, cf. Ang. Sax. *stede*, as in homestead, German *Stadt*, i. cxlvi.
- Staraidhe*, a historian; the title of the professor of history in the public schools, ii. 84.
- Steill*, a canopy, i. cccxlvii.
- Stoc*, pl. *Stuic*, a trumpet, a short, curved horn, iii. 313, 336-342, 350; *Stoc focra*, *Stoc fogri*, *Stuc fogri*, a warning trumpet for sounding to arms, etc., i. dxxxi; iii. 308, 336, 339, 341, 350, 369.
- Stocaire*, a performer on the *Stoc*, iii. 369.
- Stocuidhe ruiliere*, "roll" stockings, thick woollen stockings made from yarn spun from the roll, i. cccclxxxv.
- Stuc fogri*, see *Stoc*.
- Sturgan*, pl. *Sturgana*, a species of trumpet, i. dxxxi; iii. 329-342, 350, 369.
- Sturganuidhe*, pl. *Sturganuidhe*, a sturgan player, iii. 340, 369.
- Suad*, *Suadh*=*Sai*, a literary professor of the highest order, entitled to sit in the "Council of the Ale House", i. ci; iii. 510.
- Suafatach*, gen. *Suafadaig*, tramping, puddle-mixing, iii. 450.
- Suaineamain loga*, hard twisted-strings, ii. 317.
- Suanbas*, a death sleep, cf. English *swoon*, iii. 249.
- Suantorglés*, one of the three strings of *Scathach's* magical harp, which caused all who heard it to fall into a heavy, balmy sleep; one of the ancient musical keys of the Irish, iii. 223, 250.
- Suantraighe*, the sleeping mode, one of the three musical feats that gave distinction to a harper; those who listened to a harp played in this mode are fabled to have fallen into a deep sleep for the time. The word is formed from *suan*, sleep, and *traigh*, time, i. dxxxiv, dxxxvi; iii. 214, 220, 221, 243, 244, 250, 260.
- Subach*, pleasant, iii. 444.
- Suidha*, followers, the suit of a *Rig* or *Flath*, his *Sabaid*, i. cxviii.
- Suidiu*, a seat, a place to sit upon, iii. 4-9; *Suidhe fuire*, "the watching seat", see *Cathair Conrai*, iii. 79.
- Suifi*, to return or fall back into vice, iii. 493.
- Súist*, a flail, i. cccclxii; *Súist iarainn*, an iron flail, "the Holy Water Sprinkler", or armed whip of medieval warriors, i. cccclxxxviii, cccclxii.
- Súith*, the suite of a prince, i. clvi. See *Suidha*, *Suad*, *Sai*.
- Suitengaid*, *no do fethaighther*, the *Suith* or suite of tongues entitled to be heard in court, that is, the *Sabaid* who made record of court, that is, who bore witness to the judgments given and acts done in their presence, i. cclxviii.
- Sumadas*, dat. and abl. pl. *Suimedaib*, nags, pack-horses, cf. French, *somme*, *som*, a burden, iii. 330.
- Sutaire*, a follower, a suitor; *Sutaire a mathar*, his mother's pet; *Sutaire an tiagherna*, the pet or follower of the landlord, i. ci.
- Taball*, gen. *Tabaill*, a sling, ii. 252, 288, 289. See *Crann tabaill*.
- Taccrai*, sued, *Cia taccrai*, if sued, iii. 501.
- Tachin*, manner, state of being, order, array, iii. 307.
- Taeb Airecht*, a side court, a high court for the trial of causes arising between different territories, such as the *Tuaths* forming a *Mór Tuath*, and all questions of *Cairde* or international treaties and laws, i. cclviii-cclxxi.
- Taebtaid*, sidemen, iii. 509.
- Taetsad*, would fall, iii. 422.
- Taetsaitis*, they would fall, iii. 444.
- Taidbsiu*, i.e. expecting, shadowing, an idiomatic expression still in use in Munster, as in the current phrase: *na bidh da taidhsiu duit féin*, do not be shadowing her (or it) for yourself, that is expecting or hoping for her (or it) for yourself. Cf. *Taidbsi*, a shadow, iii. 456.
- Tailiamna*, slings, iii. 152.
- Tailm*, a kind of sling. *Cormac* derives it from *tell* and *fuaim*,

- which he explains as "the clashing of the thongs and their clangour", *i.* cccclxi; *ii.* 292, 294.
- Tairberta*, pl. gifts, presents, *iii.* 446.
- Tairchid*, they accumulated, *iii.* 516.
- Taircella*, secures, governs, *iii.* 514.
- Tairgell*, a fine, *iii.* 489.
- Tairide*, [recte, *Tairside*] upon him (H. 2, 18, f. 65, a. a.), *iii.* 92.
- Tairpthech*, fearless, intrepid, *iii.* 416.
- Tairriside*, over that, *iii.* 444.
- Tairsce*, a crossing over, *e. g.* *Tairsce n-imbe*, crossing over a fence, *i.* ccl.
- Taiscedi*, excursions, *iii.* 510.
- Taite*, the beginning of, *Luan taite samna*, the first Monday of the beginning of November, *iii.* 420.
- Taithbeim*, a peculiar blow given with the flat of a sword, *ii.* 195, 372.
- Taithmeach*, to open, *iii.* 450.
- Taithne*, brightness, *iii.* 238.
- Tal*, an adze, *i.* cclxi.
- Talla*, to contain, to fit in, *iii.* 500.
- Tam*, *Tamh*, a faint, a sudden or unnatural death, *iii.* 452; *Tamleacht*, a pestilence *Leacht*, or sepulchral monument, *e. g.*, *Tamhleachta muintire Phartolan*, the graves of the people of *Partolan*, now *Tallaght*, near Dublin, *i.* ccxxxii; *iii.* 2, 3.
- Tanaise Righ*, *Tanassi Righ*, the Tanist of a king, a man elected during the life time of a *Rig* to be his successor, and who, during the lifetime of the king, was next in rank to him; an heir apparent, *ii.* 38; *iii.* 501.
- Tanaiste*, see *Tanaise*, *i.* clxi; *iii.* 282.
- Tanaslaidhe*, brooches, *iii.* 138.
- Tanuise Bó Airé*, the Tanist of a *Bó Airé*, *i.* clxxxiii; *Tanuise Bó Airé Tuísi*, the Tanist of a *Bó Airé Tuísi*, *iii.* 513.
- Taoisech*, a commander or captain, but sometimes used in the sense of a prince, like the corresponding Welsh word *Tywysawg*, the title by which the chief princes of Wales are called in the Welsh chronicles. The Irish *Righ Thaoisech*, royal or king captain, and the *Taoisech Tuatha*, territorial or cantred captain, who was eligible to be king, corresponded exactly with the Welsh title. The *Aire Tuísi* of the *Crith Gabhlach*, was the same as *Taoisech*, both words being cognate with the Latin *Duc-s* or *Dux*, and the *tog* in Angl.-Sax., *Here-tog*, Germ., *Herzog*, *i.* cclliii, cclxiv; *Taoisech com-óil*, master of banquets, *i.* cclxiv; *Taoiseach caogaid*, the captain of fifty men, *ii.* 381; *Taoisech Eallaig*, master of châtels, etc., *i. e.* a treasurer, *i.* cclxiv; *Taoiseach nonbair*, the commander of nine men, *ii.* 381; *Taoisech Scur*, master of the horse, or commander of the cavalry, *i.* cclxiv; *Taoiseach tri nonbair*, leader of three times nine men, *ii.* 381.
- Tár*, disparagement, *iii.* 424.
- Tara*, gen. *Tarai*, wheat, *i.* cclcxii; *iii.* 481.
- Taradam*, Thursday, *iii.* 507.
- Tarathar*, an augur, *i.* cclcxii.
- Tarbb*, a bull, *iii.* 486.
- Tarbga*, assaulting, beating off, *iii.* 460.
- Targlain*, to gather, *iii.* 422.
- Targu*, a target, *i.* cclcxlv.
- Tarnberar*, is transferred, *iii.* 238.
- Tarrasaír*, he came, *iii.* 428.
- Tarsun*, *Tarsund*, saussages, seasoned mince-meats, condiments, etc., *i.* cclcxix, cclcxx; *iii.* 487, 491, 496, 499.
- Tathlum*, a sling stone, a concrete ball, *i.* ccxxxvii, cccclxi; *ii.* 252, 253, 288, 289, 291, 295, 311, 325.
- Taurclaide*, see *Seoid Taurclaide*, *i.* cxv.
- Taurcrech*, *Taurcreic*, a gift or stipend which a *Flath* gave to such as became his *Ceiles*, that is, acknowledged him as their lord, and paid *Biathad* to him. It was also called *Rath*, wages (which see), *i.* cx, cxii, cclxl, cclclxxvi; *iii.* 472, 477, 490.
- Teallach*, gen. *Teallaig*, a fire place, *ii.* 132.
- Tech*, *Teach*, gen. *Tigh*, a house; *Teach caoel cumang*, a long narrow house, *i.* cclcx; *Tech darach*, an oak house, *i.* cccxcix, cccclviii; *Tech incis*, gen. *Tigh ninchis*, a small house provided for a superannuated member of a *Fine*, who gave up his land on condition of receiving maintenance and attendance, *i.* cccxcviii; *iii.* 479, 480;

- Tech merage*, the house of a fool, or of a needy wanderer, *i.* ccclxv;
Tech Midchuarda, mead-circling house, the banqueting hall at Tara, *i.* ccclxvi-vii., dxxxi; *Tech óil*, a drinking house, gen. *Tigh celi*=*Cuirm tech*, an ale house, *i.* cclii; *Tech n-imacalma*, a conversation house, *i.* dclxlii.
Techta, inheritance, *iii.* 520.
Techta, lawful, *Techta dligthecha*, legal rights, *iii.* 107.
Techtaini, curriers, *iii.* 504.
Techtaít, entitled to, *iii.* 520
Ted-chleas, *Ted chlis*, a rope feat, or feats, *ii.* 371, 372.
Teduib, the bass strings of a *Cruit* or *Timpan*, *iii.* 361.
Tegin, or *Tuigin*, an *Ollamh's* cloak, cf. Norse *tign*, *i.* ci.
Tegleach, a household, *i.* ccel.
Teilleoin, humming. See *Beich teil-leoin*, humming bees=mod. Gaelic, *Seilloin*; *Teillum*, humming wild bees, recte buzzing or humming bees, *iii.* 355, 356, 357, 358.
Teist, testimony; also used for the person who gives it, *i.* cciv, cclxxxix.
Teim, laeghda, "the illumination of rhymes", a rite of Druidic divination prohibited by St. Patrick; a rhyme charm, *ii.* 135, 208, 209, 212.
Tene, Teine, a fire; *Teine bithbeo*, an ever-living fire, *iii.* 486; *Teine* or *Tene geallain*, a blazing or wild fire, *i.* cccxviii; *Tene n-aen beime*, fire of one stroke, *iii.* 132.
Tesairg, to protect, etc., *iii.* 515.
Teta benn crot, the strings of a pinnacled or triangular *Cruit*, or of a *Timpan*; [more probably=*bin* or *bind*, sweet, i.e. a string of a sweet or melodious *Cruit*], *iii.* 305.
Teti, Tete, a house, or rather homestead, e.g. *Teti Brice*, *Teiti Brec*, "the Speckled House of Emania", corresponding to the Welsh *Tydden* or *Tyden*, *i.* lxxxix, xcvi, clxxix, cccliii; *ii.* 332. *Toiden* occurs several times in the M.S. II. 2. 18. in the sense of a house or homestead, and is evidently the exact equivalent of the Welsh word. Thus, "one time *Moling* was in [his] *Toiden*, he saw *Mael Daborchon*, son of *Cellach*, coming towards him, to ask him for his horse" (f. 204 a.); "another time, as *Moling* was in [his] *Toiden*, he saw nine of the *Dibergs* approaching him" (fol. 205, a.). "Another day, as *Moling* was in front of his *Toiden*", etc.
Tetrachtain, endeavouring to strike, *iii.* 448.
Thein, to cut or break down, etc., *iii.* 488.
Thidnaicthe ratha, stipend-bestowing, *iii.* 446.
Tiag, a bag, a leather wallet, *i.* ccclvii-viii; *iii.* 113, 117.
Tidnagar, security or pledge, a binding, *iii.* 499
Tighearna, a lord, cf. Welsh, *Teyn*, Breton, *Mac Tiern*, O. Norse, *tign*=Latin *dign-us*, O. N. *Tignar-mathr*, a nobleman, *i.* ci.
Tii, cloaks; *Tii dubglasso*, black gray cloaks, *iii.* 157, 158.
Tiib, on the faces, literally bosses (of shields), the modern form *Töll*, abl. pl., *Tollaib*, *ii.* 303; *iii.* 436. See *Tul*.
Timdeibe, decrease, deficiency, *iii.* 514.
Timorgain, to restrain or govern, *iii.* 491.
Timpan, a stringed musical instrument one kind of which was played with a bow, *i.* ccccxviii, dxvii, dxviii; *iii.* 238, 261, 265, 266, 305, 306, 359.
Timpanach, a *Timpan* player, *iii.* 367, 369.
Timthach, Timthacht, outfit, attire, clothes, *i.* cxi; *iii.* 414, 496.
Timtherecht bech, the buzzing of bees, *iii.* 145.
Timthuch, accompaniments, *iii.* 487, 492, 494.
Tincur, Tinchur, a marriage portion, *i.* clxxiii; furniture, *iii.* 483, 495.
Tindsra, Tinscra, Tindsrai, bride-price, a bridal gift, which from the composition of the word, was made up, at least at one period, and for some particular rank, of *Tinde* or *Tinne*, a neck chain, value three *Ungas*, and *Esra*, a drinking vessel, value six *Ungas*, *i.* clxxiv; gold, silver, or bronze articles of every country, *iii.* 480.
Tinne, a bacon pig, *i.* ccel; *iii.* 500.
Tinneicas, smoke-cured bacon, the Gallo-Roman *Taniacae*, or *Tanacae*, *i.* ccelxix; *iii.* 481.

- Tinne*, a kind of quadrangular cap, *iii.* 139.
- Tir*, a country, a portion of land; *Tir Cumail*, the extent of the landed estate of an *Aire* which could be taken in distraint for the fines and other liabilities of his *Fine*; this, in one case at least, was a piece of land twelve *For-rachs* (ropes or chains) long and six wide, *i.* clxxxi, cxcxi.
- Tobar*, a well, a pond; *Tobar tuinne*, or *tuinde*, a mill pond, *i.* ccclix.
- Tobhait*, *Thochhait*, appeareth, or has come, *iii.* 428.
- Tochair*, a causeway, *iii.* 34.
- Tochomlad*, pl. *Tochomlada*, the emigration of a military band, *i.* cccxii. See *Sluaighte*.
- Tochra*, *Tochrai*, well-bred sheep and small pigs, *i.* clxxv; *iii.* 480.
- Tocomrac*, *Tocomrach*, a convocation or assembly; *Tocomrace Tuaithe*, a convocation of a *Tuath* for lay or ecclesiastical business, *i.* ccliv; *iii.* 111, 112; *Tocomrac do crich*, a convocation or convention of a *Crich* or territory, *iii.* 505.
- Tochratar*, they went, *iii.* 500.
- Tochur tar cend*, an upsetting (topsy-turvy), *iii.* 489.
- Tod*, a residence and land attached, *i.* cxxii.
- Todacat*, to pertain to, proper or appropriate to, *iii.* 506.
- Tofet*, takes precedence of, *iii.* 493.
- Togarmand*, a title of distinction or honour; *Togarmund techtaidemiad-lechta*, recognized or lawful titles of honour, *iii.* 513.
- Togmall*, a squirrel, *ii.* 293.
- Toiteog*, a base tenant or *Daer Ceile*, the equivalent of the Welsh *Teog*, *i.* cxiv.
- Tomadnmaim*, to break up the ranks of an army, and scatter them in disorder; a rout, defeat, an irruption, etc., *iii.* 505.
- Tomalta*, pl., levies or wastings, *iii.* 504.
- Toichne*, to fast, to take away; *Toichnedai*, fastings, *iii.* 489, 507.
- Toifonn*, coursing with dogs, *iii.* 507.
- Toimdither*, is confided, *iii.* 514.
- Toimes*, progresses, *iii.* 515.
- Toing*, an oath; used also for the person who gave it, e.g. *Fer tonya*, an oathman, a compurgator, *iii.* 473; *Toing luighe*, to make oath, *iii.* 519.
- Toirm*, a tramp, noise, *iii.* 426.
- Toraic*, any act which lowered the dignity of a person, *iii.* 506; a private information made in the presence of *Innraics* or competent magistrates, etc., *i.* cclxv, cclxvi, cclxxvii.
- Torann*, thunder, *iii.* 426. *Torand-chleas*, the "thunder feat", *ii.* 372; *Torann* or *Torand no beim tar sgiath*, thunder or shield rattle, *i.* cccxviii.
- Torc*, a torque, *i.* cccvi; *iii.* 182.
- Torc*, a hog, a wild boar; *Torc foch-luide*, a rooting hog, *iii.* 486.
- Tornoir*, gen. *Tornora*, a turner, *ii.* 133.
- Torracht*, a coil; *Torrachta di ór for-loiscti*, coils of burnished gold, such as those worn round the waist, *iii.* 158.
- Torthaib*, dat. and abl. pl., food supplies, fruit, vegetables, etc., *iii.* 516.
- Torthaiset*, they fall, they have fallen, *iii.* 492.
- Toth*, *Thoth*, bounty, *iii.* 510.
- Tothacht*, property, position, rank, wealth, stability, independence, *iii.* 494, 495, 498.
- Traightib innraiccib*, dat. and abl. pl., in lawful feet, that is, in lawful measure, *iii.* 508.
- Treb*, *Trebh*, a homestead; used also in the sense of a household; a tribe, *i.* lxxix, clii, ccciv.
- Trebad*, a house; the five *Trebad*s were a residence, a cow-house, a calf shed, a sheep house, and a pig-stye, *i.* cxxiv-v.
- Trebaire*, a householder, one entitled to act as a guardian, a security, etc.; the buildings, etc., the possession of which constituted a man a householder, *i.* clxy, clxxxviii, cxc, cci, cel, cccxiii; *iii.* 475.
- Tregda*, *Tregtad*, pierced, to pass through, *iii.* 450, 507.
- Tremaetha*, he binds, controls, holds in allegiance; the same as *nenaisc*, to bind, to govern here, *iii.* 514.
- Treó*, through, *iii.* 506.
- Trena*, *Trenmai*, the three days devoted to the *Guba* or funeral rites of deceased persons of distinction, *i.* cccxxxi, dexti.
- Tressai*, higher, more powerful, *iii.* 503.

- Trian tineoil*, the one-third share of property which the daughter of one of the *Flath*-grade got as her marriage portion, when married to one of the *Gradh Fine* or estated members of a *Fine*. This portion was equal to half the wealth of the bridegroom, hence her share was equal to one-third of the joint wealth, *i.* clxxiii.
- Triath*, a chief king, *iii.* 514.
- Trilis*, the modern *Trillsi*, tresses of hair, etc., *iii.* 190.
- Tricci*, velocity, suddenness, *iii.* 428.
- Tricha céd*, *Tricha céd*, thirty hundred, a *Tuath* cantred or hundred, the principality of a *Rig Tuatha*. It is represented by the modern barony, *i.* xcii, ccxxix; *ii.* 392; *iii.* 502.
- Tri Cuilceda na Feinne*, the three beddings of the *Fianna*, *ii.* 380.
- Trirech*, triplex; the name of a species of Irish lyric poetry. This name was not exclusively applied either to the music or the quantity of the verse, but was also applied to a kind of laudatory poem which gave the name and described the person of the subject of the poem, and mentioned where he lived, and hence it was called *Triplex*, when it fulfilled these three conditions, *iii.* 388.
- Trisi*, the third day, *iii.* 477.
- Triubas*, *Triubhas*, misprinted sometimes in the text *Truibhas*, a pantaloons or trousers, *i.* cclxxxiv-cclxxxvi, ccxciv; *iii.* 153.
- Triunu*, strong powerful men, *iii.* 506.
- Troich*, wretches, lepers, *iii.* 452.
- Tromchoblach*, triumphant advance, *iii.* 426.
- Tromgresuib* (dat. and abl.), heavy insult, *iii.* 517.
- Trom Theta*, the heavy strings of the harp, *iii.* 253, 256.
- Trosca*, fasting, *i.* ccxxxiii, *recte*, cclxxxiii).
- Trosdan*, a staff or support used by all classes of pilgrims, clerical students, and religious men and women, cf. Goth. *trausti*, O. N. *traust*, O. M. and N. High German, *tröst*, Engl., *trust*, *i.* cexli.
- T-Saland*, salted; a term applied to salt meat and butter, *i.* cclxvii.
- Tuagleirg*=*Stuagleirg*, a broad slope, *iii.* 446.
- Tuagmar*, curvetting, prancing, see *Ech dond*.
- Tuagmila*, dat. and abl. pl. *Tuagmil-aib*, crooks, clasps or buckles, trappings, *iii.* 160, 190.
- Tuairgnidhe catha*, the leader of an army in battle, *ii.* 388.
- Tualaing*, mighty, competent, *i.* ccexl; *Tualaing coimse*, competent to control, *iii.* 479.
- Tuarascbail*, description, account, relation, *iii.* 324.
- Tuarastal*, positive evidence, proof; it is explained in an old gloss as "a door, that is, a means of admitting light to the blind". It appears to have been also used as the name of the gifts given by the higher kings to the inferior kings, the acceptance of which was *positive proof* of fealty, *i.* cciv, cclxxix; *Tuarastal fastaide fiach*, evidence which fastened the liability of a debt and costs, when the accused failed to clear himself by expurgation, *i.* cclxxxix.
- Tuarggar*, is torn down or broken, *iii.* 489.
- Tuarguib*, raises up, *iii.* 510.
- Tuar torad*, supply of fruits, *frumentarius*, *iii.* 505.
- Tuath*, originally the people or tribe that occupied a given district, but afterwards the territorial division called also a *Triucha Cé*, a cantred; cf. Goth. *Thiuda*, O. Norse *Thjóth*, O. H. German *Diut*, *i.* lxxx, lxxxi, xcii, clvi, ccxxix.
- Tuidhen* (*recte*, *Tuighean*) *filidh*, a poet's gown, *ii.* 20.
- Tuidlig noir forlosti*, the sheen of burnished gold, *iii.* 141.
- Tuinnell*, to assemble, *iii.* 504.
- Tuirc oir a tirib gall*, torques of gold from foreign lands, or from the country of the Gauls, *iii.* 182.
- Tuircc forais*, gen. and nom. pl. of *Torc forais*, a house-fed hog, *iii.* 486.
- Tuireadh*, a tower, a stout post or column; *iii.* 32.
- Tuiresc*, a saw, *i.* ccclxi; *iii.* 486.
- Tuirm*, gen. *Turma*, motion, tramp; enumeration, *iii.* 428.
- Tuirmn*, *Tuirnd*, wheat, *i.* ccclxii.
- Tuí*, the boss of a shield, *iii.* 162, 163. See *Tiúb*.

- Tulach*, a hillock, a certain form of grave or sepulchral mound, *i.* dextxxvii.
- Tuqqu*, breaks, bulges, holes, *iii.* 480.
- Tum luachra*, a cluster of rushes, *iii.* 311, 312.
- Turcairthe*, gifts, *iii.* 324.
- Turthugadh*, protection, exemption from arrest; the right which a chief of household had of his premises not being liable to be searched without notice and due process of law, *i.* cxciv; *iii.* 513.
- U, Uo*, the ear, *iii.* 107.
- Ua*, a grandson, *iii.* 414.
- Uadaib*, from them, *iii.* 500.
- Uaithiu*, less than, *iii.* 517.
- Uair, Huaire*, because, *iii.* 510.
- Uaithne*, a post, a pillar; parturition; concord in music or poetry, *iii.* 221, 222; *Huaithne fonluig ocus frisellaghar*, "a pillar of endurance and attendance"; a term applied to a man appointed to attend to and supply the wants of the wretched and homeless poor; the relieving officer of the ancient Irish, *iii.* 519; *Uaithne mil frithir gach fuinn*, the intelligent concordance of all (difficult sounds), *iii.* 215; *Uaithni óir*, a pillar of gold, *iii.* 460.
- Uan*, froth, *iii.* 114.
- Uatha*, alone, by himself; a *n-uathe*, their individual right, *iii.* 513.
- Ubhall*, an apple, a ball; *Ubhall chleas*, the ball feat, *ii.* 372, 373.
- Uchan*, alas! *iii.* 458.
- Udnacht, Udnocht*, a wattle roof, a covering, a railing or palisade, *iii.* 46; *Udnacht coil*, a roof or a palisade of hazel, *iii.* 480.
- Uma, Umha*, gen. *Umae*, copper, ordinary bronze, *iii.* 167, 491; *Cred uma*, red bronze, *iii.* 219; an alloy of a certain shade of red (*Cred* = a mixed colour); tin-copper (*Cred* = tin), *i.* ccccxix, *n* 748.
- Unhaidhe*, a bronze worker, *iii.* 208, 209, 210.
- Umai lestrai, Humai lestrai*, bronze vessels, *iii.* 500.
- Ummairrith*, bronze stream, *i.* ccccxixvi.
- U-Nasca oir*, ear-clasps of gold, *iii.* 145, 186.
- Unga, Uinge*, an ounce; a technical term for the amount of a legal penalty, reward, or price; there were different kinds of *Ungas*, and the value varied according to the kind and name, *i.* clxxiv, cexl; *ii.* 37; *iii.* 102, 113, 116, 145, 157, 161, 162, 174, 245; *Unga beg*, the small *Unga*, of the value of twenty pence; *Unga cana donnaig*, the *Unga* or fine of the Sunday law, the value of which was a heifer, or the price of her; *Unga mór*, the big *Unga*, the value of which was ten shillings, *iii.* 493.
- Ur*, the border, *e.g.* *Ur*, or *Or Tuatha*, the border of a territory, *i.* cxcviii.
- Urchomail*, abeyance, *iii.* 440.
- Urgell tareise*, a redeemed hostage, *iii.* 476.
- Urgnam*, cooking, *iii.* 161.
- Urnaim*, a fast bond, *i.* clxxxviii.
- Urrad*, a counsellor, a bail or surety, *i.* cxx, cxxv, cciv, cclxxi.
- Urramain*, counsellors; *Urramain na criche*, chiefs or chief counsellors of a *Crich* or territory, *i.* cclxxi.
- Urrand, Urraind*, valour, power, supremacy, *iii.* 424; mistranslated combat, *iii.* 416.
- Urrudas, Urrudhas*, common or traditional law, cf. *Angl. Sax.*, or, *N. H. German*, *ur*, ancient, and *A. S.* *ráed*, counsel, *quesi orráed*, ancient counsel, *i.* cclxvi, cclxviii, cclxxi. It is misprinted *Urrhudas* in cclxxxii. See *Urrad*.
- Ussa*, shoes, see *Ass*, *iii.* 107.

INDEX NOMINUM.

- Abban, St., *iii.* 41, 45.
 Abbo, St., *i.* dextriv.
 Abdalrahman I. and II., *i.* dxvi.
 Abdul Kadir, *i.* dextriv.
 Aben Esra, *i.* dxiv.
 Abhartach, son of Aithirne the poet, *iii.* 373.
 Abhean, son of Beelmas, *iii.* 42.
 Abruin, wife of Mac Liag, *ii.* 123, n. 90.
 Abul Abbas al Hakem II., *i.* dxxi, dxxii.
 Acaill, daughter of Cairpri Nia Fer, *iii.* 96.
 Achenbach, *i.* cli.
 Acrisius, king of Argos, *i.* xciii.
 Adam de la Hale, *i.* dxxxii, dlvi, dlvi.
 „ of Bremen, *i.* cexii, cexvii.
 Adamnan, St., *ii.* 77, 79, 80, 85; *iii.* 375, 505.
 Adenès, *i.* dxxvi.
 Adhar, son of Umor, *ii.* 122.
 Adhna, chief poet of Ulster, *ii.* 53; *iii.* 315.
 Admilithi, the jester, *ii.* 150.
 Adolfi Johan, see Neocorus.
 Aedan, son of Gabran, king of Scotland, *ii.* 52, 77, 78.
 Aedh, or Hugh, derivation of, *ii.* 132.
 „ Abrat, the daughter of, *ii.* 196, 197.
 „ Ailech, *ii.* 95.
 „ Caemh, of the Clanna Morna, *ii.* 387.
 „ from the banks of the Boyne, *ii.* 386.
 „ Guaire, king of Ui Maine, *ii.* 336, 337.
 „ keeper of St. Patrick's tooth, *ii.* 160.
 „ king of Oirghiall, *i.* dextriv, *iii.* 110, 111.
 „ Lurgnech, *i.* dextriv.
 „ Mac Ainmire, Ard Righ, *ii.* 52, 55, 56, 57, 77, 78, 337, 338, 340, 341; *iii.* 245.
 „ Mac Gabrain, see Aedan.
 Aedh, Mac Gartnan, king of Scotland, *iii.* 164.
 „ Menn of Leinster, *iii.* 311.
 „ of Rath Aedh, in Meath, *ii.* 158, 159.
 „ Slainge or Slaine, Ard Righ, *i.* ccciii, dextriv; *ii.* 91, 106, 158, 159; *iii.* 160.
 „ Oirdnidhe, Ard Righ, *ii.* 95, 176, 177.
 „ son of Bran, king of South Leinster, *ii.* 390, 391.
 „ son of the Dagda, *i.* cccxxvii; *ii.* 152, 155; *iii.* 8.
 „ son of Duach Dubh, *iii.* 330.
 „ son of Eochadh, king of Connaught, *ii.* 18.
 „ son of Eoghan O'Connor, *iii.* 25.
 „ son of Finnliath, Ard Righ, *ii.* 95, 155.
 „ the poet, Fer Leighin, of Meath, *ii.* 78.
 Aeneas, *i.* cccclxxx, cccclxxxi, cccclxxii.
 Aengabha, of Iruaidh, *ii.* 39.
 Aengus, *ii.* 322.
 „ Ceilé De, St. *ii.* 76, 85, 95, 175; *iii.* 123, 386, 387, 393.
 „ Crundmael, *i.* dextriv.
 „ Gae-buaifnech, *ii.* 205, 326, 327; *iii.* 197.
 „ Gae-fultech, king of Bregia, *ii.* 18.
 „ grandson of Corc, king of Munster, *ii.* 64, 67, 68.
 „ Mac Inog, *iii.* 122, 362.
 „ Mac Umor, chief of the Clan Umoir, *ii.* 122; *iii.* 122, 202.
 „ na Diadhachta of the divinity, *i.e.*, Aengus Finn O'Daly, *iii.* 144; *ii.* 143.
 „ Olmuadh, *i.* xx, xxi.
 „ of the Boyne, *iii.* 122.
 „ of Monasterboice, *ii.* 162.
 „ son of Aedh Abrat, *ii.* 196, 197.
 „ son of Art Corb, see Aengus Gae-buaifnech.
 „ son of Carrach of Meath, *ii.* 121.

- Aengus, son of the Dagda, *ii.* 18.
 „ son of Natfrach, *ii.* 66, 151, 206;
iii. 15.
 Aete, daughter of Ochond, and second wife of Enna Nos, *ii.* 288-9.
 Agnes the beautiful, *i.* dxxvii.
 Agricola, *i.* xxi, xl, dxxvi.
 „ Alexander, musician, *i.* dlix.
 Agruan of Magh Ene, a Fennian chief, *ii.* 386.
 Ai, son of Ollam, poet, *ii.* 39, 42;
iii. 533; son of Ölloman, *iii.* 527.
 Aicheach, son of Duibhdreann, *ii.* 387.
 Aicil [Achilles], *i.* cccxxv.
 Aidleo, son of Allai, a Tuatha De Danand champion; *i.* dccxxxviii;
ii. 238, 241.
 Aife, daughter of Lugad Delbaeth, *ii.* 220, 226.
 „ daughter of Scathach, *ii.* 302, 307, 311, 312, 371, 415, 431, 437, 447, 457.
 Ailbe, or Ailbhe, St., *ii.* 76; *iii.* 331.
 Ailech, daughter of Fubtaire, king of Scotland, *ii.* 153; *iii.* 10.
 Ailian, Solomon's caisel builder, *iii.* 15.
 „ son of Midna, a Tuatha Dé Danand chief, *iii.* 328.
 Ailill, king of Connaught, *i.* iii, xx, xxiv, xxv, lxxii, cxix, cclxii, ccxcix, cccii, ccclxiii, cccxlviii, cccliii, ccclvii, ccclx, ccclxi, ccclxxi, ccclxxv, ccclxxxi, cccclxxxii, cccclxxxvi, dxi, dclxi; *ii.* 122, 199, 259, 260, 291, 293, 296, 306, 312, 314, 318, 319, 320, 357, 361, 362, 363; *iii.* 74, 89, 90, 97, 98, 99, 101, 106, 181, 196, 197, 199, 219, 200, 201, 220, 221, 222, 307, 314, 338, 339, 372, 382, 443, 449.
 „ Ceasdach, *ii.* 322.
 „ diabalgai, *i.* cccclxvii.
 „ Finn, chief of Iris, *iii.* 338, 339.
 „ Flann Beg, king of Munster, *ii.* 211.
 „ Molt, *ii.* 339.
 „ son of Dunlaing, *ii.* 339.
 „ son of Eochad Muighmeadhan, *i.* cccxxi; *ii.* 102, 147.
 Ainceas, Aínches, *ii.* 39, 41.
 Aindelbadh, son of Lugadh Delbaeth, *ii.* 220.
 Aine, a Tuatha De Danann lady, *i.* xxiv, xxv; *iii.* 260.
 Aininn, son of Nemið, *ii.* 184.
 Ainle, *iii.* 378.
 Ainnire, grandson of Conall, Ard Righ, *ii.* 342.
 Aireran, St., “the wise”, *ii.* 85.
 Airnelach, *ii.* 342.
 Aisidhe, son of Sida an Eich bhuidhe, *ii.* 101.
 Aithirne Ailgisach, chief poet, *ii.* 20, 21; *iii.* 161, 373, 374.
 Alain of Lille, *i.* dxxv.
 Alarie, *i.* xlv, xlvii.
 Aleuin, *i.* dvii, dxxxiv.
 Aldhelm, St., *i.* dvii, dclxiv.
 Alen, caisel-builder, *iii.* 15.
 Alexander Severus, *i.* ccviii.
 Alfarabi, *i.* dccxxxvi.
 Alfred, king, *i.* cccxxviii.
 Alian, see Ailian.
 Allou, M., *i.* ccccxix.
 Almu, *i.* ccciii.
 Altuch, son of Dubh, *ii.* 40; *iii.* 527.
 Amalgad, *i.* xlvi, cccxii.
 Amalgadh, son of Maelruan, *ii.* 31.
 Ambrose, *i.* cccclxxxiv, cccclxxxv.
 Ambros, A. W., *i.* cccclxxxvi, cccclxxxviii, dxi, dxxxviii, dlx, dlxi, dlxii.
 Amergin, son of Milesius, poet, judge, and druid, *ii.* 3, 20, 51, 54, 188, 189, 190, 226.
 „ a poet, *iii.* 374.
 „ father of Conall Cernach, *ii.* 263, 333.
 „ pupil of Dithirne, *ii.* 171.
 „ son of Amalgad, son of Maelruan, compiler of the twelve books of West Munster laws, called the Cain Cormaic, and Cain Fuithrinne, *i.* cclxxii; *ii.* 31, 32; *iii.* 466.
 „ son of Dubh, *i.* ccclxxii.
 „ son of Ecalsalach, the smith of Ulster, *i.* cclxxxix, cclclxxxiii; *ii.* 51; *iii.* 94, 95.
 Amenhotep IV., *i.* cccclxxxv.
 Ambalgaidh, see Amalgad.
 Amalaff, son of the king of Lochland, *ii.* 346.
 Amlaibh (Amalaff), a king of Dublin, *ii.* 125.
 Ammianus Marcellinus, *i.* xxxi, cccxix, cccclxxv, cccclxxxii, cccclxxxix.
 Amosis, king of Egypt, *i.* cccclxxxiv.
 Amphictyon, *i.* xciv.
 Anand the goddess, *i.* xxxii, lxxvi.
 Anderson, Adam, *i.* cclclxxvi.
 Aneurin, poet, *i.* xiii.
 Anier Mac Conglinde, *iii.* 103. See Mac Conglinde.

- Anne, Queen, *i.* exciv.
 Annle, son of Uisnech, *ii.* 358.
 Anton, *i.* exciv.
 „ de Busne or Busnois, *i.* dlvi.
 Arcadelt, *i.* dlx.
 Ardan, son of Uisnech, *ii.* 358, 378.
 Art, Corb, *ii.* 326, 327.
 „ son of Conn, Ard Righ, *i.* ccccxix; *ii.* 22, 139, 140, 327, 328, 331; *iii.* 259, 260, 261.
 „ the solitary, *ii.* 58.
 Aristotle, *i.* cccclxxvi.
 Aristoxenos, *i.* cccclxxv.
 Armstrong, *i.* dii.
 Arne, Dr., *i.* dccciv.
 Arnold, Dr. Th., *i.* ii.
 „ von Bruck, *i.* dlxx.
 Arthur, king, *i.* xl.
 Artusi, musician, *i.* dlxx.
 Arundel, Earl of, Justiciary of N. Wales, *i.* cxlii.
 Arusha, *i.* iii.
 Athairne, poet and satirist, *ii.* 57.
 Athelstane, *i.* cci, ccii, cclxxxviii.
 Athena, the goddess, *i.* iii.
 Athenæus, *i.* cccclxxi, cccclxxxvi, cccclxxxvii, dx, dxi.
 Athi, *i.* xlvi, xlvii, xlviii, lxxii, cccxxviii. See *i.* athi.
 Auber, M. l'abbé, *i.* lxiii, lxiv.
 Augustine, St., *i.* dix, dx, dxxxix, dxlix, dlxx.
 Augustine (see Austin), *i.* dcccxi.
 Augustus (Caesar), *i.* ccviii, ccix, cccclxxii.
 Aulaf, Danish king of Dublin, *iii.* 227.
 Ausonius, *i.* lxxx.
 Austin, St., *i.* dcccxi.
 Badhbh, a Tuatha De Danann druidess, *ii.* 187.
 Baedan, son of Ninne, *iii.* 342.
 „ son of Lugad Delbacht, *ii.* 220.
 Baetan the Fair, *iii.* 459.
 Baethghalach, a Munster champion, *iii.* 311, 312.
 Bailene, son of Esse Enchinn, *ii.* 371.
 Baine, *i.* xxiv, xxvi.
 Bainche, *iii.* 15, 16.
 Bainche, or Bailche, son of Dobhur, *iii.* 15.
 Balar, *ii.* 311.
 „ son of Buarainech, *iii.* 15.
 Balor of the evil eye, Fomorian chief, *ii.* 35, 251, 252, 288, 324; *iii.* 43.
 Balur, son of Buanlamhach, *ii.* 15.
 Banba, or Banbha, *ii.* 71, 128; *iii.* 273, 463.
 Banbulga, *iii.* 202.
 Bandad, *iii.* 203.
 Banim, J., *i.* dextiii.
 Baoithin, St., *iii.* 32, 33.
 Barnal, *iii.* 15.
 Barnib, *iii.* 15.
 Barra or Finnbarr, St., *i.* cccxxii.
 Barrington, Mr. Daines, *i.* ccccxvi, ccccxvii, ccccxviii.
 Barthelemon, musician, *i.* dcccix, dcccxi.
 Baudelot, M., *i.* lxiii.
 Baxter, William, *i.* xxi.
 Bearchan, St., of Clonfert, *iii.* 66.
 Beathach, grandson of Buiredach, *ii.* 51.
 Beauford, *i.* dxxxvi; *iii.* 303, 320, 321.
 Bebhinn, daughter of Eignechean, *ii.* 102.
 Beblinn, mother of Fraech, son of Fidad, *iii.* 10, 218.
 Bebuadha, daughter of Eignechean, son of Dalach, *ii.* 102.
 Becain, *i.* ccciii.
 Bec Fola, *iii.* 160, 169, 180, 189.
 Becker, Prof. J., *i.* lxii, *n.* 48; lxiv, lxxx, *n.* 90.
 Beckmann, *i.* cccclxxvi.
 Bec Mac De, a poet and prophet of Munster, *ii.* 173.
 Becuille, a witch, one of the chief druidesses of the Tuatha De Danann, *ii.* 39, 42, 187; *iii.* 527.
 Becuma, *i.* cccxxii, cccxxxiii, cccxxxiv.
 Bede, the Venerable, *i.* xxxv, xciv, cccxx; *ii.* 82.
 Befind, Befinn, Queen Edain, *i.* cccclxxix; *ii.* 191, 192, 193, 194, 226; *iii.* 191. See Edain.
 Beg, a poet, see Beg Mac Dè.
 Beli, *i.* xxxvii.
 Belloguet, Roget de, *i.* lviii, lxiv.
 Benen, St., *ii.* 25, 45, 66; *iii.* 543.
 Bennglann, a harp enblazoner, *iii.* 258.
 Beort, *i.* xxxvi.
 Beothach, son of Jarbonel the prophet, *ii.* 185.
 Beowulf, *i.* cccxxxvii.
 Bera, *i.* xx.
 Berach Breac, daughter of Cas Cuailgne, king of Ulster, *iii.* 380.
 Berchan of Cluain Sosta, *iii.* 330.
 Betha, son of Ban, *iii.* 196.
 Bethuinde, the Nymph of the Waves, *ii.* 283, 284.
 Bibra, E. von, *i.* ccccxii, ccccxvi, ccccxvii, ccccxix.

- Bierenn, or Tuirend Bieriú, *ii.* 325.
 Bignon, *i.* cix.
 Binchois, Egidius, *i.* dlv.
 Bind, *iii.* 139.
 Birc, son of Esse Enchinn, *ii.* 371.
 Birderg, son of Ruan, *iii.* 140.
 Birger, Earl, *i.* clxx.
 Bith, i.e. life, fourth son of Noah, *iii.* 59, 61.
 Blackstone, *i.* lxxxi, *n.* 95.
 Blaithnaid, see Blanat.
 Blamad, *iii.* 203.
 Blanat, Blathnat, wife of Curoi Mac Daire, *i.* ccclvii; *ii.* 76, 79, 80, 81, 97.
 Blance, son of Dalran, *iii.* 15.
 Blanchini, *i.* dx.
 Blar, *iii.* 15.
 Bláth, son of Colba, *iii.* 459.
 Blathach, *ii.* 340, 341.
 Blathmac, son of Aedh Slaine, *i.* xxxviii; *ii.* 91; *iii.* 160.
 Blathmac, St., *iii.* 332.
 Blocc, son of Blar, *iii.* 15.
 Blom, Prof., *i.* cxlviii.
 Boand, from the Hills, *iii.* 218, 219, 220, 221, 307.
 Bodann, or Modann, *ii.* 30.
 Bodb, chieftain of Finnehadh, etc., in Scotland, *ii.* 40.
 Bodhbh Derg, *iii.* 156, 157, 158, 174, 179, 202, 325.
 Bœckh, *i.* cccclxxxvi, dclvii.
 Boethius, *i.* dxxxiv, dxxxv.
 Boieldieu, *i.* dexiii.
 Boind, *i.* dxxxix.
 Bolc (or Bloc), son of Blar, *iii.* 15.
 „ Mac Bith Thellaigh, Bellows, son of Constant fireplace, *ii.* 433.
 Bolcad, *iii.* 203.
 Bolg Mac Buain, *ii.* 311.
 Bolur of Rath Breisi, *iii.* 15.
 Bonifacius, St., ccclxix, dxxxiv.
 Bopp, Prof., *i.* liii.
 Bose, *i.* dxxxvi.
 Boudard, M., *i.* lxxv.
 Boudicea, Queen, *i.* lxxiii, lxxiv.
 Bourignon de Saintes, M., *i.* lxiii.
 Bracton, *i.* cclxxxviii.
 Braen, son of Conga, *ii.* 385.
 Brainne, *iii.* 427.
 Bran, son of Eochad Abrad Ruaidh, *ii.* 283, 284, 390.
 „ Bairne, of Burren, *iii.* 61.
 „ Dubh, king of Leinster, *ii.* 338, 339, 340, 341.
 Brard, C. P., *i.* ccccxix.
 Brath, son of Detha, *ii.* 191.
 Breaghmaine, *ii.* 91.
 Breas, Tuatha De Danann chief and Fomorian leader, *i.* xxiii; *ii.* 190, 235, 236, 237, 239, 244, 245, 246; *iii.* 5, 6, 15.
 „ son of Ealathan, *ii.* 43.
 „ „ Eochad Feidhleach, *ii.* 262, 145, 146.
 Breasal, grandson of Baiscne, *ii.* 386.
 „ Belach, king of Leinster, *ii.* 203, 383-386.
 „ Mac Fírb, *i.* xxv.
 Brecan, St., *iii.* 66.
 Brecan Mac Ban-Ghresa, Blanket, son of Woman's Work, *ii.* 133.
 Brendan, St., of Birr, *ii.* 333; *iii.* 66.
 Brendan, St., of Clonfert, *ii.* 76, 89.
 Brennus, *i.* cccclxii.
 Breothigirn, wife of king Mongan, *iii.* 175.
 Bresal, the farmer, *ii.* 52.
 Brethán, *i.* lxxxix.
 Bri, daughter of Midir, *iii.* 355, 356.
 Brian, *ii.* 127, 177, 178, 349; *iii.* 287.
 See Brian Boromha.
 Brian Banba, see Brian Boromha.
 „ Boromha, *i.* cccclxvii; *ii.* 98, 99, 115, 116, 117, 118, 120, 121, 125, 127, 128, 151, 175, 177, 178, 346, 347, 348, 350, 351; *iii.* 228, 230, 233, 274.
 „ Borumha, *iii.* 24. See Brian Boromha.
 „ Boru, *ii.* 263, 267, 269, 270, 280, 286, 291, 293. See Brian Boromha.
 „ brother of Nial of the Nine Hostages, *ii.* 62.
 „ one of the chief druids of the T.D.D., *ii.* 187.
 „ son of Eochadh Muighmeadhan, *i.* cccxx; *ii.* 102, 147, 344.
 „ son of Tuirend, *i.* cccclxxxii.
 Bricin, St., *ii.* 77, 92.
 Bricrind, genitive of Bricriu, which see.
 Bricriu, *i.* ccclii, cccliii, ccclxv, ccclxviii, ccclxxii, cccclxxxvi; *ii.* 51, 372; *iii.* 17, 18, 19, 20, 21, 22, 23, 75, 314, 315, 316.
 Bridget, St., *i.* xxiii, ccclxi, ccclxx; *ii.* 71, 338; *iii.* 495.
 Brig Ambuí, Brigh, or Bright, daughter of Senchad, *i.* clxxi; *ii.* 21.
 „ daughter of the Dagda, *ii.* 250.
 Brig ban brughad, *i.* clxxi.
 „ brethach, *i.* clxxi.

- Bright, wife of Tadg O'Kelly, chief of Ui Maine, *ii.* 122.
 Brigit, St. *iii.* 539; see Bridget, St., Senchan's wife, *ii.* 87.
 Britan Mael, son of Fergus, *i.* xxxviii; *ii.* 110, 185.
 Briun, son of Bethar, *ii.* 252.
 Brodar, son of the king of Lochland, *ii.* 346, 351.
 Broen, *iii.* 144, n. 204.
 Browne, Sir Valentine, *i.* ccxvi.
 Brudni, *iii.* 144, n. 204.
 Brunn, Bruinn, son of Smetar, *i.* ccxcvii; *iii.* 199, 200, 202.
 Bruthni, *iii.* 148.
 Buaighe of the learned wife, *ii.* 190.
 Bualce bec, *i.* dcccix.
 Buan, *i.* xxxii, dcccxxvii.
 „ daughter of Samer, *i.* ccccxxxii.
 Buand, Buanann, Buanand, *i.* xxxii; *ii.* 329; *iii.* 345.
 Buanlamhach, *iii.* 15.
 Buarainech, *iii.* 15.
 Buchur, *iii.* 15.
 Buckingham, Duke of, *ii.* 124.
 Bugge, *i.* dvii, dclxlv.
 Buiredach, *ii.* 51.
 Buite, St. son of Bronach, *ii.* 77, 107, 108, 113, 149, 168, 169.
 Bulcan, *iii.* 394.
 Bun, *iii.* 99, 147.
 Bunting, *i.* dei, deii, deiii, devi, deviii, dexiv, dexv, dexvii, dclxlv; *iii.* 226, 252, 263, 275, 290, 294, 295, 302, 303.
 Burney, Dr., *i.* dexiii, dexviii, dcccxxv, dcccxxviii, dcccxxix, dcccxxxi, dcccxxii; *iii.* 216, 217, 218, 226, 346.
 Burke, MacWilliam, *iii.* 274, 281.
 Cabar, Cabur, *iii.* 14.
 Caccini, *i.* dlxiv.
 Cadwalladyr, *i.* ccccxciii.
 Cae Cain Brethach, *i.* ccccxxiii; *ii.* 20.
 Cael, *iii.* 12, 13.
 Caelchir, *i.* dcccxxvii.
 Caeman, *ii.* 386.
 Caemgen, Caemghin, Caemhghin (Kevin), St., *ii.* 70, 85; *iii.* 539.
 Cäsar, *i.* xxxiv, lxxxiii, lxxxviii, cxiii, cxxxi, cxxxiii, cxxxvi, cli, clxxi, cccxxvi, cclviii, cccxx, cccclxx, cccclxxi, cccclxxxi, cccciv, cccccli, cccclxii, cccclxxvii.
 Caicher, son of Eidirsgul, *ii.* 39, 219.
 „ Cacher, Cachir, druid, *ii.* 188; *iii.* 527, 533.
 Caichne, daughter of Liath, *iii.* 404, 405.
 Caier, king of Connaught, *ii.* 217, 219.
 Caillin, St., *ii.* 89.
 Cailte, *i.* ccciii, ccccxxxiv; *ii.* 59; *iii.* 169, 170, 175, 176, 179, 323, 324, 325, 328, 360, 361, 366, 377, 379.
 Calmin, St., *ii.* 76.
 Caineud, *iii.* 169.
 Caindi, *i.* xxiv.
 Cainech, St. (St. Canice), *ii.* 81.
 Cairbre, *ii.* 45, 51, 52, 209, 210; *iii.* 543.
 „ Ard Righ, *ii.* 387.
 „ brother of Conall Gulban, and son of Niall, *ii.* 161, 164.
 „ Lifeachair, *ii.* 52, 282, 382, 383, 384, 386, 387; *iii.* 197, 205.
 „ Muse, *ii.* 210, 211, 212.
 „ Niadh-fear, see C. Nia Fear.
 „ Nia Fear, *ii.* 122, 199; *iii.* 96.
 „ son of Cormac Mac Airt, *iii.* 334.
 „ son of Dian, *i.* dcccxxvii.
 „ the harper, *iii.* 250, 251, 254.
 „ the stooped, *ii.* 52.
 Cairce Ceoil-bhinn, Ollamh timpainist, *iii.* 236.
 Cairn, mother of Niall, *i.* lxxiii; *ii.* 66.
 Cairnech, St., *ii.* 25, 66.
 Cairpre of Dromcliffe, *iii.* 280.
 „ Lifechair, *i.* dcccxxix. See Cairbre.
 „ Min of Manand, *iii.* 419.
 „ son of Niall, see Cairbre.
 „ the poet, son of Etain, *i.* ccccxxvii; *ii.* 50, 51.
 Cairpri Cindcait, *i.* xxiv, xxv, xxvi, xxxi, xxxii, xxxiii.
 „ Nia-Fear *i.* xcix. See Cairbre.
 „ ua Cuind, *i.* cccxli, cccxlii.
 Calad, son of Concinn, *ii.* 283.
 Callaghan of Cashel, *i.* ccccliii.
 Camden, *iii.* 173.
 Canannan, *ii.* 98.
 Canari, Giovanni Maria, *i.* dxvi.
 Cano, son of Gartnan, *i.* cccclxxiv, cccclxxv, cccclxxvi, *iii.* 164, 180, 196.
 Canoelach Mhór, wife of Cuil, *iii.* 236.
 Canute, *i.* cexiii, cclxxxviii.
 Caplait, a druid, *ii.* 72.
 Capponi, G., cxxiii.
 Caradoc of Lhancarvan, *i.* ccccxc, ccccxcii, ccccxciii, ccccxciv; *iii.* 353.
 „ king, *i.* dcccxi.
 Caratniad, chief judge of Conn, *ii.* 22.
 Carausius, *i.* xlii, xlv.
 Carban, son of Lugad, *iii.* 207.
 Caredig, Ceredig, *i.* xlviii.
 Carlus, son of the king of France, *ii.* 347.

- Carman, *ii.* 39, 42, 43; *iii.* 527, 533, 535.
 Carmen, see Carman.
 Carolan, *i.* dxciv, dcix; *iii.* 275, 297.
 Caron, Firmin, *i.* dlvi.
 Carpri, see Cairpre and Cairbre.
 Carter, Mr., *i.* dxxxii.
 Carthach, St., *iii.* 4. See Mochuda, St.
 Carthair, Inghen Druinighe, i.e. Fringe, daughter of Embroideress, *ii.* 133.
 Cas, Corach, son of Bodhbh Derg, *iii.* 325.
 „ „ son of Concind, *iii.* 169.
 „ of the wavy hair, ancestor of the Dalcassians, *ii.* 117, 220; *iii.* 272.
 „ son of Glas Gamhna, *ii.* 288.
 „ son of Ros Ruadh, *ii.* 314.
 Casaubon, *i.* cccxxi.
 Casmal, the cruitire or harper, *iii.* 236.
 Casruba of stone-hewing hatchets, *iii.* 15.
 Cassiodorus, *i.* exciv, dxxxiv, dxxxv.
 Castrén, *i.* viii.
 Caswallawn, *i.* xxxvii.
 Cathair, *ii.* 43.
 „ Mór, Ard Ríg, *ii.* 12, 40, 43, 44, 46, 376; *iii.* 529, 530, 539, 541, 543.
 Cathais, Danish pirate, *ii.* 102, 103.
 Cathal, harp maker, *iii.* 258.
 „ Mac Finguin, king of Munster, *ii.* 32, 76, 81, 82.
 „ son of Ragallach, *ii.* 83, 84, 343.
 Cathbadh, druid, *ii.* 51, 200, 226, 319, 363, 364.
 Cathbarr, destined king of Ulster, *ii.* 163.
 „ destined Ard Rígh, *ii.* 163.
 „ son of Domhnall Mór O'Donnell, *ii.* 163.
 Cathelan, son of Maelfabhaill, *ii.* 103.
 Caumul, harper, *iii.* 147.
 Causerach Mend, son of Concobar, *iii.* 145; see Causerad.
 Causerad, *i.* cccxxxii; *ii.* 333; *iii.* 93.
 Caylus, *i.* cccvi, cccxxxi.
 Ceadarn [or Ceasarn], king of the Fomorians, *ii.* 356 [? Cæsar, king of the Romans].
 Ceallach, the diviner, *ii.* 205, 326, 327.
 „ of Cearna, son of Flannagan, *ii.* 96.
 Ceallachan Chaisil, *ii.* 275.
 Ceanfacladh, son of Ailill, *iii.* 61.
 „ successor of St. Patrick, *iii.* 61.
 „ the learned, *ii.* 52, 92, 93, 94, 95.
 Ceannmor, Ceannmhair, a Munster druid, pupil of Mogh Ruith, *ii.* 214, 277.
 Cearbhall, son of Muiregan, king of Leinster, *iii.* 25, 105.
 Ceasair, wife of Eogan Mor, *ii.* 112, 109, 110; *iii.* 59, 231, 232.
 Ceat Mac Magach, *ii.* 107, 122, 290, 325.
 „ son of Seathach, *ii.* 370, 371.
 Ceclht, a druid, *ii.* 215.
 Cecrops, *i.* xciv.
 Ceinneidigh (Kennedy), father of Brian Boromha, *ii.* 117.
 Ceirtle Inghen Snimhaire, i.e. Ballor Bottom, daughter of Distaff, *ii.* 133.
 Cellach, *i.* dxxxix.
 „ son of Ragallach, *ii.* 343, 344.
 Cellgen, a harper, *iii.* 147.
 Celtcar or Celtechair Mac Uithir, (Uthichair, Mac Uthair, Mac Uithidir), *i.* clxxi, cccxxxii, cccclxxii; *ii.* 325, 333, 357; *iii.* 95, 148.
 Cenethryth, wife of Offa, *i.* cccxxxiv.
 Cennedigh or Kennedy, *ii.* 349.
 Cennfacladh, *i.* xxxvii, xxxviii.
 „ son of Conga, *ii.* 385.
 Centwine, *i.* dvii.
 Cerdan, son of Cerd beg, *iii.* 207.
 Cerd beg, *iii.* 207.
 Cerdraighe, son of Tighearnach, *iii.* 207, 208.
 Cermat, or Cermait, son of the Dagda, *i.* cccxxvii; *iii.* 43.
 Cernn, *ii.* 111, 118.
 Cesarn, poet, *ii.* 57.
 „ chief druid to Eochad Mac Ere, *ii.* 188, 189, 226, 263.
 Cet, son of Magach, see Ceat Mac Magach, *ii.* 263.
 „ Cuimnig, king of Munster, *ii.* 7.
 Cethern, Mac Finntain, *i.* cccxxxii; *ii.* 59, 97, 98, 209, 313, 314, 318.
 Charlemagne, *i.* cexiii, cexiv, cexviii, ccciv.
 Charles the Bald, *i.* dxii.
 „ I., dxxxviii; *iii.* 85.
 „ II., *iii.* 85.
 Chaucer, *i.* dxxv.
 Chevallet, M. A. de, *i.* lix.
 Chlodowig, or Clovis, *i.* dxxxiv.
 Chlotilde, *i.* dxxxiv.
 Chrestien de Troyes, *i.* xxxix.
 Chrodomar, *i.* cccxxv.
 Chunrat, *i.* cccliii.

- Ciallgilind, a pipe player, *ii.* 139.
 Cian, *i.* ccccxviii; *ii.* 325.
 „ son of Oilíoll Olúim, *ii.* 139, 149.
 Ciaran; St., *i.* cccclviii, ccccv, ccccv;
ii. 76, 81; *iii.* 403.
 „ of Clonmacnoise, *ii.* 85, 89, 221,
 335; *iii.* 120, 121, 135, 194.
 „ of Saighir, *i.* cccclxvi; *ii.* 85.
 Cicero, *i.* lx, cccxcvii, cccclxxvii.
 Cimbaeth, Ard Rígh, and husband of
 Queen Macha Mong Ruadh, *ii.* 112,
 356.
 „ king of Emania, *ii.* 374.
 Cime, son of Umor, *ii.* 122.
 Cinead, *i.* dcccix.
 Cined or Cineadh O'Hartagan, *i.*
 cccxxvii; *ii.* 105, 377.
 „ of Cnodbha, *ii.* 96.
 Cind Find, harper, *ii.* 240, 241.
 Cing, son of Umor, *ii.* 122.
 Cingdorn, *iii.* 79, 15.
 Cinneadh O'Hartagain, see Cined or
 Cineadh O'Hartagan.
 Clotha, druid, *ii.* 215.
 Ciothruadh, chief druid, *ii.* 213, 214,
 215.
 Cir, *iii.* 15.
 „ Inghen Scribaire, i.e. Comb,
 daughter of Scrubber *ii.* 133.
 „ son of Cis, poet, *ii.* 4; *iii.* 240,
 241.
 Cirb, *i.* cccxxxvii.
 Cire, son of Esse Enchinn, *ii.* 371.
 Cirr, *i.* dcccix.
 Cirril, *i.* dcccix.
 Clarac, M. de, *i.* cccxviii.
 Claudian, *i.* xlv, cccclxi.
 Claudius, *i.* ccviii.
 Clement of Alexandria, *i.* dxi.
 Cleothar, *iii.* 15.
 Clothra, *ii.* 71.
 Cnucha, *ii.* 288.
 Cnu Deroil, musician to the Fianns,
iii. 324.
 Cobbthach Cael, *ii.* 72, 256; *iii.* 242,
 310.
 Coc, embroiderers, *iii.* 122, 123.
 Cochet, M. l'abbé, *i.* cccxviii, cccclix.
 Cochlan, *iii.* 355, 356.
 Codrus, *i.* xciv.
 Coinchenn, *ii.* 311.
 Coire Mac Cruadh Ghobhan, i.e. Pot,
 son of hardy Smith, *ii.* 133.
 Coke, Sir Edward, *i.* xciv.
 Colgan, Rev. J., *i.* xcii.; *ii.* 64; *iii.*
 66.
 Colla, the three brothers, *ii.* 17, 12;
iii. 84.
 „ Uais king of Leinster, *ii.* 18.
 Collins, Catherine, *iii.* 119.
 Colman, *i.* dcccxxviii.
 „ Ela, St., *iii.* 32, 33, 34.
 „ four [*recte* two]—s, *ii.* 284.
 „ Mac Lenin, St., *ii.* 76.
 „ O'Cluasaighe, *ii.* 76, 90, 91.
 „ St., *i.* dcliv; *ii.* 82; *iii.* 33.
 „ son of Congallann, *ii.* 52.
 Colptha, a chief druid, *ii.* 278, 279,
 280; *iii.* 537.
 Columbanus, St., *i.* xvi, dlxix, dcliv.
 Colum Cille, St., *ii.* 33, 52, 77, 78, 81,
 85, 89, 91, 155, 163, 202; *iii.* 32,
 122, 123, 164, 174, 235, 245, 247,
 248, 253, 256, 281, 310, 371, 376,
 385, 539.
 Colum Cuaillemeach, a smith, *iii.*
 42.
 Congall, St., of Benchuir, *i.* dcliv;
ii. 76, 81, 85.
 Comgan, son of Maelochtar and
 Nuad Fullan, *ii.* 204, 205, 226.
 Con, Conn, *i.* dcccxxviii; *ii.* 10, 18.
 „ or Conn of the Hundred Battles,
i. xxi, xxv, xxvi, cccxxii,
 cccxxiii, cccxxiv, cccl,
 dcccix; *ii.* 11, 21, 30, 57, 149,
 205, 209, 212, 324, 327, 374,
 375, 376, 384; *iii.* 166, 179, 201,
 272, 317.
 „ son of Dalach, *ii.* 163.
 Conaing, nephew of Brian Boromha,
ii. 124.
 „ Beg-eaglach, Ard Rígh, *ii.* 330.
 „ Fomorían chief, *ii.* 109, 184, 185.
 „ son of Donnucan, *ii.* 349.
 Conaire Mór, *i.* xx, lxxiv, cccl, cclxx,
 cclxxix, cclxxxii, ccxc,
 ccxcvii, cccxxiii, cccclxii;
ii. 18, 97, 199, 212, 226; *iii.* 136,
 137, 138, 139, 144, 145, 148,
 152, 165, 183, 186, 190, 382.
 „ son of Mogh Lamha, *i.* cclxiv.
 Conaladh, *iii.* 61.
 Conall, *i.* dcccxxviii.
 „ Cael, an Umrían chief, *ii.* 43,
 122, 165, 284, 434, 455.
 „ Cearnach, *i.* xxii, cclvii, cclxii,
 cccclxvi, cccclxx, cccclxxi; *ii.*
 55, 107, 108, 122, 196, 263, 291,
 331, 333, 357, 358, 366, 367, 373,
 374; *iii.* 19, 21, 75, 77, 144.
 „ Cendmor, *ii.* 540, 541.
 „ Cremthainné, *ii.* 151, 161.
 „ Cruachna, king of Scotland, *ii.*
 374.
 „ Dearg Ua Corra Finn, *i.* dclxii.
 Eachluaith, king of Munster,
ii. 64, 65, 220, 375.

- Conall, Gulban, *ii.* 161, 162, 163, 164, 165, 375.
 „ St., *ii.* 33; *iii.* 66.
 „ son of Baedan, *ii.* 342, 443.
 „ son of Niall, *ii.* 60, 163, 164.
 „ son of Umor, *ii.* 122.
 Concend, *i.* cccclxii, cccclxiii.
 Conchaid, *iii.* 377.
 Conchobar, king of Meath, *ii.* 151.
 „ Abrath Ruadh, *iii.* 202.
 „ Mac Nessa, see Conchobar Mac Nessa.
 Conchobhar Mac Nessa, see Conchobar Mac Nessa.
 Concobar Abradh-Ruadh, *ii.* 53.
 „ Mac Nessa, *i.* xx, xcix, clxxi, ccxxxvii, ccxxxviii, ccclxviii, cccllii, ccclxxi, ccclxxii, ccclxxix, ccclxxx, ccclxxxii, ccclxxxiii, cccclxx, cccclxxii; *ii.* 8, 20, 51, 55, 106, 107, 112, 197, 199, 200, 290, 291, 292, 300, 319, 320, 321, 325, 329, 330, 332, 333, 357, 358, 359, 361, 362, 363, 364, 368; *iii.* 17, 18, 19, 20, 91, 92, 95, 96, 97, 109, 138, 151, 161, 196, 203, 254, 315, 365, 372, 373, 376, 385, 423, 514.
 „ son of Cathbadh, *ii.* 18.
 „ son of Fachtna Fathach, *ii.* 321.
 Concorb of the Artists, *iii.* 396.
 Concraídh, son of Duach, king of S. Munster, *ii.* 158, 159, 193, 194.
 Condere, *ii.* 333.
 Conga, *ii.* 385.
 Congal Clairingnech, Ard Rígh, *ii.* 274, 276, 277; *iii.* 380.
 „ Clean, *ii.* 341; *iii.* 368.¹
 Congallach of Colt, *ii.* 96.
 Conglas, *i.* cccclxxxvi.
 Conla, Cain Breathach, *ii.* 21.
 „ son of Cormac Cas, *ii.* 387.
 „ *ii.* 143, 144.
 „ son of Tadg, son of Cian, *ii.* 212, 375.
 „ son of Tadhg, *ii.* 140.
 Conlaech, son of Cuchulaind, *ii.* 310, 312, 331.
 Connal, see Conal.
 Connington, Prof., *i.* cccclxxx.
 Connlaid, St. Brigid's artificer, *ii.* 338.
 Connor Mac Nessa, see Conchobar Mac Nessa.
 Connu, worker in precious metals, *ii.* 322, 323.
 Connud Mac Morna, *i.* cccclxxviii, cccclxxx, *iii.* 94.
 Conor, *iii.* 14.
 Conra, *i.* xxv.
 Conroi Mac Daire, see Curoi Mac Daire.
 Constantine, *i.* xlv.
 „ king of the Britons, *iii.* 38.
 „ the Great, *i.* xlii; *ii.* 160.
 Constantius, *i.* xliii, xlv.
 „ Chlorus, *i.* xlii.
 Conyngham, Col. Burton, *iii.* 267, 269, 275.
 Cooke, Mr. T. L., *iii.* 321.
 Coplait, a druid, *ii.* 72, 201.
 Corb of the Artists, *iii.* 396.
 „ Mac Ciarain, *ii.* 327, 328.
 „ Olum, *i.* xxv.
 „ poet, *ii.* 57.
 Core, king of Cashel, *ii.* 25, 62, 68, 69, 72, 375.
 Corcran Cleirech, *ii.* 137.
 Corelli, *i.* dcix.
 Cormac, *ii.* 32; *iii.* 514 543.
 „ *iii.* 264, 265.
 „ an Eigeas, poet, *ii.* 105.
 „ Cas, king of Munster, *ii.* 18, 65, 387.
 „ Conloingeas, *i.* ccccxix; *ii.* 361, 362; *iii.* 91, 109, 137, 138, 254.
 „ File, poet, *ii.* 105; *iii.* 6.
 „ Gaileng, *ii.* 139, 140.
 „ Kelly, *iii.* 295.
 „ Mac Airt, *i.* xxii, xcvii, ccclxx, cccclxxxii, cccclxxxiv; *ii.* 18, 19, 22, 23, 27, 45, 51, 52, 58, 89, 105, 139, 140, 205, 206, 211, 212, 213, 215, 277, 278, 280, 321, 323, 324, 326, 327, 333, 334, 354, 375, 382, 525; *iii.* 5, 6, 7, 11, 12, 24, 156, 177, 178, 180, 197, 317, 319, 334, 361, 362, 363, 388.
 „ Mac Cullinan, *i.* dvii; *ii.* 11, 48, 52, 54, 64, 89, 101, 144, 166, 173, 209, 210, 217, 218, 227, 380; *iii.* 25, 252, 261, 276, 359, 381, 384.
 „ son of Colamarig, *iii.* 100.
 „ son of Maelefogha, *iii.* 100.
 Coroticus, *i.* xlvi.
 Corpri, son of a king of Leinster, *iii.* 149.
 Corrgenn, *ii.* 151, 152; *iii.* 8.
 Cothbadh, see Cathbadh.
 Cotton, John, *i.* dxxxii, dlíi.
 Coulson, Capt., *i.* lxiii.
 Coussemaker, M. de, *i.* cccxcxi, cccxcxv, cccxcxvii, cccxcxviii.

- ccccxix, d, di, dii, dvi, dxii, dxiii, dxiv, dxv, dxviii, dxix, dxxy, dxxvi, dxxix, dxxxix, dxlvi, dl, dli, dlii, dliii, dlii, dlv, dlii, dlvii.
 Craifné, son of Aife, *ii.* 371.
 Craiftine, *ii.* 51; *iii.* 242, 243, 244, 248, 249, 250, 253, 254, 255, 264, 302.
 Cran, son of Oilioll Oluim, *ii.* 375.
 Crede, *iii.* 12, 13, 14.
 Credenbel, *iii.* 527.
 Credne, *iii.* 204, 210, 211. See Creidne.
 Creide, daughter of the king of Munster, *iii.* 379.
 Creidne, the first worker in precious metals, *iii.* 43, 211, 246, 248, 249.
 Crichel, son of Dubhraith, *iii.* 15, 16.
 Cridenbel, Critenbel, satirist, *ii.* 39; *iii.* 533, see Credenbel.
 Crimthan, Crimthann, *i.* dxxxix, *ii.* 386.
 „ Ard Righ, son of Daire Cerb, *ii.* 64, 67.
 „ Mór Mac Fiodhaidh, Ard Righ, *ii.* 211, 220, 375.
 „ Nia Nair (also Niad-nair), *i.* xxii, xxiv, xxvi, xxix; *ii.* 55, 200, 202.
 „ son of Aedh, king of Leinster, *iii.* 160.
 „ (son of Enna) king of Leinster, *ii.* 43, 206, 337, 338, 339, 340; *iii.* 535, 539.
 „ son of Fidad, *i.* cccxx.
 „ son of Finntan, *ii.* 314.
 Criol Mac Craeslinaidh, i.e. Chest, son of Fill Mouth, *ii.* 133.
 Criomthan, see Crimthan.
 Critine, poet, *ii.* 51.
 Crofinn, a Tuatha De Danann lady, *ii.* 189.
 Cromdereoil, *i.* cccxix.
 Crompton, *i.* xciv.
 Cron, mother of the Tuatha De Danann Fianlugh, *ii.* 250.
 Cronan, St., *ii.* 76.
 Croteh, Dr., *i.* dxxvii.
 Cruife, *i.* xxiv, xxv.
 Cruimchenn, *iii.* 166.
 Cruimthoris of Cenggoba, embroideress to St. Patrick, *iii.* 122.
 Cruithne, *i.* xxxii.
 Crundmael, *i.* dxxxix.
 Csaplovics, *i.* cl.
 Cu, the comely, i.e. Cuchulaind, *ii.* 306.
 Cuag Mac Tornora, i.e. Wooden Mug, son of Turner, *ii.* 133.
 Cualad, *iii.* 61.
 Cuan O'Lothchain, or O'Lochain, *ii.* 22, 131, 378.
 „ the victorious, *ii.* 386.
 Cuar, killed by Cuchulaind, *ii.* 293.
 „ son of Scathach, *ii.* 370, 371.
 „ *iii.* 15.
 Cuara, or Cuaradh, *ii.* 154, 155.
 Cubretan, son of Aengus, *ii.* 390.
 Cuchulaind, *i.* xx, xxii, xxxii, xxxviii, lxxii, lxxvi, xc, clxi, ccvii, cccxix, ccc, ccxiv, cccxxxii, cccxxxviii, cccxl, cccxliii, ccccliv, cccclvii, cccclx, cccclxi, cccclxv, cccclxxi, cccclxxii, cccclxxix, cccclxxxiii, cccclxxxvi, cccclxxxviii, cccclxxc, cccclxxcix, cccclxxxiii, cccclxxxiv, cccclxxxvi, cccclxlv, cccclxvi, cccclxvii, cccclxviii, cccclxix, cccclxx, cccclxxiv, cccclxxviii, cccclxxix, cccclxxx, cccclxxxii, cccclxxxiii; *ii.* 10, 94, 97, 122, 131, 194, 195, 196, 197, 198, 199, 200, 226, 291, 292, 293, 294, 296, 297, 298, 299, 300, 301, 302, 303 to 312, 313, 314, 315, 317, 318, 319, 321, 322, 323, 324, 329, 331, 333, 357, 358, 359, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374; *iii.* 11, 20, 21, 75, 77, 78, 79, 80, 81, 82, 97 to 102, 110, 122, 152, 186, 187, 188, 192, 195, 196, 199, 315, 360, 400, 401, 402, 413, 414, 415, 419, 421, 423, 425, 429, 431, 435, 437, 439, 440, 441, 443, 445, 447, 449, 451, 453, 457, 459, 461.
 Cuchulainn, see Cuchulaind.
 Cuchuland, see Cuchulaind.
 Cudiuligh, son of Kennedy, *ii.* 349.
 Cuil, son of Midhuil, *iii.* 236.
 Cuingedach, son of Aithirne, *iii.* 373.
 Cul, a charioteer, *iii.* 183.
 Culand, Culann, the smith, *i.* ccvii; *ii.* 362 363; *iii.* 401, 417.
 Cumall, Cumhall, son of Trenmor, *i.* cccxxii; *ii.* 283, 375, 385.
 Cumascéach, son of Aedh Mac Ainmire, *ii.* 338, 340.
 Cumin, or Cumain Fada, *ii.* 90, 202; *iii.* 33.
 Cummen, *i.* lxxxix.
 Cumsraigh Menn, *ii.* 325.
 Cunedda, *i.* xxxvii, xxxviii, xl, xlviii.
 Cuneglasus, *i.* cccclxxxvi.
 Cunnla, *ii.* 144.
 Curnach, son of Ui Faich, *iii.* 138.
 Curoi Mac Daire, *i.* xxii, xxxviii,

- cccxxvi, cccxlii, cccclvii; *ii.* 9, 10, 97, 199, 358; *iii.* 15, 75, 76, 78, 79, 80, 81, 82, 152, 179, 209.
 Curruid, *ii.* 311.
 Cuscraich, *i.* xx. See Causeraich.
 Cutra, son of Umor.
 Daderg, *i.* cccclxxix, cccclxxxiii, cccclxxxv, cccclxii; *ii.* 199; *iii.* 136, 137, 149, 151, 165, 183, 186, 189, 368.
 Dae, son of Umar, *ii.* 122.
 Dagda, the Tuatha Dé Danann god, *i.* xxxii, cccclxxviii, dcccclxiv, dcccclxxv, dcccclxxvi, dcccclxxix, dclx; *ii.* 50, 51, 110, 132, 151, 152, 187, 215, 217, 220, 221, 222, 223, 225, 272; *iii.* 8, 43, 73, 147, 213, 214, 233, 242.
 Dagdai Mór. See Dagda.
 Daghdá, see Dagda.
 Dahana, *i.* iii.
 Dahlmann, *i.* cxlv, cli.
 Daire, king of Ulster, *ii.* 25, 67, 122.
 „ Cearb. Cerb, *ii.* 67.
 „ Domthig, *iii.* 88.
 „ grandfather of Ferdiad, *ii.* 306.
 „ Mac Feachna, *iii.* 90.
 Daithe, *iii.* 43.
 Dalach, druid, *ii.* ii.
 „ Prince of Tirconnell, *ii.* 102, 104, see Eignechn.
 „ son of Murcertach, *ii.* 162, 163; *iii.* 90.
 Dalbh, Dulbh, *ii.* 40; *iii.* 527.
 Dallan, druid of king Eochad, *ii.* 193, 194.
 „ Forgaill, *ii.* 33, 52, 78, 85, 86; *iii.* 110, 111, 174, 175, 235, 245, 247, 248, 250, 253, 254, 256, 371.
 „ Mac More, a Leinster poet, *ii.* 105.
 Dalran, *iii.* 15.
 Daman, son of Dare, *ii.* 306; *iii.* 419, 421, 423, 435, 443, 449, 455, 457.
 Danann, a chief druidess, *ii.* 187.
 Danjou, M., *i.* dliv.
 Daolach [recte Dael], son of Umor, *ii.* 122; *iii.* 74, 75.
 Daphne, *i.* iii.
 Dathen, *iii.* 144.
 Dathghel, *ii.* 133.
 Dathi (see Athi), *ii.* 70, 71, 72, 150, 226; *iii.* 525.
 Dathó, king of Leinster, *ii.* 40; *iii.* 527.
 Dauney, Mr., *i.* cccclxc.
 David, king, *i.* cccclxvii, dlvi, dlvi; *iii.* 7, 238, 239, 354.
 Dé, *i.* lxxvi.
 Dealgnaid, wife of Partholon, *iii.* 326.
 Dearbhail, son of, *ii.* 96.
 Dease, Thomas, Bishop of Meath, *iii.* 266.
 Deaus, or Dence, *i.* iii.
 De Burg, family of, *iii.* 267.
 Dectere, mother of Cuchulaind, *ii.* 360.
 Deichrind, Deichrinni, a harper, *iii.* 139, 147.
 Deilbh Caemh. See Bécuma.
 Deirbrin, *ii.* 71.
 Deirdre, *ii.* 369; *iii.* 368, 373, 378, 385.
 Delbaeth, or Delbath, *ii.* 51; *iii.* 213.
 Delt, *iii.* 43, 144.
 Demmin, *i.* cccclxlii, cccclxlv, cccclxvi.
 De Muris, *i.* d.
 Denewulf of Winchester, *i.* cxlii.
 Derg Damhsa, *i.* ccccl.
 Dermeil, *ii.* 311.
 Dermot Mac Fergusa Ceirbheoil, see Diarmait, son of Fergus Ceirbheoil.
 Detha, *ii.* 191.
 Deucalion, *i.* xciii.
 Dewar, Rev. Daniel, *iii.* 331.
 Dian, *ii.* 39, 42; *iii.* 527, 533.
 Diancecht, the great physician, *ii.* 284; *iii.* 40, 43.
 Diarmaid the poet, *ii.* 55, see also Diarmait.
 Diarmait, son of Aedh Slaine, *ii.* 91; *iii.* 160, 165, 173, 180, 189.
 „ Dornmas Duirgen, *ii.* 43; *iii.* 535.
 „ father of Aedh Slaine, *ii.* 158; *iii.* 241.
 „ king of Corcabascen, *ii.* 349.
 „ O'Duibhne, *iii.* 166; 377.
 „ son of Fergus Ceirbheoil, or Cerrbheoil, or Cerbhail, *i.* ccccl, ccccli; *ii.* 16, 18, 115, 159, 335, 336, 337; *iii.* 24, 193, 194, 405.
 Dibad, son of Dorchá, *ii.* 39, 41, 42; *iii.* 527, 533.
 Dibdin, Charles, *i.* dcccclxiv.
 Dibe, *iii.* 139.
 Dicholl of Drum Da Chonor, *ii.* 386.
 Dicuil, *i.* xvi.
 Dide, a harper, *iii.* 147.
 Didron, M., *i.* dxv.
 Diefenbach, Lorenz, *i.* lviii, cccclxxvi, cclxiv, cccclv, cccclxlii, cccclxiv, cccclxxvii, cccclxcix.
 Diez, *i.* cccxi, cclxxiv, cccclxiii, ccccliv.

- Dill, a druid, *ii.* 204, 208, 226, 375.
 Diocassius, *i.* cccclxx.
 Diocletian, *i.* xlii.
 Diodorus Siculus, *i.* cccclxxxix.
 Diogenes, the tragic poet, *i.* cccclxxxvii.
 Dionysius, *i.* lxxvii.
 Dioscorides, *i.* lx.
 Dithorba, *ii.* 357.
 Dithrabach, *ii.* 386; *iii.* 377.
 Dithrinne, poet, *ii.* 171.
 Dobrowsky, *i.* cccclxxiii.
 Dobur, drink bearer, *iii.* 151.
 Doche Mac Magach, *ii.* 315.
 Doe, daughter of Liath, *iii.* 404, 405.
 Domaine Mossud, *iii.* 146, 213.
 Domhnall (Donnell), *ii.* 132, 156, 368-9.
 „ Mac Eimhin, Mór Maer, or high steward of Scotland, *ii.* 349.
 „ Mór O'Brien, *iii.* 153, 271.
 „ son of Aedh, *ii.* 341, 342.
 „ son of Donchadh, *ii.* 146; *iii.* 15, 16.
 „ the brown haired, *ii.* 127.
 „ Ua Duibdala, *iii.* 396.
 Domnall, *iii.* 245, 246, see also Domhnall.
 „ king of Ulster, *ii.* 335.
 „ son of Diarmait, k. of Corcobais-cenn, *ii.* 349.
 Donagh, son of Brian Boromha, *iii.* 267, 269.
 Donatus, *ii.* 54; *iii.* 292.
 Donbo, *iii.* 309-312.
 Donchadh, son of Fland, *i.* cccxxvii.
 Dond, *i.* lxxiv; *iii.* 145, 150.
 „ Dess, *iii.* 136, 137.
 Doni, *i.* dxx.
 Donn, Dond, son of Milesius, *ii.* 189; *iii.* 537.
 „ Mac Doghar, *ii.* 386.
 „ -Og, *iii.* 25.
 Donnbo, Dondbo, see Donbo.
 Donnchadh or Donagh, son of Flann Sinna, *ii.* 148, 149.
 „ Cairbreach, *ii.* 272, 276, 284.
 „ Mac Gilla Padraice, king of Os-sory, *ii.* 351, 352.
 „ O'Brien, *iii.* 351-352.
 „ son of Brian Boromha, *ii.* 121, 151, 351, 352; *iii.* 228.
 Donnucan, *ii.* 349.
 Donnsleibhe, king of Ulidia, *ii.* 156.
 Donogh, son of Brian Boromha, *iii.* 233, 274, see Donnchadh.
 Dorban, a poet, *ii.* 72; *iii.* 525.
 Dorchá, *i.* lxxiv; *iii.* 145.
 Dórchá, son of Ainchés, *ii.* 39, 41; *iii.* 527, 533.
 Dornmar the Musical, *iii.* 77.
 Dornröschen, romance of, *i.* cccci.
 Dothur, *ii.* 39, 42; *iii.* 527, 533.
 Drac, *iii.* 35.
 Drucht, *iii.* 43, 144.
 Duach, son of Conall, *ii.* 343.
 „ Dubh, king of Oirghiall, *ii.* 330.
 „ king of South Munster, *ii.* 159.
 „ Teimin, *i.* cccxxvi.
 Dual Mac Firbis, *ii.* 169.
 Dub, *i.* lxxiv; *iii.* 151.
 Duban, son of Degha, *iii.* 61.
 „ from Druim Daoile, *ii.* 386.
 Dubchluithe, *iii.* 15.
 Dubdachonn, *ii.* 15.
 Dubditha, *ii.* 329.
 Dubh, *ii.* 252, 253, 288, 289; *iii.* 145, 527.
 „ from Drom Leis, *iii.* 377.
 „ son of Dibad, *ii.* 39, 42; *iii.* 249.
 „ the Fomorian Smith, *ii.* 249.
 Dubhaltach Mac Firisigh, *iii.* 15.
 Dubhchruit, *iii.* 15.
 Dubhreann, son of Uirgreann, *ii.* 322.
 Dubhthach, Dael Tenga, *ii.* 373.
 „ Dael Uladh, *i.* cccxxviii, cccxxxix, cccxxxix; *ii.* 333, 357; *iii.* 148.
 „ of Dublin, *ii.* 339.
 Dubloinges, *iii.* 138.
 Dubthach, chief poet, *i.* cccclxi; *ii.* 25, 52, 66, 67, 72, 74, 284, 339, 340.
 Ducange, *i.* cii, cv, ccccl.
 Dufay, Guillaume, *i.* dlvi, dlvi, dlvi.
 Duibhdreann, *ii.* 387.
 Duibhlinn, daughter of Eigneach, *ii.* 102-3.
 Duildermait, *iii.* 106, 360.
 Duinechadh, *iii.* 34.
 Duirb, *i.* cccclviii.
 Dunadach, *ii.* 349.
 Dunchadh, king of Leinster, *ii.* 38.
 Dungalach, *ii.* 70, 71.
 Dunlang, or Dunlaing, son of Enda, or Enna, *i.* cccclxi; *ii.* 18, 339.
 Dunne, Dr. Charles, *i.* xevi.
 „ See O'Doyne, *i.* cliv.
 Du Noyer, G. V., *i.* cccvii, cccix, cccxii, ccciv, cccxxxviii; *ii.* 242; *iii.* 67-72, 74.
 Dunraven, Earl of, *i.* cccvii.
 Durand, M. Germer, *i.* lxiii.
 Durb, *ii.* 40; *iii.* 527.
 Dussaussoy, M., *i.* ccccxvii.
 Dyaus Pater, *i.* iii.
 Eadan, *iii.* 360.

- Ebel, Dr. Hermann, *i.* lii, liii, liv, lviii, lxxv, cclxxxviii, ccccxvii.
 Eber, *ii.* 4, 20, 75, 88, 190; *iii.* 537.
 Ebn Hayan, *i.* dxxii.
 Ebric, son of the king of France, *ii.* 347.
 „ son of the king of Lochlann, *ii.* 350.
 Ecalsalach, the smith, *i.* cccclxxxi.
 See Ecsolach.
 Echad, *iii.* 530.
 Echdrum, *iii.* 146.
 Echruathar, *iii.* 146.
 Echruid, *iii.* 146.
 Echtach, *iii.* 355.
 Echtighern, *ii.* 169.
 Echur, *iii.* 149.
 Ecsolach, *ii.* 51.
 Edain, or Etain, wife of Eochad Fedh-leach, *ii.* 192, 194, 226; *iii.* 162, 163, 188, 190, 191, 192, 360.
 „ the poetess, *i.* lxxiii; *ii.* 133.
 Edchu [Eochu] Rond, king of Ui Maine, *iii.* 106.
 Edgar, king, *i.* ccxc.
 Edward, king, *i.* cclxxxviii.
 „ the Elder, *i.* ccxc.
 Egan, Mr., harp maker, *iii.* 297.
 Egbert, *ii.* 82.
 „ St., *i.* ccclxix.
 Egfrid, *i.* xxxv.
 Egidius de Murino, *i.* dliiv.
 Egilsson, *i.* lxxxvii.
 Eichhorn, *i.* cviii, cix, cxciv, cclix.
 Eidersgeal, Eidersgul, *ii.* 18, 218, 219.
 Eignechan, son of Dalach, *ii.* 98, 102, 103, 104, 163.
 Eimher [recte Eber], *iii.* 240, 241.
 Einar Skalaglun, *i.* cccclxxi.
 Einglan, king of birds, *i.* cccclxx.
 Eirрге Echbel, *iii.* 95, 96.
 Eithear, a chief druid, *ii.* 188.
 Eithne, *i.* cxxiv.
 „ daughter of Emangaeth, *ii.* 52.
 „ in Gubai, *ii.* 194, 195, 196.
 „ queen of Cashel.
 „ “the fair”, daughter of king Laeghaire, *ii.* 201.
 „ Uathach, daughter of Dill the Druid, *ii.* 204, 208.
 „ wife of Conobar Mac Nessa, *ii.* 290.
 „ wife of Conn, *i.* cccxxxiv.
 Ekkehard, *i.* dxii, dlxvii, dlxix.
 Eladha, king of the Fomorians, *iii.* 155, 156.
 Elathan, Eladan, son of Delbaeth, *ii.* 51; *iii.* 213, 535.
 Elim, *i.* xxv, xxxi.
 Elizabeth, Queen, *i.* dcccxxiii; *iii.* 85, 288.
 Emangaeth, *ii.* 52.
 Emer, wife of Cuchulaind, *i.* cccclxxi, cccclxxxvii; *ii.* 145, 197, 198, 226, 365, 368, 369, 371, 372; *iii.* 11, 20, 122, 315.
 En, son of Ethoman, *iii.* 342.
 Enda, king of Leinster, *i.* cccclxi. See Enna Cinniselach.
 „ son of Niall, see Enna.
 Endach, son of Umor, *iii.* 74.
 Engel, Carl, *i.* ccccxciv, dix, dx, dxi, dxvii, de, dext, dccc, dcccxi.
 Enna, Aighneach (Aigneach), *ii.* 6, 328, 204.
 „ Airgtheach, see Enna Aigneach.
 „ brother of Conall Gulban, *ii.* 161, 342.
 „ Cinniselach, Ceinselach, or Ceinniselach, king of Leinster, *ii.* 59, 69, 70, 285, 337, 339, 340.
 „ son of Niall, *ii.* 60, 163, 164.
 „ son of Nos, *ii.* 288.
 Eocaid, *i.* cccxxi.
 Eochach Muidhneadhan. See Eochad.
 Eochad, or Eochadh, *i.* ccccxxxvii.
 „ Abrad Ruaidh, *ii.* 283.
 „ Airem, or Airemh, *i.* cccci, cccclxxx; *ii.* 71, 72, 105, 192, 191, 226, 283.
 „ Beg, *ii.* 357.
 „ Belbuidhe, *ii.* 39, 40; *iii.*
 „ [Dagda], *iii.* 9.
 „ Domlen, *ii.* 386.
 „ Echbeoil, *iii.* 315.
 „ Edgudach, *ii.* 6; *iii.* 88.
 „ Eolach O'Ceirin, *ii.* 113.
 „ Erann, son of Flann Mainistrech, *ii.* 169.
 „ Fedleach, *i.* lxxiii; *ii.* 13, 71, 72, 98, 145, 146, 150, 199, 261, 274, 290, 295; *iii.* 190, 191, 192.
 „ Finn, *ii.* 374.
 „ [Fothadh] Airgtech, *iii.* 175, 176.
 „ Garbh, *i.* ccccxxvi, ccccxxliii, ccccxxvi, ccccxxxix, dcccxxviii.
 „ Gunnat, king of Ulster, *ii.* 18, 70, 147, 338; *iii.* 527.
 „ Iuil, *ii.* 197.
 „ king of Munster, *ii.* 65.
 „ Mac Erc, *i.* dcccxxvii; 237, 239,

- 241; *ii.* 143, 188, 226, 235,
See Eochad Garbh.
Eochad Muidhmeodhan, *i.* lxxiii,
ccxxx; *ii.* 60, 147.
„ Mac Luchta, *ii.* 21.
„ O'Ceirin, the learned, *ii.* 53, 153,
154, 155. See Eochadh Eolach.
„ O'Cleircein, *ii.* 167.
„ O'Flanagan, *ii.* 113.
„ O'Flinn, O'Floinn, 108 et seq.
„ Righ Eigas, *ii.* 57, 73, 85, 86, see
Dallan Forgaill.
„ son of Cairbre Liffeachair, *ii.*
386.
„ son of Dunadach, *ii.* 349.
„ son of Enna Ceinsellach, *i.* xlv;
ii. 59, 69, 79, 285, 286, 287, 295,
339.
„ the druid, *ii.* 330.
Eocho Mumho, *ii.* 9.
Eogabhail, *iii.* 260.
Eogan, *i.* ccxcl; *ii.* 212.
„ Mac Durthachta, *ii.* 20, 357; *iii.*
19, 93.
Eoghan, or Eogan, Bel, *ii.* 333.
„ Mac Dúirtheacht, Eoghan Mac
Durthacht, or Mac Durthach,
see Eogan Mac Durthachta.
„ brother of Conall Gulban, *ii.* 161.
„ Inbhir, *ii.* 197.
„ or Eogan Mór, king of Munster,
i. ccxxvi; *ii.* 50, 51, 57, 65, 112,
153, 213, 357, 374, 375; *iii.* 5.
166, 179, 259, 261, 359, 369.
„ son of Echtighern, *ii.* 169, 329.
„ son of Niall, *ii.* 60, 142, 154, 155,
156, 161, 164, 344.
Eolus, a druid, *i.* 184.
Erc Culbuidhe, *i.* lxxii.
„ daughter of king Daire, *iii.* 122.
„ daughter of Loarn Mór, king of
Alba, *ii.* 156.
„ son of Cairbre Niadh-fear, *ii.*
199; *iii.* 96.
Erce, *iii.* 96, see Erc.
Ernat, the virgin nun, *iii.* 123.
Ereach Febria, *iii.* 537.
Ereamhon, see Eremon.
Eremon, *ii.* 7, 75, 106, 164, 189, 190;
iii. 12, 240, 241.
Erennan, *iii.* 537.
Erich, St., *i.* clxx.
Erinys, *i.* iii.
Eros, *i.* iii.
Err, *i.* ccxlv.
Errard Mac Coise, *ii.* 128.
Errg, *ii.* 333.
Ergge Echbel, *iii.* 96.
Erumas, *ii.* 251.
Esclan the Dagda's judge, *i.* dxxxxix.
Essa, daughter of Eochad Airemh,
ii. 105.
Esse Enchiinn, *ii.* 371.
Etain, queen, *i.* ccc, ccxxvii,
ccclxxxi, cccclxxix. See Edain.
„ the poetess, *ii.* 50, 51.
Etan Cend Derg, *iii.* 404, 405.
Etar, *iii.* 162, 190.
Etercomol, *i.* ccxxli.
Ethan, *ii.* 57.
Ethelhun, *ii.* 82.
Ethelwin, *ii.* 82.
Ethor, *ii.* 281, 282.
Etuscel, *iii.* 137.
Euphorion, *i.* cccclxxxvi, cccclxxxvii.
Ewers, *i.* cl.
Fabius, *i.* xciii.
Fabritio Caroso da Sermoneta, *i.*
dlxii.
Fachtna Fathach, *ii.* 321.
„ St., *ii.* 76.
„ the wise son of Sencha, *ii.* 20,
322.
Fadad, son of Liath, *iii.* 404.
Fadg, *ii.* 375.
Faelan, *iii.* 375.
Faelchu, *iii.* 377.
Fail-dearg-doid, *ii.* 7; *iii.* 211.
Faindle Mac Dubraith, *iii.* 202.
Falbhar, *iii.* 158.
Fallaman, son of Concobar Mac
Nessa, *ii.* 369.
Fand, daughter of Flidais, *iii.* 204.
„ daughter of Aedh Abrat, *ii.* 196,
197, 198; *iii.* 192.
Fathach, a Firbolg druid, *ii.* 187.
„ poet, *i.* dxxxxvii.
Fauriel, M., *i.* cviii.
Feargna, *ii.* 169.
Fechen, St., *ii.* 83, 119, 120; *iii.* 67.
Fedelm, *iii.* 109, 110.
„ Noi Chridhe, “the ever bloom-
ing”, *iii.* 19.
Fedelmid Rechtmer, *i.* dxxxxix. See
Feidhlímid.
Fedelm Nuernthach, daughter of
Concobar Mac Nessa, *i.* ccclxlii;
iii. 96.
„ “the Rosy”, one of king Laeg-
haire's daughters, *ii.* 201.
Feidhlín, son of Flann of the
Monastery, *ii.* 169.
„ son of Laeghaire, *ii.* 166.
Feidhlímid Mac Crimthain, Ard
Righ, *ii.* 376; *iii.* 261, 262.
Feidhlímid, Feidhlímidh, Rechtmhár,
i. xxvi; *ii.* 21, 22.
Feidhlíníy, the harper, *iii.* 329, 357.

- Feidlimid, *i.* dxiii.
 Fellenberg, von, *i.* ccccxvi.
 Fenius Farsaidh, *ii.* 20, 53, 54, 113, 174.
 Feradach, son of Rocuirp, *i.* ccxcl.
 Feradhach Finn or Find Feacht-nach, Ard Righ, *i.* xxiv, xxv, xxvi, xxix, xxxi, xxxiii; *ii.* 21; *iii.* 95.
 „ son of Assal, *ii.* 18.
 Ferb, the daughter of Gerg, *i.* cccclxxv, *iii.* 168, 169, 307.
 Ferbaeth, *i.* cccclii; *iii.* 435.
 Ferberna, poet and warrior, *i.* cccclxxi; *ii.* 328.
 Ferceirtne, also Fercertne, *ii.* 8, 9, 12, 51, 53, 54, 57, 97, 133, 257; *iii.* 152, 153, 179, 209, 242, 243, 244, 249, 250, 253, 255, 316.
 Fercertne, Concobar Mac Nessa's poet, *ii.* 51.
 Fercu, *i.* cccxxxii.
 Ferdiad, *i.* xx, xxxii, lxxii, clv, clxxv, ccxxxvi, cccclxxx, cccclxxxiii, cccclxvi, cccclxix, cccclxxiv, *ii.* 302, 303, 304, 305, 306, 307, 308, 309, 310, 312, 313, 317, 318, 319, 358, 369; *iii.* 101, 102, 186, 215, 302, 400, 401, 402, 409, 413, 414, 417, 419, 421, 423, 425, 427, 429, 431, 435, 436, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 584.
 Fer-fi, son of Eogabhal, *i.* dxxiii; *iii.* 259, 261.
 Ferfirb Mac Muireadhaig, *ii.* 78.
 Ferfordae, *iii.* 146.
 Fergal Mac Maolduim, Ard Righ, *ii.* 389, 390, 391; *iii.* 309, 310, 311, 312, 326, 381.
 Fergna, son of Findconna, *iii.* 96.
 „ *iii.* 158.
 Fergus, son of Aithirne, *ii.* 21, 25, 57, 66, 67, 72, 74.
 „ Cirrbheoil or Cerrbheoil, *i.* ccxl; *ii.* 335; *iii.* 193, 194.
 „ Dubh deadach, i.e. of the black tooth, *ii.* 18, 139.
 „ Fairge, *iii.* 161, 162.
 „ Ferde, *iii.* 146.
 „ Fiannaite, *ii.* 21.
 „ Fogha, *ii.* 112; *iii.* 25.
 „ Mac Leite, *ii.* 320, 357.
 „ Mac Roigh, *i.* ccexli, ccexliii, cccxliv, cccxlvi; *ii.* 89, 195, 196, 256, 257, 297, 298, 315 to 318, 320, 321, 323, 335, 357, 358, 360, 367, 374; *iii.* 18, 91 to 97, 201, 254, 338, 339, 367, 373, 374, 419, 421, 453.
 Fergus, son of Eochad, *ii.* 147.
 „ son of Finn Mac Cumhaill, *ii.* 59.
 „ son of king Ragallach, *ii.* 343.
 „ son of Rossa, *ii.* 85.
 „ the half red son of Nemid, *ii.* 184, 185.
 „ the novelist, *ii.* 55.
 Ferguses, the three brothers, so called, *iii.* 177.
 Ferguson, Dr. Samuel, *i.* cclxxxv, dvi, dvii, dxix, dclxiv; *iii.* 226-230, 232.
 Ferloga, charioteer, *iii.* 372, 373.
 Ferriter, Pierce, *iii.* 257, 258, 264.
 Ferrogan, *i.* ccccxxxii, ccccxxxiii, cccclxiii; *iii.* 137, 138, 139, 144, 145, 147, 148, 149, 150, 151, 183, 184.
 Festus Pompeius, *i.* ccxxxvi, cccclxxx.
 Fetis, M., *i.* cccclxxxvi, dix, dxiv, dlxx, dlxxii, dev.
 Fiace, bishop of Sleibhte, *i.* xlvii; *ii.* 74.
 Fiach, son of Dubhthach's sister, *ii.* 339.
 „ Araidhe, king of Ulster, *ii.* 17.
 „ brother of Niall, *ii.* 388.
 „ Finnailghes, *ii.* 7.
 „ Mac Conga, *ii.* 328.
 „ Mac Fir Aba, *ii.* 363, 364.
 „ Muillethan, *ii.* 18, 57, 65, 213, 278, 375.
 „ son of Eochad Muighmheadhoin, *ii.* 102.
 „ son of Niall, *ii.* 60, 220.
 „ Sraibhtine, Sraiphtine, *i.* dcccix; *ii.* 152, 153, 286; *iii.* 386.
 „ Suidhe, *ii.* 205.
 „ tutor of Conal Gulban, *ii.* 161.
 Fiacha Finnfolaidh, *i.* xxv.
 „ Finseothach, *ii.* 11.
 Fiachaig, *iii.* 95.
 Fiachna, *iii.* 95.
 „ king of West Munster, *ii.* 90.
 „ son of Baetan, king of Ulster, *ii.* 55, 155.
 „ “The Festive”, Ard Righ, *ii.* 79, 80, 106, 107.
 Fiachnadh Finnolaidh, *i.* xxv, xxvi, xxx, xxx.
 Fiachra, son of Eochad, Muidh-medhan, *i.* cccxxi, cccxxiii; *ii.* 102, 147.
 „ son of Nadruig, *iii.* 61.
 „ son of Niall, *ii.* 161.
 „ tutor of Conal Gulban, *ii.* 375.
 Fiag, *ii.* 9.
 Fiamain Mac Forai, *ii.* 369.
 Fianlugh, *ii.* 250.

- Fidad, *i. cccxx.*
 Fidba Mac Fo-Chracbhaig, *i.e.*
 Hatched, son of Tree Cutter, *ii. 133.*
 Fidgech, *i. xxv.*
 Fidgabhlá, *iii. 539.*
 Fidgearb, *iii. 377.*
 Figulus, *i. dcccxxv.*
 Finan, Bishop, *ii. 82.*
 Findabar, Findabair, daughter of
 Medb, *i. cccii, cccliii, ccccxxxix;*
 ii. 293, 302, 306; iii. 10, 101, 181,
 221, 323, 367, 382, 415, 419, 435,
 443, 457.
 Find Mac Cumhaill, *i. ccxlv, ccexlii,*
 ccccxxiv; ii. 12, 45, 166, 169, 175,
 176, 179, 182, 222, 223, 283, 305,
 323, 324, 328, 388; iii. 52, 59, 82,
 99, 209, 210, 227, 283, 284, 295,
 354, 360, 361, 366, 376, 377, 378,
 379, 380, 381, 382, 383, 385, 386, 387,
 392, 393.
 Find Mac Rossa, king of Leinster, *ii.*
 199.
 Fingal, Earl of, *i. cclxxix.*
 Finghin, *i. cclxxii.*
 „ Mac Luchta, king of Munster, ii.
 31; iii. 201, 202, 466.
 Fingin Fathliag, physician, *iii. 97,*
 note 59; ii. 318.
 „ Mac Rudhraidhe, ii. 374.
 „ poet, ii. 83, 85, 343.
 Fink, Dr. H., *i. dlxx, dexix.*
 Finn, king of Leinster, *ii. 53.*
 „ see Find Mac Cumhaill.
 „ Mac Cumhaill, see Find Mac
 Cumhaill.
 „ Ua Baisene, see Find Mac Cum-
 haill.
 Finn-Abhair, see Findabair.
 Finnachta, Ard Righ, *iii. 309.*
 „ “the Festive”, see Fiachna.
 Finnargam, *i. cccclviii.*
 Finnbar, *ii. 76, 90.*
 Finnbruinne, *iii. 361.*
 Finnchadh, *iii. 61.*
 Finnchaomh, poet.
 Finnchas, *iii. 361.*
 Finne, son of Cormac Cas.
 Finnen, St., *ii. 71, 76, 80.*
 „ of Magh Bile, ii. 52, 159.
 Finnia of Magh Bile, St., *ii. 52.* See
 Finnen
 Finnian, St., *ii. 310.*
 Finn-Inghean, *iii. 361.*
 Finnntan, son of Bochra, *i. xcvi,*
 cccclviii; ii. 52, 183; iii. 59,
 60, 61, 241, 242.
 „ father of Cethern, ii. 59, 314.
 Fisher, Dr., *iii. 342.*
 Fithal, Judge, *i. ccccxxxiv.*
 „ the Wise, ii. 22, 45, 51, 52, 183,
 322, 323.
 Fitzgeralds of Kildare, *iii. 294.*
 Flaithbertach, *ii. 98.*
 „ O'Neill, ii. 156.
 Flaithchins, “the valiant”, *ii. 386.*
 Flaithri, son of Fithal, *ii. 22.*
 Fland, son of Eochad Abrad-Ruaidh,
 ii. 283, 284; iii. 377.
 „ from the Slopes of Latharn, iii.
 377.
 „ Mac Lonain, iii. 244.
 Flangus, *ii. 70, 71.*
 Flann Abra, Lord of Gabra, *ii. 97.*
 „ Mac Lonain, ii. 98, 99, 100.
 „ Mainistrech ii. 89, 113, 140, 149
 to 169; iii. 9, 210.
 „ of Buite. See Flann Mainistrech.
 „ Sinna, or Sionna, i. cccxxvii; ii.
 97, 98, 104, 146, 148.
 Flannagan, son of Ceallach, *ii. 95,*
 96, 97.
 Flannan, St., *ii. 76.*
 Flidas Foltchain, *ii. 333; iii. 203,*
 204.
 Flore and Blanscheflur, *i. cccci*
 Florus, *i. ccccclxxvii*
 Flos, a druid, *ii. 184.*
 Flotow, *i. dextiii.*
 Fochlachan, *ii. 171.*
 Fochlainn, *i. cccclxv.*
 Fochmore, *ii. 184.*
 Fodhla, one of the names of Ireland
 personified, *ii. 8, 71.*
 Fogartach, *ii. 96.*
 Foich, *i. cccclxv.*
 Foill, eldest son of Nechtan Scene,
 ii. 292.
 Foirsem, *i. cccclviii.*
 Folloman, son of Concobar Mac
 Nessa, *iii. 196.*
 Fonnarn, *i. cccclviii*
 Fontenay, M. de, *i. lxiv.*
 Forann, *i. dcccix.*
 Foreul, charioteer to Conaire Mór,
 iii. 183.
 Ford, William, musician, *i. dciii.*
 Forgal Manach, *ii. 195, 368; ii. 20,*
 122.
 Forkel, *i. dcccxxviii.*
 For Sai, one of Conaire's poets, *iii.*
 184.
 Fothadh, Fothaid, *i. ccccxxxiv; iii.*
 174.
 „ Airtgeach, Airtgech iii. 174, 175,
 176.
 „ na Canoine, ii. 61, 95, 175, 176.
 Fortchern, St., *ii. 166.*

- Fraech Mac Fidaid, *i.* xxii, dextli, dextlii; *iii.* 10, 11, 23, 57, 58, 181, 219, 220, 221, 222, 367, 332.
 Fraechan, son of Sanasan, *ii.* 343.
 Franciscus Bossinensis, *i.* dlxi.
 Francon of Cologne, *i.* dliv, dlvi, dlvi.
 Franks, Mr., *i.* cccclxiv.
 Frecul, charioteer, *iii.* 183.
 Frigrind, *ii.* 153; *iii.* 10.
 Frigrinn. See Frigrind.
 Frisch, *i.* cccclxxiii.
 Frithiof, *i.* cclv.
 Fuainnech, daughter of Conn, *ii.* 30.
 Fuaman, *i.* cccclxxix.
 Fuatach, poet, *ii.* 51.
 Fubtaire, king of Scotland, *ii.* 153.
 Fuentes, Mariano Soriano, *i.* dxxiv.
 Fulartach, poet, *iii.* 313, 531.
 Fullon, druid, *ii.* 204.
 Furbaide, or Furbaid Ferrbeann, son of Concobar Mac Nessa, *i.* cccxxxvi, cccclxi; *ii.* 290, 291, 333; *iii.* 19.
 Fursa, St., *iii.* 66.
 Gabhlan, *iii.* 15.
 Gabran, *i.* cccclviii.
 Gabrieli, Giovanni, *i.* dlxi, dlxiii.
 Gaiar, *i.* cccxxxiv.
 Gaibniu the Smith, *ii.* 246. See Goibniu.
 Gall, St., *i.* xvi, lvi.
 Gallilei Vincenzo, *i.* dxix.
 Ganfael, *i.* xxxvii, xxxviii.
 Gann, *i.* dccxxvii.
 Gar, *i.* dccxxviii.
 Garad, *ii.* 386.
 Garb, *i.* cccclviii.
 Garban, or Garbhan, *iii.* 9, 15, 73.
 Garcia, king of Navarre, *i.* dxxii.
 Garman, *ii.* 41, 44, 46; *iii.* 527, 528.
 Garnett, Rev. R., *i.* li, liv.
 Gartnan, *i.* cccclxxiv.
 Gejde Ollgothach, *iii.* 9, 306.
 Geijer, Prof., *i.* clxx.
 Geine, *ii.* 386.
 Geminiani, *i.* dxciv, dcix.
 Genand, *i.* dccxxviii.
 Gentraighe, *ii.* 220, 221.
 George III., *i.* clxxxiv.
 Gerard, *i.* cccclxxii.
 Gerbert, *i.* ccccx, d, diii, dv, dviii, dxx, dxxi, dxxvii, dxxlv, dxxlix.
 Gercind, *iii.* 94.
 Gerg, *i.* cccclxxii, cccclxxiii; *iii.* 307.
 Gerhard, E., *i.* cccclxxxix.
 Germaine, or Germanus, St., *i.* xlvii, dextliv.
 German, *iii.* 479.
 Gersdorf, *i.* cxlvii.
 Gerson, *i.* cccxcxi.
 Gildas, *i.* ccccxvii.
 Gilla Brighde Albanach, or Mac Connidhe, *iii.* 270.
 Giolla Caeimhghin, *ii.* 222.
 Giraldus Cambrensis, *i.* ccccx, ccccxviii, dxxxi, deviii, dccxiv; *iii.* 226, 223.
 Glacedh, *i.* cccclviii.
 Glan, cup-bearer, *iii.* 43.
 Glangein, son of Seich, *ii.* 322.
 Glareanus, *i.* dxx, dlxxix, dlxxx, dcx.
 Glas Mac Cais, *ii.* 211.
 Glass Donn, *ii.* 377.
 Glas Gamhna, *ii.* 278.
 Gleis, cup-bearer, *iii.* 43.
 Gluck, *i.* lviii.
 Glück, *i.* dlx.
 Glum, *i.* cccxciii.
 Gnathach, a druid, *ii.* 187.
 Gno Beg, son of Lugad Delbaeth, *ii.* 220.
 „ Mor, do., *ii.* 220, 221.
 Gobban Saer, *iii.* 34 to 36, 39 to 42, 44, 45.
 Göbel, Prof., *i.* ccccxviii, ccccxix.
 Göteline, *i.* dxxvii.
 Goibniu, the smith, *ii.* 248; *iii.* 40.
 „ son of Lurgnech, *i.* ccccxviii.
 Goll, *iii.* 15.
 „ Mac Morna, *ii.* 377.
 Gollamb or Milesius, *ii.* 94.
 Golltraighe, *iii.* 220, 221.
 Gombert, *i.* dlx.
 Gomer, *iii.* 203.
 Gomm, *i.* dlili.
 Gormlaith, *ii.* 104.
 Gortigern, a British king, *i.* cccxxxiii, cccxxxiv, cccxxxv; *ii.* 222.
 Gortniat, *i.* xxiv.
 Gottfried of Strasburg, *i.* xxxix, ccllii, dlvi.
 Goudimel, Claude, musician, *i.* dlxx, dlxxii.
 Graham, M. G. Farquhar, *i.* dxvii.
 Graves, Dr, Bishop of Limerick, *i.* lxvi.
 Greene, Dr., musician, *i.* dccxiv.
 Gregory, St., the Great, Pope, *i.* dxxvii, dxxviii, dxxvii, dccxxi, dccxxii.
 „ XIII., Pope, *i.* cxlix.
 Grellan, or Greallan, St., *iii.* 84.
 Gressach, a smith, *ii.* 338.
 Grewingk, C., *i.* ccccxix.
 Griffith, Sir Richard, *ii.* 267, 268, 269, 271.

- Grimm, Jacob, *i.* ix, lix, lx, lxxvi, ciii, civ, cv, cxlvi, cxlviii, clvii, cexv, cexxxvi, cecclxiv, cecclxxiii, cccxcix.
 „ the Brothers, *i.* cecclviii.
 Grivaud de la Vincelle, *i.* cecclxxxi, cccxci.
 Gruasalt, *i.* cecclviii.
 Gruffydd ab Cynan; also Gruffyth ap Conan, Griffith ap Conon, *i.* cexliv, cccxcxi, cccxciii, dxxiv, dxxv, dxxvii, dxxviii; *iii.* 227, 353, 354.
 Guibo, *i.* xxiv, xxv.
 Guairé, “the hospitable”, king of Connaught, *ii.* 87, 88, 150; *iii.* 235, 334, 356, 376, 379.
 „ Gull (i.e. Oisín, son of Find), *i.* 283, 284.
 Guden, *i.* cxlvii.
 Guerard, *i.* cxlvii.
 Guhl, E. and Koner, W., *i.* cccclxxxix.
 Guido d’Arezzo, *i.* dlíi, dxxx; *iii.* 226.
 Guillaume de St. Pair, *i.* dxxvii, dlíii.
 „ Le Breton, *i.* ccccxliv.
 Guizot, M., *i.* cv, cxxxii, clxvii, clxviii.
 Gunhild, mother of Harold Grafeld, *i.* cxcvi.
 Gunnat, son of Succat, *ii.* 40; *iii.* 527.
 Guornemet, *i.* cclxiv.
 Guthar, Guthor, *ii.* 218.
 Hagny, *i.* lxxv.
 Hakon Jarl, *i.* cccclxxi.
 Halthaus, *i.* cccxix.
 Hampson, Mr. R. T., *i.* ccli, celxx, cclxxxviii.
 „ Denis, harper, *iii.* 294, 295.
 Hanssen, *i.* cli.
 Hardiman, James, *ii.* 118, 125; *iii.* 65.
 Hardinge, Mr. W. H., *i.* xeviii, xcix.
 Hawkins, Sir John, *i.* cccxcvii, dxxxxi.
 Haxthausen, von, *i.* cxlix, cli.
 Haydn, musician, *i.* dexii.
 Hearne, *i.* cccxcvi.
 Heinrich von Veldeck, *i.* cccliii.
 „ Isaak, musician, *i.* dlíx.
 Helen, *i.* iii.
 Helenus, *i.* cccclxxii.
 Helmholtz, Prof., *i.* dlxiii, dlxvi, dlxxix, dexix.
 Hendrik van Ghizeghem, *i.* dlviii.
 Hengist, *i.* vi, xxxiv.
 Hennessy, Mr. W. M., *i.* dexliii.
 Henry I., *i.* ccii.
 Henry II., *iii.* 267.
 „ III., *iii.* 268, 276.
 „ VI., *i.* cclxxxvii.
 „ VIII., *i.* clxxxiv; *iii.* 267, 269, 274, 276, 286.
 Hercules, *i.* ii.
 Heremon, *iii.* 537. See Eremon.
 Herraud, *i.* dxxxvi.
 Hickes, *i.* cclxxiv.
 Hieronymus de Moravia, *i.* dxxv, dxxix.
 Hilary, St., *i.* dx.
 Hinemar, *i.* cexi, cexii.
 Hior Halfson, *i.* lxxv.
 Hitchcock, Mr. R., *i.* cccvii.
 Hobrecht, Jacob, musician, *i.* dlíx.
 Hodson, Sir George T. J. *iii.* 296.
 Holtzmann, Prof., *i.* lxxv.
 Homer, *i.* ccccx.
 Honorius, *i.* xlv, xlv.
 Horsa, *i.* xxxiv.
 Horsley, *i.* xxi.
 Honard, M., *i.* ccii.
 Houghton, *i.* cclxxvi.
 Howel Dha, *i.* cclxvi.
 Hrafn, *i.* lxxiv.
 Hrolf Sturlungsson, *i.* lxxiv.
 Hrothgar, king, *i.* cexxxvii.
 Huchald, *i.* dli, dlíi.
 Hugdietrich, romance of, *i.* ccci.
 Hugues de Méry, *i.* dxxviii.
 Hýmír, *i.* cclxxii.
 Iarbonei, son of Nemid, *ii.* 184.
 Iargas, son of Umor, *ii.* 122.
 Iarlaithe or Jarlath, St., *ii.* 77.
 Ibar, bishop, *iii.* 45.
 „ charioteer, *ii.* 292, 364, 365.
 Idland, *i.* 386.
 Ilbreac, *iii.* 366.
 Ilbreachtach, a harper, *ii.* 99, 100.
 Iliach, son of Cas, *ii.* 314.
 Ilian, *iii.* 14.
 Illand, Illan, son of Fergus, *i.* cccclxvi; *iii.* 98.
 IIsuanach, *ii.* 371.
 Imchell, *iii.* 9, 73.
 Indai, *iii.* 9.
 Indiu, son of Echtach, *iii.* 355.
 Ine, *i.* cccxiii.
 Inell, *i.* cccxlvi.
 Ingcel, *i.* xx; *iii.* 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 183, 184, 186.
 Ingeborg, *i.* cclv.
 Ingnathach, a druid, *ii.* 187.
 Iobath, *ii.* 187.
 Iphigenia, *i.* cccxxxiii.
 Ir, *ii.* 190; *iii.* 537.
 Irgalach, *i.* dcccix.

- Isaac Jarchi, called Rashi, *i.* dxiv.
 Iseult, *i.* xxxix, xlviii.
 Isidore, St., *i.* cccclxxix, cccclxxxviii,
 cccclxlv, d, div, dxii, dxxxv, dxlvii,
 dxlix, dli.
 Ismail Sahib, *i.* dxxxxvi.
 Ite, St., *ii.* 85.
 Ith, *iii.* 88.
 Iubal, *iii.* 236.
 Iuchadan, *ii.* 5; *iii.* 88, 211.
 Iuchar, a chief druid, *ii.* 187.
 „ son of Tuirend, *i.* cccclxxxii.
 Iucharba, *i.* cccclxxxii; *ii.* 187.
 Jacini, *i.* clix.
 James I., *i.* ccccliii.
 „ of Scotland, *i.* dxxxii,
 dxxxiii.
 Japhet, *ii.* 184.
 Jason, *i.* cccclxxxviii.
 Jean du Roy, or Regis, musician, *i.*
 dlviii.
 Jerome, St., *i.* xxxi, xxxiii, cccclx,
 dclxiv.
 Jocelyn, *ii.* 165, 166.
 John, St., *iii.* 288.
 John, *i.* dlxvii, dxxxxi.
 „ XXII, Pope, *i.* dlxvi.
 „ of Salisbury, *i.* dxxxvi.
 „ Scotus Erigena, *i.* dl, dli.
 Jones, Rev. W. B., *i.* xxxvii, xl,
 xlviii.
 „ Edward, *i.* cccclxciii.
 „ Sir William, *i.* xlviii, l.
 Jornandes, *i.* lxxxviii.
 Joseph, son of Jacob, *i.* cccclxxxiv.
 „ St., *ii.* 92.
 Josephus, *i.* dviii, dxi.
 Josquin de Près, *i.* dlviii, dlxx, dlx,
 dlxii.
 Joy, Mr. Henry, *iii.* 290.
 Joyce, Dr. P. W., *i.* dxcvi.
 Judenkunig, Hans, *i.* dxxxx, dxxxii.
 Julius Caesar, *i.* ccviii. See
 Caesar.
 „ Capitolinus, *i.* ccxcvii.
 Jumilhac, Dom, *i.* dxlvii.
 Jupiter, *i.* iii.
 Juvenal, *i.* cccclxxx, ccclx, cccclxi.
 Karamsin, *i.* cl.
 Keating, Rev. Dr. G. *i.* xxvi, xxx,
 xlvii, ccccliv, cccclxv, cccclxxx,
 cccclxxi, cccclxxii, ccccl, cccclx;
ii. 12, 14, 15, 19, 25, 38, 64, 65, 71,
 78, 113, 114, 257, 354, 377, 378,
 379, 380, 382; *iii.* 89, 172, 215,
 231, 240, 255, 340, 369.
 Kelly, Cormac, *iii.* 294.
 „ John, *iii.* 295.
 Kemble, J. Mitchell, *i.* lxxix, cxxxvii,
 cxl, cxlii, cxlvii, clxxx, ccii, cccvii,
 cccviii; *ii.* 247, 270, 271.
 Kiaran, St., *i.* xvii. See Ciaran.
 Kircher, Father, *i.* dxvi.
 Kluber, *i.* ciii, civ.
 Kopp, *i.* cccclxxxv.
 Krug, *i.* cl.
 Kruse, Prof., *i.* cccclxxxix.
 Labbe, *i.* cccclv.
 Labhraidh, see Labrad.
 Labrad, *i.* cccclxxii, cccclxxxiv; *iii.* 243.
 „ Loingsech, *i.* iii, xxi, cccclxlv;
ii. 3, 43, 44, 47, 51, 71, 196, 197,
 256, 259, 261, 295; *iii.* 192, 242,
 243, 244, 249, 541, 547.
 Labraid, see Labrad.
 Lachtina, *iii.* 24.
 Lacomblet, *i.* cxlvii.
 Lacroix, *i.* dxv.
 Ladcend, son of Barced, *ii.* 69, 70,
 173, 286, 287.
 Ladcuin Mac Barceda, see Ladcend.
 Ladra, *iii.* 59.
 Laech Liathmbuim, *ii.* 133.
 Laeg, *i.* cccclx, cccclxxxvi, cccclxvi,
 cccclxxxiii; *ii.* 197, 297, 298, 299,
 308, 309, 310, 358, 373; *iii.* 97,
 186, 187, 188, 192, 447, 449, 451,
 453, 455, 457, 461.
 Laegh, see Laeg.
 Laeghaire Buadach, *i.* cccclxii,
 cccclxxxvi, cccclxvi, cccclxix,
 cccclxx, cccclxxi; *ii.* 75, 76, 77,
 315, 358, 373; *iii.* 19, 21, 93, 314.
 „ Lore, *i.* xxi.
 „ Mac Neill, *ii.* 14, 25, 29, 30, 52,
 60, 66, 67, 72, 75, 150, 166,
 201, 202, 333, 338; *iii.* 24, 37,
 160, 187, 202, 203.
 „ of the mantles, *ii.* 339.
 „ son of Luchta Laimhfhinn, *iii.* 202.
 Laidcend, See Ladcend.
 Laidcenn, son of Baircead. See
 Ladcend.
 Laidech, *ii.* 133.
 Laigsech of the large head, son of
 Conall, *ii.* 43, 44; *iii.* 374.
 „ son of Conall Cendmor, *iii.* 541.
 Laid, *iii.* 377.
 Laing, Capt., *i.* cccclxv.
 Laitheog, poetess, *ii.* 98.
 Lamec Bigamus, *iii.* 236.
 Lampadius, Prof., *i.* cccclxv.
 Lampridius, *i.* ccviii.
 Langethal, *i.* cli.
 Lanigan, Rev. Dr., *ii.* 68, 75.
 Lappenberg, *i.* cccclxcii.
 Larcom, Sir T. A., *i.* xevi, cxix.
 Lear, *ii.* 142.

- Le Grand d'Aussy, *i.* ccclxix, ccclxxvii.
 Ledwich, Dr., *i.* dxxxvi.
 Leete [*recte* Leeves], Rev. Mr., *i.* dxxii.
 Leibnitz, *i.* lxiii.
 Leine Inghen Lin Ghurt, i.e. Shirt, daughter of Flax-field, *ii.* 133.
 Lein Linfhiacloch, *iii.* 202, 203. See Len.
 Leite, *ii.* 320.
 Lemaire, *i.* ccxcxciv.
 Len, Lena, son of Mesred, or Mesroed, *ii.* 40, 311; *iii.* 527, 530.
 Len Inghen Lamhthoraidh, i.e. Linen, daughter of Handwork, *ii.* 133.
 Len Linfhiacloch, *iii.* 203, 204. See Lein.
 Lendabar, Lendabair, wife of Conall Cearnach, *i.* cccliii; *iii.* 19.
 Lenihan, M. Maurice, *i.* ccclxxvii.
 Lenormant and De Witte, *i.* ccclxxvii.
 Leo, St., *iii.* 67.
 Le Play, *i.* ccxcxiv.
 Lepsius, Prof., *i.* ccclxxxv.
 Lesan Mac Dagh-Shuaithe, i.e. Bag, son of Good Yarn, *ii.* 133.
 Lesbothemis, *i.* ccclxxxvii.
 Leschner, *i.* ccxcv.
 Lescurel Jehannot, *i.* dlxx.
 Lettenhoven, M. Kervyn de, *i.* ccxii.
 Levey, R. M., Mr., *i.* dcii, dxxv.
 Lhoyd, or Lloyd, Humphry, *i.* ccxcxcii, ccxcxciii; *iii.* 353.
 Lhwyd, R., *i.* ccxcxcii.
 Liath of Doire Leith, *iii.* 404.
 „ son of Celtehair, *iii.* 355, 356.
 Liathan, *i.* xxxviii, xxxix.
 Liban, wife of Labrad, *ii.* 196, 197.
 Lindas, *i.* ccclxxxii; *iii.* 146.
 Lindenschmidt, *i.* cccclxxxviii, cccclxxxix.
 Lir, or Lear, *ii.* 325.
 Liruti, *i.* ciii, cvi.
 Livy, *i.* ccclxxxviii.
 Llewelyn, Prince of Wales, *i.* clxxvii.
 Llywyd, or Lhwyd, Edward, *i.* xxxvii, xlvi; *iii.* 172.
 Loarn, king of Alba or Scotland, *ii.* 156, 287.
 Lobel, *i.* cviii.
 Lobineau, Dom Alexis, *i.* lxiii.
 Locar, Lochar the Swift, *ii.* 40; *iii.* 527.
 Loccenius, *i.* ccxxvii.
 Loch, *i.* ccclxxiv; *iii.* 195, 196.
 Loch Mor Mac Morfebis [Mofemis, or Emonis], *ii.* 369.
 Lodan, son of Lir, or Lear, *ii.* 142.
 Lodtmann, *i.* cxlvi.
 Loeghaire Buadach, *i.* ccclvii. See Laeghaire.
 Loimdhá Mac Lomthogha, [*recte*, Lamhdhá Mac Lamhthoga] i.e. Handwork, son of Choice Hands, *ii.* 133.
 Loingsech, Ard Righ, *ii.* 25.
 Loki, Logi, son of Nál, *i.* cccclxxvii.
 Loman, *ii.* 166.
 Lommon, *i.* cxcl, cxcli.
 Lomna, *ii.* 209, 210.
 Long, *i.* dclxxxviii.
 Longuemar, M. de, *i.* lxvi.
 Long Mac Emonis, *iii.* 101.
 Lorcan, king of Munster, *ii.* 98.
 Lorcan, of the vows, *iii.* 394.
 Lorga, a druid, *ii.* 279, 280, 281, 282.
 Lorgach, Largach, *ii.* 40; *iii.* 527.
 Lort, *i.* dclxxxviii.
 Lothar, or Lothor, son of Eochad Feidhlech, *ii.* 145, 146, 262, 263, 276, 277.
 Lottner, Prof., *i.* lxv, lvi.
 Louis le Debonnaire, *i.* cxi, cxciv.
 Loyset Compère, *i.* dlvi, dlxxii.
 Luan, *iii.* 373.
 Luath Mac Derera, *i.* xxiv.
 Lucan, *i.* ccclxxviii.
 Luchta, son of Luchad, *ii.* 199; *iii.* 42.
 Luchtaine, *ii.* 246, 249.
 Lucretius, *i.* ccxcxc.
 Lug, *i.* ccclxxxvii.
 „ Laeban, or Laibach, son of Cacher, *ii.* 39, 42; *iii.* 527, 533.
 „ or Lugad Mac Eithlenn, or Ethlenn, *i.* cccclxxxii, cccclxvi, cccclxvii, cccclxvi; *ii.* 110, 225, 248, 251, 252, 288, 324, 325; *iii.* 40, 41, 42, 43, 213.
 „ son of Cian, *ii.* 131, 132, 148.
 Lugad Delbacht, *ii.* 219, 220, 221, 226.
 „ Laga, *ii.* 140; *iii.* 156, 177.
 „ Lamfhind, *ii.* 355.
 „ Lamh-fada, *ii.* 356; *iii.* 41, 42.
 „ Laigsech, *ii.* 43, 44; *iii.* 459.
 „ Luaighne, or Laighne, *ii.* 7, 274.
 „ Mac Con, son of Mac Nia, *iii.* 259.
 „ Mal, *i.* cccclxxxvi.
 „ „ Master of all the arts”, *ii.* 131.
 „ Reo Derg, *ii.* 196, 198, 199, 200.
 „ Riabh-Derg, *ii.* 367, 374.
 „ son of Ith, *iii.* 88.

- Lugad, son of Laeghaire, *iii.* 67.
 „ son of Nuadad, *i.* dcccxxvii
 „ son of Scal Balb, *i.* cccxxvii.
 „ son of Temnen, *iii.* 207.
 Lugar, son of Lugad, king of
 Munster, *ii.* 356.
 Lugard, *ii.* 386.
 Lughaidh. See Lugad.
 Lughna Firtiri, *ii.* 375.
 Luigech. a poet, *ii.* 51.
 Luitprand, *i.* clx.
 Lupat or Lupait, *iii.* 122.
 Lupus, *i.* dlx, dclxlv.
 Lurc, *i.* dcccxxviii.
 Lurgnech, *i.* ccccxxxiii.
 Luscinius, Ottomarus, *i.* dcccxi.
 Lynch, Dr. John, “Gratianus Lucius”, *i.* xxiii, xxvi; *ii.* 32.
 Mabillon, *i.* dxxiii, dclxlv.
 Mac Adam, Mr. R., *iii.* 347.
 „ Aibhlín, St., *iii.* 332.
 „ Aingis, *i.* dxxiii; *iii.* 259, 260.
 „ an Bhaird, Diarmat, *iii.* 265.
 „ an Daill, *iii.* 257.
 „ Brics, *ii.* 284.
 „ Buain, *ii.* 311.
 „ Carthy, *i.* clxvii.
 „ Cecht, *i.* ccccxxxiii; *ii.* 71, 189.
 „ Coise, Errard, or Erad, *ii.* 76,
 77, 116, 118, 127 to 135, 139.
 „ Con, *i.* xxi, xlii, ccccxxxiv; *ii.* 22,
 57, 139, 211, 331; *iii.* 259, 260,
 261.
 „ Conglinde, *i.* cccclxxxiv, cccclxxxv,
 cccxviii; *iii.* 102 to 106. See
 Anier Mac Conglinde.
 „ Connidhe, Brian Ruadh, *ii.* 98.
 „ „ Gilla Brighde, *ii.* 162,
 163, 164, 165, 166; *iii.* 58, 153,
 154, 167, 168, 270, 271, 273, 280,
 285, 286.
 „ Conrai, *ii.* 221.
 „ Cormac, *ii.* 140; *iii.* 44.
 „ Creiche, St., *i.* cclxxxix; *iii.* 331,
 332.
 „ Cridan, Diarmad, *iii.* 292, 293.
 „ „ Giolla Patrick, *iii.* 292, 293.
 „ Crimthainn, Feidhlemidh, king
 of Munster, *iii.* 333.
 „ Cnuill, *ii.* 71, 188; *iii.* 43.
 „ Cuillennain, Cormac, *ii.* 94, 104,
 250; *iii.* 217, 241, 255, 388, 389.
 „ Cumhaill, Find, see Find Mac
 Cumhaill.
 „ Curtin, Andrew, *i.* ccccxxxiv.
 „ Dathó, *iii.* 372, 529.
 „ Dermot, *ii.* 129; *iii.* 297
 „ Donagh, *ii.* 129.
 „ Donald, *i.* dccxi
 Mac Donald, Lord of Clanranald,
iii. 300.
 „ Donnell, Capt. Alex., *iii.* 270.
 „ Donnells, Lords of the Isles, *iii.*
 282, 285.
 „ Donogh, Mr. P., *iii.* 335.
 „ Enge, *i.* cccclxx; *iii.* 265.
 „ Enis. See Magennis.
 „ Eochagan, *ii.* 161, 220.
 „ Eoghan Ruadh, *ii.* 166.
 „ Erachtaigh, Donn óg, *iii.* 25.
 „ Ere, *i.* dclxi. See Eochad Mac Ere.
 „ Firbis Dudley, *iii.* 15. See Mac
 Firbisigh, Dubhaltach.
 „ Firbisigh or Mac Firbis, Gilla Isa
 Mór, *ii.* 383.
 „ „ Dubhaltach, or Dual, *ii.*
 79, 117, 239, *iii.* 15, 16, 301
 „ Geoghegan, Abbé, *ii.* 138.
 „ Gillapatrik, Donagh, *ii.* 38
 „ Gorman, Finn, Bishop of Kildare,
iii. 169, 403.
 „ Greine, *ii.* 71, 189.
 „ Guire, *iii.* 169.
 „ „ Hugh, Lord of Fermanagh,
ii. 392.
 „ -in-Egis, *ii.* 339.
 „ Iubar, *ii.* 311.
 „ Lauchlan, Rev. Thomas, *iii.* 301.
 „ Lenene, Colman, *iii.* 245.
 „ Liag, *ii.* 99, 116, 117, 118, 119,
 120, 121, 122, 124, 126, 143;
iii. 153.
 „ Lonain, *ii.* 96, 98 to 104, 134, 156,
 163; *iii.* 255.
 „ Loughlin, harper, *iii.* 298.
 „ Macruire, *iii.* 264.
 „ Mahon of Claenach, *iii.* 267, 269,
 275.
 „ „ of Monaghan, *ii.* 392.
 „ Murdochs of Scotland, *iii.* 301.
 See Mac Vurrich.
 „ Murrich, John, *iii.* 300. See Mac
 Vurrich.
 „ Murrough, Dermot, king of
 Leinster, *ii.* 107.
 „ na g-Cuach, *ii.* 102.
 „ Namaras of Clare, *ii.* 103.
 „ Namara, Mr. Commissioner, *iii.*
 267, 269, 275.
 „ Nessa, see Concobar Mac Nessa.
 „ Nia, *iii.* 166, 259.
 „ Occ, *i.* ccccclxxix.
 „ Pherson, *iii.* 413.
 „ Rannal, or Reynolds, *ii.* 85.
 „ Riaghla, *iii.* 385.
 „ Roth, *i.* cccclx; *ii.* 297, 315 to
 318; *iii.* 91-97, 98, 314.
 „ Sithduill, *iii.* 258.

- Mac Solly, John, *ii.* 116, 146, 311.
 „ Vurrich, *iii.* 300, 301. See Mac Murdoch.
 „ William of Clanrickard.
 Maccraith O'Donnchadh, king of Cashel, *iii.* 228.
 Macha, daughter of Ernmas, *ii.* 187, 251.
 „ Mong Ruadh, *ii.* 112, 357; *iii.* 11, 102.
 Machaut, Guillaume de, *i.* d, dxx, dxxxii.
 Machta, St., *ii.* 77.
 Maculloch, *i.* cxlviii
 Maedhog, St., of Cluain Mór, or Clonmore, *ii.* 338, 339.
 Mael, a druid, *ii.* 72, 201, 202.
 Maelbrighde, son of Mothlachan, *ii.* 83, 342.
 Mael Coba, Maelchoba, *i.* dxxxxix; *ii.* 55; *iii.* 396, 297.
 Maelcrund, *ii.* 386. See Crundmael.
 Maeldalna, St., *ii.* 332.
 Maeldoran, or O'Muldory, *ii.* 98.
 Maelduin, *i.* xxviii, ccciii, ccclvi, ccclvii, ccclviii, ccclxviii; *iii.* 158, 163, 169, 180, 188.
 Maelgwyn, *i.* xlviii.
 Mael Mac Failbhe, *iii.* 310.
 Maelmilscothach, *ii.* 131, 135.
 Mael Mór, *ii.* 71.
 Maelmordha, *ii.* 335, 336, 347.
 Maeltuirc, *iii.* 403.
 Mael Mura of Fahan, *ii.* 97, 98.
 Maelocthair, *ii.* 204, 205, 226.
 Maelruan, St., *ii.* 76.
 „ St., of Tallaght, *ii.* 85, 175.
 Maelruanagh, *ii.* 121.
 Maelruanaidh, *ii.* 129.
 Maelseachlain, Maelsechlann, *i.* cccxxvii; *ii.* 119, 121, 126, 128, 137, 146, 150, 159, 346.
 „ O'Donnell, *ii.* 162.
 Maelsuthain, O'Carroll, *ii.* 175, 177
 Maelugra, *ii.* 386.
 Maen, *ii.* 51.
 Maen Mac Etnae, *ii.* 212, 227.
 Maffir Thuill, *iii.* 147.
 Magach, *ii.* 260; *iii.* 90, 91, 109.
 Magennis, *i.* xxv; *iii.* 265, 278.
 Maghmoir, *i.* cccxxvi; *ii.* 148.
 Magnus Berfaeta, *i.* ccclxxxix.
 „ Ericson.
 Mahon, *ii.* 115, 177, 178.
 Maidulph, *i.* dvii.
 Maighnean, St., *i.* ccxl, ccli.
 Main, *iii.* 243.
 Maine, *i.* ccclxxv; *ii.* 342; *iii.* 90.
 „ Aithremail, do. *iii.* 100, 101.
 Maine Andoe, son of Ailill and Medb, *ii.* 318.
 „ Mathremail, do. *iii.* 100, 101.
 „ Mor or Muineamhon, *iii.* 84, 178.
 „ son of Ailill and Medb, *iii.* 168, 169, 307, 367.
 „ son of Durthacht, *iii.* 161.
 „ son of Niall, *ii.* 161.
 Mainmairic, *ii.* 7.
 Mairend Macl, *i.* cccxcv; *iii.* 193, 194.
 Mairgen, *ii.* 252, 288, 289.
 Maistiu, *iii.* 122.
 Mal, *ii.* 51.
 Manach, father of Emer, *i.* clxi.
 „ Mac Telbaind, *iii.* 140.
 „ the jester, *iii.* 150.
 Mananand, or Manannan Mac Lir, *i.* xxxviii, cccxxii, cccxxxiv; *ii.* 140, 197, 198, 301; *iii.* 40, 192.
 Mangan, James Clarence, *ii.* 118.
 Manogan, *i.* xxxvii.
 Maolmuire, son of Celtchair, *iii.* 403.
 Maothagan, *i.* cccxxxi.
 Marban or Marbhan, *ii.* 88; *iii.* 235, 236, 307, 356, 357, 358, 374, 379.
 Marcellus, *i.* xvi, dlxvii. See Moengal.
 „ Burdigallensis, *i.* lviii, lix, lx.
 Marco Polo, *i.* cccxxii.
 Marculfus, *i.* cviii, clxx.
 Marcus, *i.* xlv, dlxviii.
 Marini, *i.* ccxiv.
 Mark, St., *i.* dclxiv.
 Martial, *i.* ccclxxxviii.
 Martin, M. Henri, *i.* cxxxviii.
 Mathuloch Gwyddell, *iii.* 227.
 Matthew, St., *iii.* 340.
 „ of Paris, cccxcii.
 Maurer, *i.* cxlv, cxlvi, cxlvii.
 Maximian, *i.* xlii.
 Maximus, *i.* xliii, xlv.
 Meadhbh, see Medb.
 Mecconn, *iii.* 99.
 Meccun, *iii.* 147.
 Medb, *i.* xx, xxxii, lxxiii, lxxiv, cccii, cccv, cccxxxvi, cccxxxviii, cccxlvi, cccclvii, cccclx, cccclxi, cccclxxv, cccclxxx, cccclxxii, cccclli, ccccliv, cccclxix, cccclxxiv, cccclxxix, cccclxxxi, dclxi; *ii.* 71, 145, 199, 259, 260, 261, 290, 291, 293, 296, 297, 298, 302, 303, 306, 310, 314, 315, 318, 319, 357; *iii.* 10, 11, 74, 89, 90, 91, 98, 101, 102, 196, 109, 110, 195, 196, 220, 221, 307, 314, 338, 372, 400, 401, 402, 415, 417, 419, 423, 427, 435, 443, 445, 449, 455, 458, 495.

- Meibomius, *i.* cclxvi.
 Mellitus, *i.* dextxi, dlxvii.
 Memni, Simone, *i.* dxvi.
 Mend or Menn, son of Salcholgan, *ii.* 96, 333.
 Mesbuachala, *i.* ccelxx.
 Mesc, daughter of Bodbh, *ii.* 40, 44, 46; *iii.* 527, 529.
 Mesceagra, son of Dathó *iii.* 527.
 Mesded, *ii.* 40; *iii.* 529.
 Mesdelmon, son of Dathó, *ii.* 40; *iii.* 529.
 Mesgedhra, king of Leinster, *ii.* 107, 290.
 Mesroed, Mesred Misroed, *ii.* 40; *iii.* 371, 529, 530.
 Messed, *ii.* 40; *iii.* 529.
 Midas, *i.* iii.
 Midhe, son of Brath, *ii.* 191, 226.
 Midhuil, *iii.* 236.
 Midir, *i.* lxxiii, ccci, ccelxix, cccclxxxix; *ii.* 71; *iii.* 79, 80, 163, 188, 190, 191, 192, 355, 356.
 Milesius, *i.* cccxxxiii; *ii.* 189, 191; *iii.* 232, 240, 241.
 Milin, *i.* ccelxxxi.
 Milithi, *iii.* 150.
 Mobi, St., *ii.* 76, 91.
 Mochae, St., of Oendruim, *iii.* 386, 387.
 Mochuda, St., of Rathán, *ii.* 204; *iii.* 4, 38.
 Modan, see Bodan.
 Moengal, or Marcellus, . dlxvii, dlxviii.
 Mofemis, *ii.* 9.
 Mogcorb, *ii.* 65, 387.
 Moghad Neid, *i.* cccxl.
 Mogh Lamha, *i.* cclxv.
 Mogh Ruith, *ii.* 213, 214, 215, 227, 278, 279, 280, 281, 282, 295, 375.
 Moke, Prof., *i.* lxxv, ccxii.
 Molaise, St. of Damhínis, *ii.* 85.
 „ „ of Leithglinn, *iii.* 34, etc.
 Moling, St., *i.* ccelxv; *ii.* 85; *iii.* 34, 36, 39, 45, 309.
 Molling, the swift, *ii.* 385.
 Mommsen, Prof., *i.* ii. lxv, lxvi.
 Monafinn, *ii.* 147.
 Mone, *i.* lviii, lix.
 Mongan, *i.* cccclix, cccl; *ii.* 283; *iii.* 174, 175, 176.
 Monin, M., *i.* lviii, lix, lx, lxii, lxvi.
 Monteverde, Claudio, *i.* dlxiv, dlxv.
 Montfancon, *i.* lxiii, ccelxxxii.
 Moore, Thomas, *i.* dxcii, dxciii, dxcv, dxcvii.
 Mophir Rochetuil, *iii.* 184.
 Morán, *ii.* 133.
 Morand, Moen, see Morann Moen.
 „ son of Cairbre the stooped, *ii.* 52.
 Morann Moen, *i.* xxv, xxvi, xxxii, xxxiii; *ii.* 21, 51, 324; *iii.* 419.
 More, son of Dela, *ii.* 185.
 Morewood, *i.* ccelxxvii.
 Morgan, *i.* cccxxxiv.
 „ John, *i.* cccxcvii.
 Morhault, *i.* xxxix.
 Moriath, *iii.* 242, 243, 244, 248, 249, 252.
 Mor Munhan, *ii.* 133.
 Morogh, son of Flaun Moel-seachlainn, *ii.* 151.
 Mór Rígan, *ii.* 50, 51, 187, 202.
 Mór Rígu, *i.* dextxi. See Mór Rígan.
 Moser, *i.* cxciv.
 Moses, *i.* dlxx, *ii.* 20.
 Mothemnioc, St., *i.* ccvii; *iii.* 207, 208.
 Mothlachan, *ii.* 342.
 Motur, Mothur, son of Largach, *ii.* 40; *iii.* 527.
 Mugain, see Mugan.
 Mugairne, *iii.* 459.
 Mugan, *i.* clxxi; *ii.* 158, 159; *iii.* 193.
 Mughain, see Mugan.
 Muineamon, Ard Rígh, *ii.* 7; *iii.* 178, 211.
 Muinremor Mac Gerrend, *iii.* 93, 94, 140.
 Muirceartach Mac Ercá, *ii.* 156.
 „ *ii.* 162.
 „ king of Meath, *ii.* 159.
 „ son of Muiredhach, *ii.* 156.
 „ son of Níall, *ii.* 105, 134, 135; *iii.* 25.
 Muired, *i.* dextxi.
 Muiredach Albanach O'Daly, of Lios an Doill, or Lissadill, *iii.* 280, 281, 282, 284, 285, 300, 301.
 „ Meann, *ii.* 375.
 „ son of Eoghan, *ii.* 130.
 Muirenn, *ii.* 343.
 Muirenn Mael, *ii.* 343.
 Muiresg, *ii.* 71.
 Muirín, *iii.* 224.
 Muirín Molbthach, *ii.* 276.
 Muirín Muncaem [Nom. Muirín], *i.* cccxxii.
 Müller, Johann von, *i.* ciii.
 „ Prof. Max, *i.* ix.
 Munch, Prof., *i.* lxxxi, lxxxii, ccxxi, ccxxix.
 Munnu, *ii.* 51.
 Munremur, see Muinremor.
 Murator, *i.* cii, cv, cccxciv.

- Murchadh, *ii.* 347.
 „ son of Brian Boromha, *ii.* 117, 121, 124, 349, 350, 351.
 Murchadh, son of Bran Muite, k of Leinster, *ii.* 389, 390, 391; *iii.* 311, 312.
 Muredach, son of the king of Leinster, *iii.* 149.
 Nachtigall, Othmar. See Luscinus.
 Nandá (O. H. G.), goddess, *i.* cccxxxix.
 Nanna, wife of Baldr, *i.* cccxxxix.
 Nanþo (Goth.), *i.* cccxxxix.
 Naoise, see Nois.
 Nar, son of Eochad Feidhlech, *ii.* 262.
 „ the lady of Badb Derg's mansion. [This was Nar, daughter of the king of Cruitentuath or Pictland, and wife of Crimthan Nia Nair, and should not be confounded with Nar the swine herd to Badb Derg], *iii.* 202.
 Natfraech, k. of Munster, *ii.* 66; *iii.* 15.
 Nathchrantail, *i.* cccclii.
 Nechtan Scene, *ii.* 292, 366.
 Necker de Saussure, L. A., *i.* dcxviii.
 Neid, chief poet of Ulster, *ii.* 53.
 „ son of Adhna, *ii.* 20, 21, 217, 218, 219; *iii.* 315, 316.
 „ son of Indai, a Tuatha De Danann god, *ii.* 152; *iii.* 9.
 Neidhe, see Neid.
 Neithe, see Neid.
 Nemannach, *iii.* 203.
 Nemetona, a goddess, *i.* cclxiv.
 Nemid, Neimid, *i.* xxxviii, xxxix, cclxiv, cccxxxix, dcccxxvii; *ii.* 110, 184, 186, 187, 233; *iii.* 3, 231, 232.
 Nennius, *i.* xxxviii, cccxxxiii; *ii.* 222.
 Neocorus, *i.* ccxviii, ccxix.
 Nera or Nere, of Cruachan, *iii.* 199, 200, 201.
 „ poet, *ii.* 133.
 „ son of Fincholl, *ii.* 52.
 „ son of Morann, *ii.* 21, 51, 324.
 Nertchu, *ii.* 238, 241.
 Ness, *iii.* 514, see Concobar Mac Nessa
 Nessa, see Ness.
 Nesson, *ii.* 76.
 Nia, *iii.* 148.
 „ Mór, *ii.* 18.
 „ Seghamain, *ii.* 204.
 Nial Glundubh, *ii.* 105, 154.
 „ O'Ciunn, *ii.* 349.
 Niall or Nell, *ii.* 132.
 „ of the nine hostages, *i.* xlv, xlv, xlv, xlvii, xlviii, lxxiii; *ii.* 50, 59, 60, 61, 62, 64, 67, 69, 72, 210, 108, 147, 151, 161, 163, 164, 173, 285, 287, 338, 339, 375, 388; *iii.* 37, 60, 287, 301.
 Niaman, goddess of war, *iii.* 419.
 Niebuhr, *i.* ii, lxxvii, xciii.
 Nigra, Cav. C., *i.* dclxiii.
 Ninde, *ii.* 343, see Ninne.
 Ninne, *ii.* 342, 344.
 Njul, *ii.* 113, 160.
 Noenenach, a goddess, *i.* cccxxxiv, cccxxxviii.
 Nois, son of Uisnech, *ii.* 333, 358, 369; *iii.* 378.
 Nonnius Marcellus, *i.* xciii.
 Nor, son of Eochad Feidhlech, *ii.* 145, 146.
 Nos, *ii.* 288.
 „ son of Find, *iii.* 249, 250.
 „ son of Sighi, [nom. Sig], *ii.* 221.
 Noðe (Ang. Sax.), *i.* cccxxxix.
 Notker, *i.* cccxxix.
 „ Balbulus, *i.* dl, dlxviii.
 „ Labeo, *i.* diii, div, dx.
 Nowel, Laurence, Dean of Lichfield, *i.* xcix.
 Nuada Dearg, *ii.* 375.
 „ Fullon, king of Leinster, *ii.* 24, 226.
 „ Necht, Ard Righ, *ii.* 53.
 „ Tuatha, De Danann King, *i.* cccclviii; *ii.* 236, 237, 239, 242, 246, 251, 333; *iii.* 156, 169.
 Nuadat, a druid, *i.* ccciii.
 Nuadha. See Nuada.
 Numa, *i.* ccviii.
 Oe, son of Olloman, *i.* cccxxvii.
 Oehall Oiehne, *iii.* 156, 157, 158, 174, 179.
 Oehand, son of Cnucha, *ii.* 288, 299.
 Oehinn, *ii.* 253.
 Odin, *i.* cclxv.
 Oeca, *iii.* 527. See Osca.
 Oedan Mac Gabhrain, *i.* cclclxxiv.
 Oengus, *i.* clxxiv. See Aengus.
 „ Céle Dé, *i.* cclclvi. See Aengus.
 Oengus, son of the Dagda, *i.* cccxxvii. See Aengus.
 Offa, king of Mercia, *i.* cccxxxiv, dcccvi.
 Ogma, son of Eithlinn, *i.* cccxxvii; *iii.* 42, 213; *ii.* 51, 254.
 Oilen, *iii.* 15.
 Oilíoll Flann Beg, *ii.* 65, 67.
 „ Flann Mor, *ii.* 65.
 „ Olum, *i.* xxv, cclxiv; *ii.* 57, 58, 65, 106, 139, 149, 206, 213, 261, 375; *iii.* 5, 43, 44, 177, 207, 208, 359, 260.
 Oisín, son of Find, *i.* cccxxv; *ii.* 57,

- 283, 387; *iii.* 166, 302, 371, 380, 392, 393.
- Okeghem, Johannes, *i.* dlviij.
- Ol, *iii.* 147. Oll, *iii.* 98, 99.
- Olaf the peaceful, *i.* cexvi.
- Olaf Gerdawr, harper, *iii.* 227.
- Olavius, *i.* ccc.
- Olchoi, a harper, *iii.* 147.
- Olene, a harper, *iii.* 147.
- Olivier de la Marche, *i.* cccclxiii.
- Ollaig, *iii.* 88.
- Ollam, Ollamh, *ii.* 42; *iii.* 527, 533.
- Ollamh Fodhla, or Fotla, a name applied to a king called Eochad, *i.* cexliv, cccxxvii; *ii.* 8, 10, 12, 13, 53.
- Olloman, *i.* cccxxvii. See Ollam.
- Olum. See Oilioil Olum.
- Olussen, *i.* cli.
- Ona, harper, *ii.* 4.
- Orcagna, Andrea, *i.* dxv, dxvi.
- Orosius, Paulus, *i.* xxxviii, cccxcvii, cccclxii; *iii.* 329, 330.
- Orrdan, *i.* dxxxxvii.
- Orpheus, *iii.* 213, 230.
- Orus. See Orosius.
- Osalt, *i.* cclxxxxi; *iii.* 146.
- Osbrit, *i.* cclxxxxi; *iii.* 146.
- Osca, king of Certu, *ii.* 10.
- Oscar, Oscur, son of Oisín, *i.* cccxli, cccclii; *ii.* 387.
- Osirtasen I., *i.* cccclxxxiv.
- Othan, *i.* cccxxx.
- Othme, *iii.* 99.
- Ottfried, *i.* cccxxix.
- Ottokar, *i.* dxxvii.
- Otway, Captain Robert Jocelyn, *iii.* 294, 295.
- Ouranos, *i.* iii.
- Qusley, Ralph, *iii.* 269, 275, 342, 343, 344, 345, 346, 347, 349.
- „ William, *iii.* 295.
- Overbeck, *i.* cccclxxxix.
- Ovid, *i.* cccclxi, cccclxxx, ccccx, dxii.
- Owen, Aneurin, *i.* cccxciv.
- Owens, William, *iii.* 352, 354, 355.
- O'Beoghusa [*recte* O'Heogusa], poet to Maguire, *iii.* 169.
- O'Bricne, his art of poetry, *ii.* 173.
- O'Brien, *i.* clxvii.
- „ Anthony, *iii.* 392.
- „ arms of, *iii.* 268, 277, 288.
- „ Brian, uncle of Donnchadh Cairbrech, *iii.* 283.
- „ Conor, Earl of Thomond, *iii.* 288, 289.
- „ Dermot, *ii.* 167, 168.
- „ Domhnall Connachtach, *iii.* 375.
- „ Domhnal Mór, king of Munster, *i.* cclxxxxix; *iii.* 153, 271.
- O'Brien, Donnchadh Cairbrech, *i.* cccclxxxix; *ii.* 162, 163, 375; *iii.* 153, 154, 270, 271, 272, 273, 274, 280, 281, 282, 283, 284, 286, 299, 301.
- „ Donnell, *iii.* 288.
- „ Donogh, *iii.* 274, 286.
- „ family, harps of, *iii.* 270, 274, 275, 276, 285, 286.
- „ Morogh, *iii.* 274, 282.
- „ Murchadh, or Morogh, son of Brian O'Brien, *iii.* 282, 283.
- „ Torlogh, king of Munster, *ii.* 107.
- O'Brothlachain, Finn, steward to O'Donnell, killed by the poet O'Daly, *iii.* 280.
- O'Cadhla (or Keely), Bishop Malachius, *iii.* 66.
- O'Carroll, *i.* cliv.
- „ Maelsuthain, tutor to Brian Borumha, *ii.* 175, 177, 178.
- O'Ceirinn Eochadh Eolach, author of the poem on Loch Garman, *ii.* 12, 13, 113, 114.
- O'Cethernaighs of Teaffi (called the Foxes), *ii.* 161.
- O'Clerigh Diarmait, his school, *ii.* 93.
- „ Michael, *ii.* 25, 167; *iii.* 301, 387, 407.
- „ or O'Clery, Tadg Cam, his school, *ii.* 93.
- O'Clery's Book of Invasions, *iii.* 240, 241.
- O'Cluasaigh Colman, *ii.* 90, 92.
- O'Cobhthaigh, Tadhg, (or O'Coffee), Dr. Keating's poem on, *iii.* 215.
- „ teachers, *ii.* 77.
- O'Connells, ancestor of, *ii.* 212.
- „ Daniel, *iii.* 181, 298.
- „ Maurice, *iii.* 181.
- O'Connor, family of, *ii.* 129.
- „ Brian Luighnech, *ii.* 375, 376.
- „ Cathal Crobh Dearg, *iii.* 25, 301.
- „ Charles of Balanagare, *ii.* 138.
- „ Clare, *ii.* 85.
- „ Connaught, *ii.* 375.
- „ Don, *iii.* 264, 270.
- „ Dr. Charles, *i.* xxiii, ccccx; *iii.* 27, 228.
- „ Hugh, son of Cathal, *iii.* 25.
- „ Kerry, *ii.* 85.
- „ Roderick, Ard Righ, *i.* cccxxvii.
- „ Torlogh, *ii.* 107.
- O'Cronin, *ii.* 215, 216.
- O'Cuinn, Niall, *ii.* 349.
- O'Curry, Prof., *i.* xx, xxii, xxiii, lxvii, lxx, lxxiii, lxxxviii, xc, xcvi, cclix, ccvii, ccviii, ccviii, ccviii, ccviii, cccxix, cccclxxviii, cccclxxxiii,

- cccclxxxiv, cccclxxxv, ccccli, ccccliv,
 cccclvii, ccccxv, ccccvii, ccccviii,
 ccccxix, ccccxvii, ccccxviii,
 ccccxix, ccccxlv, ccccxlvi,
 ccccxlviii, ccccl, cccclii, ccccliv,
 cccclvi, cccclxii, cccclxvii, cccclxi,
 cccclxii, ccccliv, cvii, dxlii, dxxviii,
 dxxx, dxxxvi, dxi, dxli, dxxxiv;
 ii 127, 240, 367; iii. 101, 207, 240,
 292, 330, 413, 465, 466, 512, 523,
 524, 525.
 O'Daly, Aengus Finn, ii. 143, 144.
 „ Donchadh Mór, iii. 301.
 „ Muireadhach, iii. 280, 281, 282,
 284, 285, 300, 301. See Muire-
 dach Albanach.
 O'Davoren, iii. 215, 252, 322, 380.
 O'Dempseys, i. cliv.
 O'Deorain, Edmund, iii. 364.
 O'Donnell, i. clxvii; ii. 161, 164, 166;
 iii. 194.
 „ Conn, ii. 162.
 „ Dombnal Oge, iii. 281, 282.
 „ Donnell Mór, iii. 280, 281, 282,
 283, 284.
 „ Neachtan, ii. 98.
 „ Red Hugh, ii. 166.
 „ Sir Richard, iii. 289.
 O'Donoghale, or O'Donnelly, iii. 265,
 329, 357, 364.
 O'Donovan, Dr. John, i. xxiii, xxvi,
 xxviii, xcii, xevi, xeviii, cclxxiv,
 cclxxxviii, ccccliii; ii. 77, 127, 137,
 138; iii. 465.
 O'Doyne, i. cliv.
 „ Teige, chief of O'Regan, i. xevi.
 O'Duban, ii. 146.
 O'Dubhagain, or O'Duvegan, Seann
 Mór, ii. 59, 63, 124, 354.
 O'Dubhdabhoirenn, or O'Davoren,
 Domhnall, iii. 322.
 O'Dugan, i. xxviii; ii. 215, 216.
 O'Falveys, ii. 212.
 O'Ferrall, ii. 85.
 O'Flaherty, Roderick, i. cccxxxix;
 ii. 63, 64, 65, 66, 68, 256-259, 354;
 iii. 65, 231.
 O'Flanagan, Theophilus, iii. 330.
 O'Flinn, Eochadh, ii. 110, 111, 113.
 O'Gara, ii. 140.
 O'Gilligan, iii. 287, 289.
 O'Glinn, Ferflatha, iii. 264.
 O'Gorman, the Chevalier Thomas,
 iii. 267, 269, 270, 274, 275.
 O'Grady, Mr. Standish H., iii. 301.
 O'Griobtha (or Griffin), ii. 86.
 O'Halloran, Dr., iii. 207, 290.
 O'Hara of Sligo, ii. 140.
 „ „ Leyney, ii. 376.
 O'Hartagan, Cinneadh, ii. 107, 108,
 325, 377, 378; iii. 6.
 O'h-Eimhin, iii. 397, 398, 399.
 O'h-Eogusa, Eochadh, iii. 25.
 O'Higgin, teachers, ii. 77.
 „ Brian, iii. 282, 283.
 O'Kelly, ii. 336; iii. 84.
 „ Denis II., ii. 15.
 „ Donnchadh Muimhnech, and
 Donnchadh Cenniselach, ii. 376.
 „ Tadg, ii. 115, 122, 126, 127, 143,
 153, 392.
 O'Lochain, ii. 139. See O'Lothchain.
 O'Lomthuille, Nuadh, poet, ii. 391.
 O'Looney, Mr. Brian, i. cclxxxix,
 cccxviii, cccxxxix, cccclxxxiv,
 dxxiv; iii. 466.
 O'Lothchains of Meath, ii. 140.
 O'Lothchain, Cuan, poet, ii. 137,
 139, 140, 141, 142, 144, 145, 147,
 148, 149, 378; iii. 6, 12, 525.
 O'Loughlin of Clare, ii. 85.
 O'Maelchonaire, Tornaide, ii. 237,
 241.
 O'Maelseachlainn, ii. 161; iii. 24.
 „ Flann, ii. 151.
 O'Maighlind, iii. 381.
 O'Meachair of Tipperary, ii. 140.
 O'Melachlainn, iii. 340.
 O'Moradh, or O'Moore of Leix, ii. 374.
 O'Mulchonry, teachers, ii. 77.
 „ Tornaide, poet, ii. 237.
 O'Mulloy, ii. 161, 220.
 O'Neill, sept of, or Cinel Eoghain, iii.
 268, 277, 278, 301.
 „ i. clxvii; ii. 25.
 „ Aedh, king of Ulster, ii. 126.
 „ Arthur, harper, iii. 268.
 „ Domhnall, Ard Righ, ii. 130, 131,
 132, 133, 134, 135, 154.
 O'Nemhain, Coel, iii. 379.
 O'Reardons of Tipperary, ii. 140.
 O'Reilly, Edward, ii. 32, 86, 98, 99,
 104, 105, 108, 113, 115, 128, 137,
 138, 145, 150, 158, 159, 162, 163,
 164, 165, 166, 167; iii. 247, 331,
 384, 466.
 O'Ruairc of Breifney, ii. 129.
 „ Fergal, ii. 129, 130, 392.
 „ Teige, iii. 292.
 O'Shea, ii. 212.
 O'Sochlachain, Aedh, son of Dons-
 lebhe, iii. 264.
 O'Sullivan, i. clxvii.
 Palacky, i. cxlix, cl.
 Palestrina, i. dlvi, dlviij, dlx, dlxiii,
 dlxxxvi.
 Palgrave, Sir Francis, i. xxxiv,
 cxxxiv, cxviii, cxix, cc, ccii, ccv,

- cexxi, cexxii, cexxiv, cexxix, cexc.
 Pani, *i.* iii.
 Paris, *i.* iii.
 Parry, Mr. John, *i.* dxxxvi, dxxxix.
 Parthalon, or Partholon, *ii.* 50, 108, 109, 110, 232, 233; *iii.* 2, 3, 231, 232, 258, 326.
 Patrick, St., *i.* vii, xiii, xvi, xvii, xix, xlvii, xlviii, cexxxiv, cccclxx, dclxiv; *ii.* 23, 24, 25, 26, 29, 43, 52, 57, 63, 64, 66, 67, 69, 75, 84, 85, 92, 154, 155, 159, 160, 165, 166, 167, 170, 178, 201, 202, 206, 211, 216, 227, 290, 324, 334, 339, 346; *iii.* 24, 57, 61, 122, 133, 187, 320, 321, 323, 324, 325, 328, 331, 379, 380, 386.
 Paul of Nola, St., *i.* dxxxv.
 „ Herr O., *i.* dli, dlvi.
 Pauli, Prof., *i.* ccccxcii.
 Paullus the Notary, *i.* xliii.
 Penlyn, William, *i.* dxxxviii, dxxxix.
 Pennant, *i.* dxiii.
 Pepin, *i.* dxxx.
 Peri, Jacopo, *i.* dlxiv.
 Perseus, *i.* iii.
 Persius, *i.* cccclxx.
 Peter the Great, *i.* cxlix.
 Petrie, Dr., *i.* cceli, dxciv, dxcvi, dxcviii, dxcix, dxxiii, dxxv, dxxvii, dxxviii; *ii.* 68, 141, 153, 200, 377; *iii.* 6, 8, 24, 36, 40, 41, 50, 51, 52, 54, 55, 159, 188, 189, 230, 266, 267, 268, 269, 275, 276, 277, 278, 286, 289, 291, 293, 298, 299, 303, 306, 320, 335, 367, 389, 391, 394, 395, 402, 405, 408, 409, 525.
 Petrocul [Patrocles], *i.* ccccxxv.
 Philemon, *i.* dxi.
 Phillips, Ambrose Lyle, *i.* dxxxv.
 Pictet, M. Adolphe, *i.* lii, liii, lx, lxiv, lxv, lxvi, cccclxii, cccclxi, cccclxxvi, dxxxi.
 Pierce, Mr. Nich. *iii.* 263, 264, 374.
 Pierre de la Rue, *i.* dlvi, dlx.
 Pietro Perugino, *i.* dlx.
 Pigot, John E., *i.* ccccxxxvii.
 Pilop, son of Tantal. *iii.* 3 3.
 Pinkerton, Mr., *i.* xlix.
 Pirris, *ii.* 325.
 Pithou, *i.* cix.
 Plait, son of the king of Lochland, *ii.* 347, 349.
 Pliny, *i.* lx, cclxii, cclxvi, cccciv, cccclxvi, cccclxxvii, dxxxix.
 Plutarch, *i.* cviii, cccclxx, cccclxxii, dlviii.
 Polybius, *i.* ccccxlvi.
 Pomponius Mela, *i.* clxxi, cccciv, cccclxxvii, cccclxxviii.
 Por, king of India, *iii.* 330.
 Porsenna, *i.* dxxxix.
 Posidonios, *i.* cccclxxi.
 Possevin, Father Antoine, *i.* cxlix.
 Powel, Dr., *i.* ccccxcii, ccccxciii, dxxxvii.
 Praetorius, *i.* d.
 Prichard, Dr., *i.* l, lii.
 Priscian, *i.* ccccxciv.
 Propertius, *i.* ccccxlvi, cccclxxvii, cccclxxviii.
 Psyche, *i.* iii.
 Ptolemaeus, *i.* cccclxxxviii.
 Pylagoras, *i.* xciv.
 Pythagoras, *i.* dcliv.
 Quin. Patrick, harper, *iii.* 295.
 Ragallach, *i.* cexxxvii, cccclxv; *ii.* 83, 342 to 345, 389; *iii.* 25.
 Ragnar Lodbrok, *i.* dclv, dxxviii.
 Raigne “Rosgadach”, or the Glossarist, *ii.* 51.
 „ or Raighne of the large eyes, *iii.* 377.
 Ranieri, St., *i.* dxvi.
 Raphael, *i.* dlx.
 Rath, G. vom, *i.* ccccxciv.
 Ratpert, *i.* dlxviii.
 Raumer, F. von, *i.* cxxiii, cccclxxvii.
 Raynouard, *i.* dii.
 Redg, *i.* ccccxxxvi, ccccxciv; *ii.* 298, 299.
 Reeves, Rev. Dr. W., *i.* xvii, lxxxv, lxxxix, xc, xcii, xciv, xcvi, xcvi, cxix.
 Reilbeo, *ii.* 184, 185.
 Reochad, son of Fathaman, *iii.* 94.
 Rhabanus Maurus, *i.* dvii.
 Rhys, Dr. John David, *i.* ccccxciii.
 Riagabra, *i.* ccccxxxvi.
 Riabind, *iii.* 139.
 Richard II., *i.* cxxiii.
 Righairled, king of Munster, *ii.* 7.
 Rigrin, or Frigrinn, *iii.* 15. See Ailech and Oilech.
 Rigrin, see Rigrin.
 Rind, *iii.* 158.
 „ son of Niul, *iii.* 459.
 Ringin, or Rigrin. See Rigrin and Frigrinn.
 Rinnall, *ii.* 237, 241.
 Ritson, *i.* xxxvii; *iii.* 296.
 Rizzio, David, *i.* dxxvii.
 Robert, C., *i.* cxlix.
 Robert ab Huw, *i.* dxxxviii.
 Robind, *iii.* 139.
 Roche, David, of Fermoy, *i.* 282, 283, 284.

- Rocuirp, *i.* cccxl
 Rodubh, son of Cas, *ii.* 253, 288, 289.
 Rofir Aenbero, *iii.* 147.
 Roitheachtaigh, *ii.* 7.
 Ronan, *i.* cccxxv.
 Roquefort. See Le Grand d'Aussy.
 Ros Mac Trichim, a poet, *ii.* 25, 66, 67, 72, 74.
 Ros Failge, *ii.* 40, 43, 44; *iii.* 529, 530, 541.
 Ros, or Ross Mac Deaghaidh, *ii.* 122.
 „ Ruadh, *ii.* 314, 321.
 Roscher, *i.* cxcv.
 Rossellini, *i.* cccclxxxv.
 Rossini, *i.* dxxii, dxxvii.
 Ro Sui, a poet, *iii.* 186.
 Rotharit, king, *i.* ciii.
 Rowland, *ii.* 182, 183.
 Ruad, son of Finniul, *iii.* 459.
 Ruadan, St., *ii.* 336, 337; *iii.* 18, 76, 115.
 „ son of Breas, *ii.* 250.
 Ruadh Rofheasa, *ii.* 132.
 Ruadhan, John, *iii.* 292.
 Ruadsech Derg, *iii.* 35, 36.
 Ruaman, see Ruman, *ii.* 95; *iii.* 37, 38.
 Rudhradh, Ard Righ, *ii.* 85, 274.
 „ king of Ulster, *ii.* 321, 314,
 „ son of Torloch O'Connor, Ard Righ, *iii.* 24.
 Rudhraighe, see Rudhradh.
 Rughraidhe, see Rudhradh.
 Ruiz, Juan, *i.* dxxiii.
 Ruman, a poet, *ii.* 95; *iii.* 37, 38.
 Russell, James, *iii.* 292.
 Sabhairce, Ard Righ, *ii.* 111.
 Sadb, wife of Oilíoll Olum, *ii.* 139, 140, 206; *iii.* 166, 177, 259.
 Sadbh, see Sadb.
 Saemund, *i.* cccx.
 Safa, Ressai Akhuan el, *i.* dccxxvi.
 Saighead, daughter of Carrtunn Cor, *ii.* 276.
 Salcholga, *ii.* 314.
 Samer, *i.* xxxii.
 Samhair, daughter of Find Mac Cumhaill, *ii.* 387.
 Samtan, son of Lugad Delbaeth *iii.* 220.
 Sarama, *i.* iii.
 Saranyu, *i.* iii.
 Sanasan, *ii.* 343.
 Saul, *i.* dviii.
 Savigny, von, *i.* ciii, civ, cv, cvi, cvii, cviii, cix.
 Scal Balb, *i.* cccxxvii.
 Scathach, *ii.* 302, 303, 307, 311, 329, 368, 369, 370, 371; *iii.* 223, 402, 415, 431, 333, 437, 447, 455, 459, 461.
 Sceanb, wife of the harper Craiftine, *iii.* 254.
 Scene, *i.* cccclxii, cccclxiii.
 Schafarik, *i.* cxlix.
 Schlegel, Fred. von, *i.* 1, cxxx.
 Schmeller, *i.* ccel, cccclxxxii.
 Schmid, *i.* cccxcxii.
 Schubiger, Father Anselm, *i.* diii, dlxix.
 Scoriath, *iii.* 242, 243, 244, 249, 253.
 Scotus Erigena, John, *i.* xvi, dl.
 Seunap Inghen Gaironta, i.e. Broom, daughter of Clean Tidiness, *ii.* 133.
 Sealbach, *ii.* 166.
 Sean Mac Ardhné, a Brehon, *ii.* 21.
 Seanach, son of Eochadh Abrad-Ruadh, *ii.* 283.
 „ son of Durb, *ii.* 40; *iii.* 527.
 Seanan, see Senan, *ii.* 283, 284.
 Seancha, a Brehon, *i.* cccclxx; *ii.* 21.
 Seanchadh, *ii.* 322.
 Seanchan Torpeist, see Senchan Torpeist.
 Segdae, *iii.* 147.
 Seich, *ii.* 322.
 Seig, *iii.* 147.
 Seigeng, or Sideng the Fair, *ii.* 283.
 Selden, *i.* cclxxxviii.
 Semeon, *ii.* 241.
 Senach, son of Cerdan, *iii.* 207.
 „ bishop, *ii.* 337.
 „ son of Eochadh Abrad Ruadh, *ii.* 283, 284.
 „ successor of St. Patrick, *ii.* 92, 93.
 „ the distorted, *ii.* 197.
 Senan, St., of Iniscathaig, *i.* cccxxix, *iii.* 364.
 Sen Bec, *ii.* 50, 51.
 Sencha, son of Ailill, poet, *ii.* 21, 51, 333; *iii.* 19, 20, 148, 310, 314, 317.
 „ the beautiful, son of Ailill, *i.* ccllxxxix, cccclxxxii.
 Senchan, or Sencha, the orator, *i.* ccllxxxix; *iii.* 92, 93.
 „ judge and poet, *i.* clxxi.
 „ Mac Cuairfertaigh, *ii.* 78.
 „ son of Cairbre, *ii.* 52.
 „ Torpeist, *ii.* 85, 86, 87, 88, 89, 91, 150; *iii.* 235, 236, 334, 376.
 Septimus Severus, *i.* ccllxii, cccclxxxii.
 Serret. See Lacroix.
 Servius, *i.* xciii.
 Setanta, *i.* cvii. See Cuchulaind.
 „ son of Soaltann, i.e. Cuchulaind.

- Shearman, Rev. John, *i.* lxvii.
 Shield, musician, *i.* dcccxiv.
 Siadhail, *i.* xxix.
 Siauve, M. E. M., *i.* lxiii.
 Sibe, *iii.* 139.
 Sida-an-Eich-Bhuidhe, i.e. Sida, or
 Sheedy of the bay steed, *ii.* 102.
 Side, *iii.* 147.
 Sideng, daughter of Mongan, *ii.* 283.
 Sidney, Sir Henry, *i.* cccxcii.
 Sidonius Apollinaris, *i.* cccxcii
 cccxcvii, cccxcix.
 Siegfried, Dr., *i.* lxv, lxvi, lxxx.
 Sighi, son of Lugad Delbaeth, *ii.* 221,
 222.
 Sigrad Mac Lotar, *iii.* 347. See Sit-
 ric.
 Sigurd, *i.* iii.
 Silius Italicus, *i.* cccclxxxviii.
 Simeon, or Semeon Breac, son of
 Starn, *ii.* 185, 187.
 Simon, see Simeon.
 „ Magus, *ii.* 213, 282, 300.
 „ son of Cerb, *ii.* 387.
 Simrock, Karl, *i.* lxxxviii.
 Sinann, daughter of Lodan, *ii.* 142,
 144.
 Siorna Saeghlach, Ard Righ, *ii.* 356.
 Sismondi, *i.* cii, cxiii, cxxxiii,
 cxxxiv.
 Sithach, *i.* dcccxxviii.
 Sitric, *ii.* 350; *iii.* 227.
 Sixtus IV., Pope, *i.* dlix.
 Skene, John, *i.* ccii, ccl.
 „ Wm. Forbes, *iii.* 300.
 Skinner, *i.* clxxxix, cxxxiii.
 Slainge, *i.* dcccxxvii; *ii.* 239, 242; *iii.* 6.
 Slanoll, *ii.* 9.
 Smaragdus, *i.* cccclxxvi.
 Smetra, *i.* cccxcvii.
 Smirach, *ii.* 40; *iii.* 527.
 Smith, Dr. Charles, *iii.* 8, 75, 76,
 344, 345, 347.
 „ Dr. William, *i.* cccclxxx.
 Snathad Inghen Inumai, i.e. Needle,
 daughter of Stitcher, *iii.* 133.
 Snedgus, *iii.* 385.
 Soalta, Soaltann, or Soaltainn. See
 Sualtan.
 Socht, son of Fithal, *i.* ccccxxxiv; *ii.*
 322, 323, 324.
 Somerville, Rev. Mr., *iii.* 344, 345.
 Somner, *i.* clxix.
 Sopater, *i.* dx.
 Sophocles, *i.* cccclxxxvii.
 Spangenberg, *i.* cccxcviii.
 Spelman, *i.* clxix, cclxxxviii, cccxcii,
 dcdliv.
 Spenser, Edmund, *i.* cxvii.
 Sreng, son of Sengann, *i.* ccccxxxii;
 ii. 235, 236, 237, 239, 242, 244;
 iii. 5, 6.
 Sroibhgeinn, or Sruibhghean, *i.* cclxiv.
 Srub Daire, *i.* ccccxxxi, cccclxii,
 cccclxiii; *iii.* 435.
 Starn, son of Nemid, *ii.* 184.
 Steele, Tom, *iii.* 298.
 Stephen, St. *ii.* 92.
 Stetten, Paul von, *i.* cccxcvi.
 Stevenson, Sir John, *i.* dxvi, dxciii,
 dxxiv, dxxvii.
 Stilicho, *i.* xlv.
 Stokes, Miss M., *i.* lxvi, ccccvii.
 „ Dr. Whitley, *i.* lviii, lxv, lxvii,
 lxxxv, lxxxix, clxxxv, ccccxli;
 iii. 387.
 Strabo, *i.* clxxi, cccclxxxix, cccxcvii,
 cccclxxii.
 Struben, *i.* cxcv.
 Sualtainn, see Soalta, etc.
 Sualtan, father of Cuchulaind, *i.*
 cccxlili; *ii.* 196, 300, 319, 360.
 See Saolta, etc.
 Succut, Succat, *ii.* 40; *iii.* 527.
 Suetonius, Caius Tranq., *i.* xxi,
 cccxc.
 „ Paulinus, *i.* xxxviii.
 Sui, son of Mophir Rochetuil, poet,
 iii. 184.
 Suibhne, *ii.* 284.
 „ Menn, Ard Righ, *ii.* 341.
 Surene. J. T., *i.* dxvii.
 Sust Inghen Tren Tuairnigh, i.e.
 Flail, daughter of Powerful
 Thresher, *ii.* 133.
 Sylvester, Pope, St., *i.* dxlvi.
 Tacitus, *i.* xxi, xl, xli, xlii, lxxvii,
 lxxix, lxxxiii, cxxxi, cli, clxxi,
 ccxxxi, cccxxii, cccxxv, cccxxviii,
 cclix, ccxcvi, ccxcvii, cccclxxxviii,
 ccccxxxv, cccclxxii.
 Tadg, son of Brian, *ii.* 121
 „ Mac Brody, *ii.* 61.
 „ of the tower, king of Connaught,
 ii. 129.
 „ O'Kelly, *ii.* 121, 125.
 „ son of Cian, *ii.* 139, 149; *iii.*
 177.
 Tai, cup-bearer, *iii.* 43.
 Tailte, see Taitiu.
 Taitiu, *i.* ccxxvi, ccccxxxiii,
 dcccxxviii; *ii.* 148, 149.
 Taliesin, *i.* xiii.
 Talom, *iii.* 43.
 Taman, *iii.* 197.
 Taran, *i.* cccclvii.
 Tassach, bishop, *ii.* 75.
 Taylor, Silas, *i.* clxix.

- Tea, wife of Eremon, *i.* cccxxxiii ;
ii. 106, 189.
 Teascach, *i.* cccclvlii.
 Techmang, *iii.* 149.
 Tegner, *i.* dxix.
 Teidm, *i.* cccclviii.
 Teige, see Tadge.
 Temnen, son of Senach, *iii.* 207.
 Teora Soillsi, *iii.* 99.
 Terpander, *i.* dxliv.
 Tethra, Fomorian king, *ii.* 254.
 Theoderich, king, *i.* dxxxxiv,
 dxxxxv.
 Theodore, *i.* dlxvii, dxxxxi.
 Theodosius, *i.* xliii, xlv, xlviii, ccix ;
ii. 160.
 Theseus, *i.* iii, xciv.
 Theudlind, *i.* ccxciv, ccxcv.
 Thierry, M. Amadée, *i.* cxxxii.
 Thomas the Trouvère, *i.* dlili.
 „ Mr. John, *i.* dxxxx, dxxxi,
 dxxxii, dxxxiii.
 Thomson, George, *i.* dxxviii.
 Thor, *i.* cclxxii, cclxxxi, cccclvii.
 Thorleif Kimbri, *i.* cccclxxi.
 Thorngyr, Iarl of Jutland, *i.* lxxv.
 Thorpe, Mr. Benjamin, *i.* ccxxxix.
 Thrael and Thye, *i.* cccxxvii.
 Tibraidhe, or Tiprait Tirech, *i.*
 xxiv, xxv ; *ii.* 324.
 Tighernach Teibannach, *ii.* 199.
 „ son of Oilíoll Olum, *iii.* 207, 203.
 „ the annalist, *i.* ccxxxi, cclxxv ;
ii. 128, 129, 130, 137 ; *iii.* 37,
 228.
 Tighernmas, Ard Righ, *i.* xxi ; *ii.*
 5, 6, 247 ; *iii.* 88, 210, 211.
 Tius, *i.* iii.
 Tlirenmor, see Trenmor.
 Tochur, *iii.* 149.
 Todd, Rev. Dr., *i.* xlvii ; *ii.* 92, 205,
 222, 271.
 Tolc, *i.* cccclviii.
 Tomoltach, *ii.* 70, 71.
 Torloch Mór O'Connor, Ard Righ,
iii. 24.
 Torlogh, son of Murchadh, *ii.* 349.
 Torna Eigas, *i.* lxxiii ; *ii.* 59, 60, 61,
 62, 63, 64, 65, 66, 69, 70, 71, 72,
 147, 148, 375 ; *iii.* 287, 525.
 Totilo, *i.* lxxx. See Tuotilo.
 Tradd, son of Tassach, *ii.* 220.
 Traiglethan, *iii.* 15, 16.
 Trajan, *i.* cccclxxii.
 Trebellius, Pollio, *i.* cclxxxviii.
 Trebnait, son of Lonscae, *iii.* 138.
 Trenfer, *i.* cccclviii.
 Trenmiled, *i.* cccclviii.
 Trenmor, *ii.* 283.
 Tresc, *i.* dxxxxix.
 Tristan, *i.* xxxix, xlviii.
 Trivet, Nicholas, *i.* cccxcii.
 Trog, *iii.* 43.
 Trogaidhe, *ii.* 356.
 Troighlethan, see Traiglethan.
 Tromboncino, Bartolomeo, *i.* dlxi.
 Trotter, John Bernard, *iii.* 295.
 Tuan Mac Carrill, *iii.* 61, 62.
 Tuathal, *i.* lxxx ; *ii.* 70, 71.
 „ Maelgarbh, Ard Righ, *ii.* 335.
 „ Teachtmair, Ard Righ, *i.* xxv,
 xxvi, xxix, xxx, xxxiii, xcix ;
ii. 14, 261, 383, 386 ; *iii.* 84.
 Tubal Cain, *iii.* 236, 237.
 Tuidle, *iii.* 139.
 Tuile, *iii.* 13.
 Tuirbi Tragmar, or Tuirbhi Tragm-
 har, *iii.* 41, 42, 43.
 Tuireand Bricrend, *i.* iii. cccxxxii.
 Tulchinne, *iii.* 145.
 Tuotilo, *i.* dxii, dlxviii, dlxix.
 Turgeis, *ii.* 102, 103.
 Ua Corra, *i.* dextlii, dextliii.
 Ua Crotta, *ii.* 173.
 Ua Duach (O'Brien), *iii.* 287.
 Ualad, *i.* ccxxxxii.
 Ua Luire [O'Brien], *iii.* 287.
 Ua Maighlinne, *iii.* 310, 311.
 Ua Maine, *ii.* 115.
 Uaithne, *ii.* 213, 214, 220, 221, 223 ;
iii. 125, 242, 307, 382.
 Uan, *iii.* 144.
 Uar, druid, *ii.* 183.
 Uathach, daughter of Scathach, *ii.*
 370, 308 ; *iii.* 415, 431, 437, 447,
 459.
 „ father of Ragallach, king of Con-
 naught, *ii.* 389.
 Ua Torpa, *ii.* 287.
 Utaire [*recte*, Fubtaire, which see]
iii. 10.
 Uca, daughter of Osca, *ii.* 40 ; *iii.*
 527.
 Ugaine Mór, *i.* xxii.
 U-gairbh, *ii.* 15.
 Uisle, *iii.* 385.
 Uisnech, *ii.* 320, 321, 325, 353, *iii.*
 201, 254, 368, 373, 378, 385.
 Ulphilas, *i.* lviii, cccxix, cccxxvii.
 Ulysses, *iii.* 333.
 Umal, *iii.* 139.
 Umor, *ii.* 122.
 Urmael, *ii.* 78.
 Usher, *i.* dextliv.
 Uthidir, *i.* cccxxxii.
 Vallancey, General, *i.* dxxxvi ; *iii.*
 172, 269, 270, 275, 320, 321, 343,
 344, 346.

- Valentinus, *i.* xliii.
 Varro, *i.* lx. xciii, cccxxiii, ccclxix, dxxxix.
 Varunas, *i.* iii.
 Veleda, *i.* clxxi.
 Venantius Fortunatus, *i.* ccclxiii, ccclxii, ccccx, ccccxv, ccccxix.
 Veneziano Antonio, *i.* dxvi.
 Viadana, Ludovico, *i.* dlxiv.
 Villemarque, M. de, *i.* lxxviii, dxxii.
 Villoteau, *i.* dxi, dxiv.
 Vincent, M., *i.* dclvii.
 Virdung, Sebastian, *i.* dexii.
 Virgil, *i.* xvi, ccclxxx, ccclxxxi, cccclxii, cccclxxii, cccclxxviii.
 Virgil the grammarian, *i.* lviii, lix.
 Vitalian, Pope, *i.* dlxvii, dxxxxi.
 Vivaldi, *i.* dcix.
 Vopiscus, *i.* ccxcvii.
 Wagner, *iii.* 348, 349.
 Waitz, *i.* cxl, cxlvi.
 Walafrid Strabo, *i.* dxxxv.
 Walker, Mr. Joseph Cooper, *iii.* 269, 295, 302, 303, 320, 342, 344, 345, 346, 347.
 Walsh, Maurice, *iii.* 222.
 Walshe, *iii.* 361.
 Walters, Ferdinand, *i.* cviii, ccccxciin.
 Wandilochus, St., *i.* dclxiv.
 Ward, Father, *ii.* 166.
 Ware, *iii.* 172.
 Weber, *i.* dexii.
 Weinhold, Karl, *i.* clxxiii, ccxcvi, ccc, ccccxvii, ccclxxiv, ccclxxvi, ccclxxvii, ccclxxiv, ccclxxviii, cccliv, ccclxxxii, ccclxxxv, ccclxxxvi, ccxcviii, ccxciii, ccxciv, ccccli, cccclxxii, cccclxxiii, cccclxxxi.
 Wenzel II., *i.* dxxvii.
 West, Alderman, *iii.* 173.
 Westwood, Mr., *i.* lxvii.
 Wiarda, *i.* cli.
 Wibel, Dr. F., *i.* ccccxvii.
 Wilda, *i.* cexiii, cexiv, cexviii, cexx.
 Wilde, Sir William, *i.* ccccxviii, ccccxviii; *ii.* 240, 271; *iii.* 347, 348, 349.
 Wilkinson, Sir G., *i.* cccclxxxv.
 Williams, Miss Jane, *i.* dxxviii.
 Winterfeld, *i.* dlxi, dlxii, dlxvi.
 Woden, *i.* cccxxxii.
 Woodward, *iii.* 172.
 Worsaae, Prof. J. J. A., *ii.* 266, 267.
 Wulfgar, *i.* ccccxvii.
 Wynne, W., *i.* cccclxcii.
 Yates, Mr. James, *i.* ccclxxx.
 Zeus, *i.* iii.
 „ Hetaireios, *i.* cccclxxxviii.
 Zeuss, J. K., *i.* lvi, lvii, llix, lx, ccccliii, cccclxxvi, dxxxi; *ii.* 248; *iii.* 306, 386.
 Zio, *i.* iii.
 Zoroaster, *ii.* 183.

INDEX LOCORUM.

- Aachen, *i.* cccclxxxvi.
 Abbeville, *i.* ccccxv.
 Abbeyfeale, *iii.* 132.
 Aberdeen, *i.* xc.
 Acaill, *i.* xxv; *ii.* 22, 327; *iii.* 96, 197.
 Achadh Abhall, *ii.* 160.
 " Bo, *ii.* 81.
 " Dorbclion, *i.* cccxxii.
 " Leith Dearg, *ii.* 112.
 Ache, the river, *i.* ccccxvi.
 Achonry, diocese of, *i.* xxix.
 Aenach Ailbi, *i.* cccxxvii.
 " an Bruga, *i.* cccxxviii.
 " Cuile, *i.* cccxxvii.
 " Colman, *i.* cccxxvii.
 " Cruachan, *i.* cccxxvii. See Cruachan.
 " Tualighe, *i.* ccccliii.
 Aenuch Find, *iii.* 202.
 Ahade, ford of, *iii.* 161, 404.
 Ai. See Magh Aie.
 Aicill, Aichill. See Acaill.
 Aidhne, *ii.* 122.
 Aileach, *i.* cccvii; *ii.* 105, 130, 151, 152, 153, 154, 155, 156, 160, 161, 340, 341, 389; *iii.* 8, 9, 10, 12, 15, 24, 25, 73, 83, 126, 127, 152, 153.
 Ailinn in W. Munster, *ii.* 107.
 " (Knockaulin, Hill of Allen, Co. of Kildare), *ii.* 356; *iii.* 15, 16, 182.
 Aillinn. See Ailinn.
 Aine, *i.* xxviii.
 Airget Ros (Ossory), *ii.* 43, 328; *iii.*
 Airghioll. See Oirghiall.
 Alba, *i.* xxii, xxiv, xxv, xxxii, xlv, cccxxxvi, cccxxxviii, cccxxxiv; *ii.* 156, 211, 359, 367, 368, 370, 371, 372, 373; *iii.* 169, 175, 240, 274, 284, 324, 371, 527.
 Albain, gen. of Alba. See Alba.
 Albion, *ii.* 210. See Alba.
 Alcluaide, *iii.* 38.
 Allen, hill of. See Almhain.
 Alexandria, *i.* ccix.
 Alexandropol, *i.* cccxxii.
 Alinn. See Ailinn.
 Almeidan, the, *i.* dxxix.
 Almhain, *i.* xxvii, ccciii; *ii.* 389, 390, 391; *iii.* 309, 310, 326, 381.
 Almu. See Almhain.
 Almuim[n], *i.* xxvii.
 Alps, the, *i.* xxii, xlv, xlvii, cccclxiii.
 " the German, *i.* cccclxxviii.
 Altenberg, *i.* ccccxix.
 Altmark, *i.* cli.
 America, *i.* cccxciii.
 Amiens, *i.* d, dxv, dxxvi.
 Angers, *i.* cccxcxi, dxii.
 Anglesey, *i.* xxxix, ccccxvii, dxxxviii; *iii.* 185, 186.
 Anglia, East, *i.* xcii.
 Anhalt, *i.* ccccxv.
 Annagais, the river, *i.* xxx.
 Antrim, *i.* xxviii, xxxviii, cccclxxv; *ii.* 234, 315; *iii.* 3, 123, 175, 237, 291, 386.
 Appleby, *i.* lxxxviii.
 Ara, *iii.* 124, 125.
 Araidh, *iii.* 128.
 Arainn. See Arann Islands.
 Arann Island, in the Clyde, *iii.* 339.
 " Islands, coast of Clare, *i.* xxviii; *ii.* 122; *iii.* 5, 65, 66, 74, 122.
 Ardagh, Co. of Limerick, *i.* cccclxxiv.
 " Co. Longford, *ii.* 193.
 Ard Brestiné, *iii.* 161, 162.
 " Gul, *i.* xxx.
 " Oilean, *ii.* 66, 67.
 " Neimhidh, *i.* xxxix.
 " Patrick, Co. of Limerick, *iii.* 379.
 " Sailech, *iii.* 316.
 " Sleibhe, *iii.* 316.
 " Solus, *i.* cccxvii.
 Ardee, *i.* cccclxxv; *ii.* 297, 310; *iii.* 25, 102.
 Ardmaccha (Armagh), *ii.* 76.
 Argat Ros, *ii.* 43; *iii.*
 Argyleshire, *i.* xc, cxlviii.
 Arles, *i.* xlv, dxxvii.
 Armagh, *i.* xxix, lxxxix, xcv; *ii.* 67,

- 75, 76, 92, 156, 178, 233; *iii.* 3, 57,
58, 61, 97, 103, 117, 295, 316.
Armorean Sea, *ii.* 252.
Asia, *i.* ccccx.
 " Minor, *i.* cccclxxxviii.
 " Central, *i.* ccccx, ccccxii,
 cccxxxviii.
 " Southern, *i.* cccxi.
 " Western, *i.* cccclxxxvi.
Asia, *ii.* 167, 228, 232.
Askeaton, *ii.* 386.
Asturias, *i.* ccccxix.
 " Western, ccccxviii.
Assyria, *i.* ccccxliii, cccclxxxviii.
Ath an Righ (Athenry), *i.* xxi; *ii.*
 139, 331.
Athenry, *i.* xxi. See Ath an Righ.
Athens, *i.* dxxxiii.
Athiseachs, Islands of, *iii.* 459.
Ath Blair, *iii.* 16.
 " Brea, *ii.* 387.
 " Cliath, *iii.* 37.
 " Comair, *ii.* 262, 271, 276, 277,
 295.
 " Fadat. See Ahade
 " Ferdiadh. See Ardee.
 " Liag Find, *ii.* 283, 284.
 " Liag Mairgene, *ii.* 289.
 " Mogho, *i.* xxix.
 " an Roide, *i.* xxviii.
Athlone, *i.* xxix; *ii.* 145, 259, 283,
 284, 291, 315; *iii.* 25, 85, 254,
 373.
Ath-na Foraíre, *ii.* 365.
 " n-Gabla, *i.* cccxlv.
 " Sennaigh (Ballyshannon), *ii.*
 343.
 " Solus, *i.* cccxviii.
 " Tolam Sed, *ii.* 299.
 " Truim (now Trim), *ii.* 166, 160.
Athy, *ii.* 351.
Atlantic Ocean, *i.* ccccxí; *iii.* 180.
Attica, *i.* xciii, xciv.
Átvidaberg, *i.* ccccxv, ccccxvi.
Augsburg, *i.* cccxciii.
Ἀὐγουστονέμερον in Gaul, *i.* cclxiv.
Austria, *i.* ccccxv.
Autun, *i.* lxiv.
Auxerre, *i.* xlvii.
Avignon, the Musée Calvet at, *i.*
 lxiii.
 " *i.* dlxxxvi.
Ayr, *i.* xc.
Babylon, *i.* dviii.
Baile Atha Aoi (Athy), *ii.* 351-352.
 " an Scáil, *ii.* 57.
 " in Bile, *iii.* 427.
 " na Ceard, or na g Ceard, *i.*
 ccvii; *iii.* 203.
Baile, an Gabhain, *i.* ccvii.
"Baily" Light House at Howth, *ii.*
 200.
Balasadare, *ii.* 344.
Balbriggan, *i.* xc.
Baldoyle, *i.* xc.
Baldungan, *i.* xc.
Balglaís, *i.* xc.
Ballinrobe, *i.* xxix
Ballinvogher, *iii.* 68.
Ballyadams, barony of, *iii.* 45.
Ballybrack, near Dingle, *i.* cccxv.
Ballybrit, barony of, *i.* xxviii, cclxxiv.
Ballydeely. See Davil and Daolach.
Ballyheabought, *i.* cccxv, cccxvii.
Ballyleague. See Ath Liag Find.
Ballymagauran, *i.* xxx.
Ballynascreen, *iii.* 294.
Bally O'Dowda, *iii.* 16.
Ballyshannon, *ii.* 162, 232, 262, 343;
 iii. 258, 366.
Balrothery, *i.* xc.
Balscaddan, *i.* xc.
Baltic Provinces, *i.* cccxl, ccccxix,
 cccxxxix.
 " coast, *i.* ccccxxxxv.
 " region, *i.* ccccxxxxv.
Baltinglass, *ii.* 338, 341.
Bangor, *i.* dclxlv.
Bann, river, *i.* xxix; *ii.* 275; *iii.* 144,
 237, 314, 316.
Barehaven, Bearehaven, *iii.* 360. See
 Beara.
Barrow, river, *i.* cclxxiv; *ii.* 46,
 144, 351, 383, 384, 385; *iii.* 16, 35,
 45, 404.
Barry's Cross, Co. of Carlow, *iii.* 45.
Barrymore, barony of, *i.* xxvii.
Bavaria, *i.* ccccxv, ccccxli, cccclv.
Bavon, St., at Ghent, *i.* ccxii.
Bealach Conglais. See Baltinglass.
 " Mugna, *ii.* 104, 105.
Beannochoir (Bangor), *ii.* 76, 81, 85.
Beara (Barehaven), *ii.* 360, 377.
Bearba. See Barrow, the river.
Beare and Bantry, bar. of, *i.* xxvii.
Bearnan Eile, the Devil's Bit, *ii.* 62.
Bearnas Mór, Co. of Donegal, *i.*
 xxix; *ii.* 164; *iii.* 222, 223, 224.
Bede, a river, *iii.* 97.
Beinn Eadair (the Hill of Howth), *ii.*
 106, 200; *iii.* 179.
 " Gulban, *ii.* 375.
Belfast, *i.* dxcii, dclxv.
Belfast, *iii.* 203, 291, 297, 298, 303.
Belgatan mountain, *ii.* 236.
Belgia, *i.* cclvi.
Belgium, *i.* xxxv, clx, dli, dlvi, dlvi, dlviii,
 dclxxxiii.

- Belloch Caelli, *i.* cccxlv.
 Ben Lomond, *i.* dexvii.
 Bennchuir. See Beannchoir.
 Benn Edair. See Beinn Edair.
 Bergen, *i.* ccxevi.
 Bernas of Tir Oililla *i.* xxix.
 „ of Tir Hugh. See Bearnas Mór.
 Berwick, *i.* cciii.
 Besançon, *i.* cccclxxxi.
 Biel, Lake of, *i.* cccclxxxix.
 Bir, river, *iii.* 97.
 Birr, King's County, *ii.* 76, 337; *iii.* 319.
 Biscay, Bay of, *i.* lxxvi.
 Bishop's Island, *iii.* 67.
 Bithlain river, *iii.* 97.
 Bithynia, *i.* xciv.
 Black Sea, *i.* ccccxxii; *ii.* 228; *iii.* 384.
 Blackwater, the river, *i.* xxviii.
 Blarney, *i.* dxxiii.
 Bobbio, *i.* dcliv.
 Bocherville, *i.* dxiv.
 Bodwigen, *i.* dcccxxviii.
 Bohemia, *i.* ccccxxiv, ccccxxviii, cccclxiii, dxxvii.
 Boind, the river Boyne, *ii.* 111, 195; *iii.* 96, 187, 218, 219, 382, 383. See also Boyne, the river.
 Boim. See Boind.
 Boirinn, or Burren, *iii.* 124, 125.
 Boromha, poetical name for Ceann Coradh, *ii.* 120, 121.
 Borsbaanya, *i.* ccccxv.
 Borysthenes, *i.* ccccxxiv.
 Bothar na Bruighne, *iii.* 136.
 „ Chualand, *iii.* 136.
 Boulogne-sur-mer, *i.* xlv, ccccxii, cccclxiii, dv, dxv, dxxxix, dxli.
 Bourdeaux, *i.* lviii.
 Boylagh, barony of, *ii.* 33.
 Boyle, *iii.* 301.
 Boyne, the river, *i.* cccclxxv; *ii.* 141, 144, 156, 195, 292, 314, 366, 386; *iii.* 44, 122, 156, 160, 187, 362.
 „ the estuary of the, *i.* xxx.
 Braquemont, near Dieppe, *i.* cccxvii.
 Bray, *i.* cccclxxiv, cccclxxvi.
 Breagha, *i.* xxx. See Bregia, 443.
 Brefny, *i.* cccclxxv.
 Bregia, *i.* ccxiv.
 Bregia, *i.* cccclxxv; *ii.* 30, 46, 91, 141, 155, 292, 326; *iii.* 41, 43, 77, 139, 148, 219, 375.
 Breg Ross, *iii.* 427.
 Breguin, *i.* xxviii.
 Breifne, or Breifney, *i.* xxx; *ii.* 129, 392; *iii.* 301.
 Brendon's Hill, *iii.* 272.
 Brenide, the river, *iii.* 97.
 Brentir, or Breintre, *i.* xciii.
 Bri Leith, *i.* cccclxxviii, ccccliv; *ii.* 141, 192, 194; *iii.* 163, 188, 189, 190, 191, 355, 356.
 Briole, *i.* xxix.
 Britain, *i.* v, xvi, xvii, xix, xx, xxii, xxiii, xxiv, xxxiv, xxxvi, xxxvii, xxxviii, xxxix, xl, xlii, xliii, xlv, xlv, xlv, xlviii, l, liii, cccxvi, ccccx, ccccxii, ccccxiii, ccccxviii, ccccxix, cccclv, cccclxiii, dli, dlxvii, dcccxi; *ii.* 82, 183, 186, 190, 210, 222, 223, 225, 231, 233, 266, 273, 338, 341; *iii.* 136.
 Brittany, *i.* xxii, xlv, dxxii, dxxiii.
 British Islands, *i.* xliii, ccccxix, dxviii, dxx.
 Bristol, *i.* ccv.
 Brislech Mór, *i.* cccv, cccclxvi.
 Brogail, Bruigheol, *i.* xxix.
 Brosnach, the river, *ii.* 141.
 Bruck in the Pinzgau, *i.* ccccxvi.
 Brugh na Boinne, or Brugh Mic an oig, *i.* dcccxxix; *ii.* 105, 106; *iii.* 122, 305, 362, 524.
 Brugh of the Boyne, *iii.* 524. See Brugh na Boinne.
 Brughean Mhór, *iii.* 254.
 Bruree, Co. of Limerick, *i.* clxi.
 Brussels, *i.* dii; *ii.* 79, 167, 353.
 Burdigala. See Bourdeaux.
 Burgundy, *i.* cccxvii.
 Buaigh (Baun), *i.* xxix.
 Buain, the river, *iii.* 97.
 Buais, the river, *iii.* 95.
 Bunratty Castle, *iii.* 288.
 Burach, *iii.* 96.
 Burren, *iii.* 5, 61, 74.
 Burrishole, barony of, *i.* xxix.
 Cárnaigh, now Kenry, *ii.* 388.
 Caer Edris, Anglesey, *ii.* 182.
 Caher, Co. of Tipperary, *iii.* 5.
 „ Ass, *iii.* 250, 260.
 „ Conlish, *iii.* 5.
 „ Fada an dorais, *iii.* 72.
 „ na Mac Tirech, *iii.* 72.
 Caill Gartan Coille, *i.* cccclxxiv.
 Caille, *iii.* 99.
 Cailledh, *ii.* 106.
 Cairbre ua Ciardha, now Carbry, Co. of Kildare, *iii.* 123.
 Cairpre, or Cairpri of Drom Cliabh, *i.* xxix.
 „ Gabhra, *i.* xxx.
 Caiseal, now Cashel, *iii.* 15, 133.
 Caladh, *i.* cclxv.
 Calatum, *i.* xxi.
 Callamar, *iii.* 377.

- Calland, *iii.* 94.
 Calt, *ii.* 96.
 Camas, *iii.* 236, 237, 352.
 Cambridgeshire, *i.* lxxiii.
 Campania, *i.* dxxxiv, dxxxv.
 Camros, *iii.* 44, 45.
 Canterbury, *i.* ccxiii.
 Cappadocia, *i.* xciv.
 Carbery, *ii.* 375.
 „
 Carbury, Co. of Kildare, *iii.* 123.
 „ bar. of, East and West, *i.* xxvii, xxviii.
 Carcassonne, *i.* ccxcxi.
 Carlow, *i.* xvi, xxvii, cclv, cclvii, ccclxii, cccxcviii, dxxi, dxxxi, dxxxiii, dxi; *ii.* 330; *iii.* 34, 45, 161, 244, 372, 404.
 Carlsruhe, *i.* lvi.
 Carinthia, *i.* ccclxxviii.
 Carman, *ii.* 38, 39, 40, 41 to 44, 46, 47; *iii.* 313, 325, 329, 335, 338, 358, 364, 368, 523, 524, 525, 526, 527.
 Carn Achaidh Leth Derg, *ii.* 17.
 „ Au aen Fir, *i.* cccxxvii.
 „ Chonaill, *ii.* 121, 122, 123.
 „ Cinn Fírb, *i.* cccxxviii.
 „ Eochach, *i.* cccxxxix.
 „ Feradaig, *i.* ccclx.
 „ Fiachach, *ii.* 220, 221.
 „ Furbaidhe agus Eithne, *i.* cccxxvi.
 „ Leca, *i.* cccxxvi.
 „ Lugdach, *i.* cccxxvi.
 „ Mail, *i.* cccxxvi.
 Carnoel, *i.* cccxxxix.
 Carnteel, *i.* xxix.
 Carn Tsiadhail, *i.* xxix.
 Carpentoracte, *i.* ccclxxvii.
 Carra, bar. of, *i.* xxix.
 Carraic Bracraighe, *ii.* 102.
 Carrickfergus, *iii.* 346.
 „ O'Gunnell, *iii.* 342.
 „ On Shannon, *ii.* 70, 259; *iii.* 199.
 Carthage, *i.* ccccxiii.
 Cashel, *i.* xxvii; *ii.* 61, 62, 101, 226, 250; *iii.* 15, 25, 124, 125, 132, 208, 228, 240, 241, 261, 262, 263, 264, 272, 287, 360, 388, 505.
 Caspian Sea, *i.* ccccxii.
 Castlebellingham, *i.* ccclxxv.
 Castle Connor, *iii.* 16.
 „ Dermot, *ii.* 144. See Disert Diarmada.
 „ Fogarty, *iii.* 289.
 „ Island, *i.* xxviii.
 Castlemaine, barony of, *iii.* 85.
 Castle Otway, *iii.* 294.
 Castlereaa, *i.* ccclxxiv.
 Castlereagh, *i.* xxix.
 Castletown, bar. of, *i.* xxviii.
 Castletown Delvin, *ii.* 221.
 Cathair Chinn Lis, *iii.* 5.
 „ Chonroi, or Conrai, *i.* cccxiii; *ii.* 9, 97; *iii.* 15, 75 to 80, 81, 82, 152.
 „ Crofinn, *ii.* 189; *iii.* 73.
 „ Dun Iascaigh, *iii.* 5. See Caher.
 „ Maothal, *i.* ccclxvi.
 „ na Claen Ratha, *iii.* 83. See Cathair Chonrai.
 „ na Mac Tirech, or “Fort of the Wolves”, *i.* ccex-cccx. See Caher na Mac Tirech.
 Cathermoyle, *i.* ccclxvi. See Cathair Maothal.
 Cat, Island of, *ii.* 347.
 Caucasus, *i.* ccccxii.
 Cavan, Co. of, *i.* xxv, xxx, xcv.
 Cean Abrat, Cenn Abrat, or Feabrat, *ii.* 57; *iii.* 261.
 Ceannanus, now Kells, *iii.* 123.
 Ceann Coradh, *ii.* 98, 99, 115, 117, 118, 119, 120, 121, 126, 156; *iii.* 24.
 Ceann Crochan, *ii.* 99.
 Ceannfeabhrat, *i.* cclxiv. See Cean Abrat.
 Ceanntire, or Cenntire, now Kentire. *ii.* 39; *iii.* 316.
 Cearna, *ii.* 96.
 Ceara, *i.* xxix.
 Cell Belaigh, *iii.* 38.
 Cengoba, *iii.* 123.
 Cerna, *i.* ccclxxiv.
 Cert, *ii.* 40; *iii.* 527.
 Cerrig Brudyn, *ii.* 182.
 Cetgueli, now Kidwelly, *i.* xxxviii.
 Champagne, *i.* ccxvii.
 China, *i.* dliiii.
 Cianacht, *ii.* 140, 356. See Mone Trogaidh.
 Ciaraidhe Luachra, now Kerry, *i.* xxviii; *iii.* 82.
 Ciarraige, Ciarraidhe Aei, *i.* ccclxxiv.
 „ Locha na n-Airneadh, *i.* ccclxxiv.
 Cill Abbain, *iii.* 44, 45.
 „ Coirne, *ii.* 220.
 Cille Choca, *iii.* 123.
 Cill Da Lua, now Killaloe, *ii.* 98.
 „ Dara, now Kildare, *iii.* 396.
 „ Eoin, *ii.* 220.
 „ Finan, *ii.* 57.
 „ Gobban, *iii.* 40.
 „ Ita, *ii.* 85.

- Cill Mailuighre, *ii.* 220.
 „ Mic Creiche, *iii.* 332.
 „ Mic Nenain, *ii.* 161, 163.
 „ Mic Trena, *iii.* 213.
 „ Na n-Daighre, *ii.* 155.
 „ Ogh-na-Suloch.
 „ Osnadh, *ii.* 68, 151.
 „ Rannarach, *ii.* 340.
 Cinge, or Cine, *i.* xlvi.
 Cingil, *i.* cccxxxii.
 Cinncha, *ii.* 376.
 Cité de Limes, *i.* ccxcvii.
 Claenach, *iii.* 267, 269, 275.
 Claen Raith, *iii.* 130.
 Claire (Munster), *ii.* 214, 279.
 Clanbrassil, *i.* xcv.
 Clanca, *i.* xcv.
 Clard Flathuisa, *i.* ccxxix.
 Clara, *ii.* 315. See Clartha.
 Clare, *i.* xv, xxix, xciii, cl, ccvii, ccxviii, ccclxi, cccvii, dcx; *ii.* 101, 122, 268; *iii.* 5, 24, 61, 65, 67, 74, 85, 119, 136, 262, 263, 267, 275, 278, 288, 331, 332, 340, 364, 392.
 „ barony of, *i.* xxviii.
 Clartha, *iii.* 130, 135, 315, 320, 321. See Clara.
 Cleitech, *ii.* 27, 156.
 Clenagh. See Claenach.
 Cliach, *ii.* 357, 383.
 Clibech, *ii.* 201, 202.
 Clithar Bó Ulad, *i.* cccvi.
 Clochan Leo, *iii.* 67.
 Clochar, *iii.* 15. See Manister.
 Clonard, *i.* xxx; *ii.* 76, 79, 81, 83, 84, 85, 343.
 Clondalkin, *ii.* 389.
 Clonderlaw [Clonderalaw], *i.* xxviii.
 Clonfert, *ii.* 90; *iii.* 33.
 Clonlisk, barony of, *i.* xxviii, ccclxxiv.
 Clonmacnoise, *i.* xxix; *ii.* 76, 81, 134, 221, 335; *iii.* 120, 121, 133, 194, 228, 394, 396.
 Clonmel, *iii.* 203.
 Clonmore, *ii.* 339.
 Clonroad, *iii.* 288.
 Cloonsost, *iii.* 330.
 Clontarf, *i.* ccccxiii, cccclxx; *ii.* 116, 345 to 352, 353, 392; *iii.* 153, 267.
 Cloyne, *iii.* 263, 292, 293. See Cluain.
 Cluain, *ii.* 292, 394, 395.
 „ Celbind, *iii.* 395.
 „ Crema, *i.* dxxx.
 „ Da Chaileach, *iii.* 360.
 „ Dobhail, *iii.* 310.
 „ Dolcain, *ii.* 389, 390. See Clondalkin.
 Cluain Fraich, *iii.* 25.
 „ Fuiche, *i.* xxix.
 „ Lochain, *ii.* 220.
 „ Mor Macdhog, *ii.* 338.
 „ Muc Nois, *ii.* 85, 221; *iii.* 394.
 „ Sosta, now Cloonsost, *iii.* 330.
 Cluain Uamha (Cloyne), *ii.* 76.
 Cluny, Hotel, at Paris, *i.* lxiii, lxx.
 Clwyd, the river, *i.* xxxviii.
 Clyde, the river, *iii.* 339.
 Cnamhros, battle of, *ii.* 386.
 Cnoc Aine (now Knockany), *ii.* 357; *iii.* 260.
 „ Luinge, now Knocklong, *ii.* 213.
 „ Muadh, *iii.* 301.
 „ O'Colmain, *ii.* 339, 340.
 „ Raffan,
 Cnodba, or Cnodhbha, *ii.* 96.
 Cnogba, *i.* cccxlv.
 Cnuca, *i.* ccciii, ccxxxii.
 Cobhas, *iii.* 128.
 Coirte, *i.* xlvi.
 Colom, *i.* xlvi.
 Comor, *ii.* 141, 146.
 Comung, the river, *iii.* 97.
 Condail, now Old Connall, Co. of Kildare, *iii.* 311, 312.
 Condon's and Clangibbon, barony of, *i.* xxviii.
 Cong, *ii.* 119, 187, 236.
 Connells, bar. of, *i.* xxviii.
 Congign, on the borders of Thibet, *i.* cccxxiii.
 Congnaig, the river, *i.* xxix.
 Congo, *i.* cccxcv.
 Conmaicne, *i.* xxix; *iii.* 126, 132.
 Connacht, *i.* xxix, lxxiii; *ii.* 10, 11, 296.
 Connaught, *i.* xx, xxiv, xxv, cccxx, cccxxvii, ccvii, dclxii; *ii.* 12, 53, 78, 85, 87, 105, 121, 129, 164, 187, 199, 201, 217, 218, 236, 259, 260, 262, 290, 291, 302, 314, 315, 324, 335, 343, 347, 357, 358, 374, 375, 377, 389; *iii.* 10, 15, 25, 44, 66, 74, 83, 85, 91, 102, 106, 109, 125, 126, 132, 133, 155, 156, 157, 158, 168, 169, 179, 199, 218, 219, 234, 254, 259, 278, 282, 283, 291, 301, 307, 314, 334, 335, 338, 342, 345, 356, 372, 373, 376, 379, 382, 400.
 Constantinople, *i.* dxxix.
 Conway, *i.* cccxcii.
 Cooley, *iii.* 413. See Cuailgne, and also Táin Bó Chuailgne.
 Coolness Moss, *ii.* 291.
 Coranroc, *i.* xxviii.
 Corbey, Abbey of, *i.* ccclxvi.

- Corca Bhaiscind, Corca Bhaiscinn,
Corca Baiscen, *i.* xxviii; *ii.* 349;
iii. 136, 262, 263.
- Corca Mulchi, *i.* xxviii.
- Corcaguiny, bar. of, *i.* xxviii.
- Corcomodhrudh. See Corcomruadh.
- Corco Duibhne, *i.* xxviii.
- Coreolaige, *i.* xxviii.
- Corco Luigde, *i.* cccix.
- Corcomruadh, lxxviii; *iii.* 125.
- Corcortri, *i.* cccxix.
- Cordova, *i.* dxxii.
- Cork, County of, *i.* xxvii, xxviii,
xxxix, cccvii, cccxxviii, dev; *ii.*
375; *iii.* 85, 261, 263, 282, 283,
344, 345, 347.
- " City, *i.* clvii, cccclxix, cccclx,
 ccccxi, dciii, dxxiii; *ii.* 76;
 iii. 103, 104, 345.
- Cork Harbour, *i.* xxvii.
- Cornwall, *i.* xxii, xxxix, xlviii, ccccxii,
cccxcix, ccccxviii; *ii.* 211, 347.
- Corofin, *iii.* 332.
- Corpar, *i.* xlvii.
- Corsica, *i.* cccxcii.
- Corra an Ruaid, *i.* xxviii.
- Corran, Corann, *i.* xxix; *ii.* 344.
- " barony of, *i.* xxix.
- Corrsliabh, the Curlew Mountains, *ii.*
341.
- Coslea, bar. of, *i.* xxviii.
- Costello, barony of, *i.* cccclxxiv.
- Coumeenole, *iii.* 68.
- Craeb Derg, or Red Branch at Ema-
nia, *i.* cccxxxvii.
- Craebh, *iii.* 127.
- " Tulchadh, *ii.* 167.
- Craib Telca, *iii.* 316.
- Craimbhaill, *ii.* 386.
- Craig Liath, *ii.* 115; *iii.* 24.
- Cregraidhe, Island of, *iii.* 360.
- Cremthann, *i.* xxx.
- Cremorne, bar. of, *i.* xxx.
- Crich Liathain, *i.* xxxix.
- Crimea, *i.* cccxxxiii.
- Crinna, *ii.* 140; *iii.* 177.
- Croatia, *i.* cxlix.
- Croghan, Hill of, *i.* xxvii.
- Croisic, *i.* ccccxix.
- Cromarty, *i.* xc.
- Croom, *ii.* 215.
- Crotta Cliach, *iii.* 324.
- Cruachan Ai, *i.* celvii, cccv,
cccxxvii, ccclii, ccccliv, cccclxvi,
cccclxxxii, cccclxxxi, dxxli; *ii.*
70, 71, 72, 83, 84, 107, 129,
201, 202, 259, 260, 262, 291, 343,
345, 357, 389; *iii.* 10, 11, 15, 23;
25, 57, 59, 61, 89, 91, 106, 109,
110, 126, 156, 157, 179, 181, 199,
200, 218, 219, 220, 222, 251, 307,
323, 339, 367, 377, 382, 383, 419,
413, 443, 455, 463, 524, 525.
- " Claenta, in Offaly, *ii.* 43; *iii.*
- Cuailgne, *ii.* 200, 296, 315; *iii.* 90,
128, 195, 376, 414, 429, 433, 455.
See also Cooley and Táin Bó
Chuailgne.
- Cualand, or Cualann, *i.* cccclxxiv; *iii.*
130, 136, 211, 255.
- Cuarna, *ii.* 328.
- Cuil Cuilleann, *ii.* 383.
- Cuile, *iii.* 524.
- Cuillen, *ii.* 141.
- Cuil Silinné, *ii.* 259, 260.
- Cuil Tola, *i.* cccclxxiv.
- Cuirene, *i.* xxix; *iii.* 129.
- Culend, the river, *iii.* 97.
- Cullen, *iii.* 205, 206, 207, 208.
- Cumar na Tri n-Uisce, *i.* cccclxxiv;
ii. 383.
- Curlew Mountains, *ii.* 344.
- Cyprus, *i.* cccclxxxviii, dviii.
- Daolach, the river Davil or Deely,
and the townland of Ballydeely,
County of Clare, *ii.* 122.
- Damh, Inis, Daimhinis, *i.* cccclxxii;
ii. 85.
- Dal Araidhe, *i.* xxix, cccclxxv; *ii.* 17,
232, 337.
- " Cais, *i.* xxviii.
- Dalriad, *i.* cccclxxv.
- Davil, the river, *iii.* 74. See Daolach.
- Dealbna, Dealbhna, now Delvin. See
Delbhna.
- Decies, *ii.* 31; *iii.* 346.
- " of Munster, *i.* xxvii, xxviii.
- Deece, barony of, Co. of Meath, *iii.*
197.
- Delbhna, *ii.* 220; *iii.* 126.
- " Beg and Dealbna Mór, *i.*
 xxx.
- Delvin, *i.* xxx; *ii.* 124, 145, 221, 262.
See Delbhna.
- Demi Fore, bar. of, *i.* xxx.
- Denbighshire, *i.* xxxviii.
- Denmark, *i.* clxx, ccxiii, ccxix, ccxx,
ccccx, ccccxiv, cccclxxvii; *ii.* 231,
266, 267, 273; *iii.* 231.
- Derry, *ii.* 151, 153, 340, 389; *iii.* 8,
24, 245.
- " O'Donnell, *iii.* 280.
- Diamraibh, now Diamor, *iii.* 41.
- Dicaem, the river, *iii.* 97.
- Dieppe, *i.* cccxvii.
- Dijon, *i.* lxiv.
- Dind-Righi, or Dinn-Righ, *i.* cccv;
ii. 256; *iii.* 242, 244, 250, 310.

- Dingle, *i.* cccxv, ccciv; *iii.* 70, 71, 75, 373.
 „ Bay of, *i.* cccxii.
 „ Promontory of, *i.* cccvii, cccix.
 Disert Diarmada, now Castle Dermot, *ii.* 104, 144.
 Dítmarsh, *i.* xciii, cexviii, cccix.
 Dniepr, river, *i.* ccccxii, ccccxiv.
 Dodder, river. See Dothra.
 Dodona, *i.* dxi.
 Dogmael, St., in Cardiganshire, *i.* lxvii.
 Domnand, *iii.* 415, 421.
 Don, river, *i.* ccccxv.
 Donegal, *i.* xxviii, xxix; *ii.* 62, 184, 185; *iii.* 194, 222, 258, 264, 281, 366.
 Donnegore, *i.* xxxviii.
 Doon, Hill of, cccclxvii.
 Dordogne, *i.* ccccxv.
 Dorind, *i.* cccclxxiv.
 Dorsetshire, *i.* lxix, lxxii.
 Dothra, river, *iii.* 136, 144. See Dodder.
 Down, Co. of, *i.* xxix, cccclxxv, cccclxv; *ii.* 325; *iii.* 5, 17, 128, 148, 296.
 Downhall, *iii.* 194.
 Downpatrick, *ii.* 325; *iii.* 5, 95, 148.
 Dover, *i.* xxxiv, xxxv.
 Drogheda, *ii.* 292, 296, 366; *iii.* 375.
 Drom Ceat, *ii.* 77, 78; *iii.* 245, 247, 250, 371, 374, 376.
 „ Ceata, recte Drom Ceat.
 „ Cruachain, *ii.* 165.
 „ Damhghaire, *ii.* 212 to 215, 227, 278; *iii.* 361.
 Dromiskin, *ii.* 140.
 Drom Cliabh, *i.* xxix.
 „ Leis, *iii.* 377.
 „ Lighin, *ii.* 220.
 „ Sneachta, *ii.* 51.
 Drong, river, *iii.* 97.
 Drowes, river, *i.* xxix.
 Druim Airthir, *ii.* 145, 146.
 „ Asail, *ii.* 215.
 „ Cain, *ii.* 189.
 „ Criadh, *ii.* 262.
 „ Criach, now Drum Cree, *ii.* 145, 146, 147.
 „ Cro, *ii.* 145. See Druim Criach.
 „ Da Chonair, *ii.* 386.
 „ Dairbreach, *ii.* 146.
 „ Daoile, *ii.* 386.
 „ Decsain, *ii.* 189.
 „ Fingen, *ii.* 201.
 „ Gale, *i.* xv.
 Druim Innisclaimh, *ii.* 95.
 „ Leith (or Liath), *iii.* 126.
 „ Lethan, *i.* cccclxxiv.
 „ na n-Druadh, *ii.* 71.
 Drumann, *iii.* 254.
 Drumcliffe, *i.* xxix; *iii.* 280.
 Drumree, *ii.* 145, 262. See Druim Criach.
 Drumlane, *i.* cccclxxv.
 Drung, *iii.* 125.
 Dubh Chathair, *iii.* 5, 74.
 „ Chomar, *ii.* 152, 10.
 Dubglas, the river, *iii.* 97.
 Dubhlinn, *ii.* 288, 289, 252.
 Dubhthair, *iii.* 160.
 Dublin, *i.* xxiv, dcix, dcxiii; *ii.* 288, 289, 346, 347, 353, 383; *iii.* 2, 5, 37, 41, 122, 136, 137, 179, 205, 227, 274, 281, 295, 297, 298, 301, 319, 331, 339.
 Dublin, County of, *i.* xc, cccclxxiv.
 Duffern, *iii.* 174.
 Duibthir, *iii.* 174, 175.
 Duma Eirc, *ii.* 106.
 Dun Aenghuis, or Dun Aengus, *ii.* 1 2; *iii.* 5, 74, 122.
 Dunbarton, *i.* xc.
 „ -beg, *i.* cccxiii-cccxv; *iii.* 68, 72.
 „ -bolg, *ii.* 340, 341.
 „ Bric, *ii.* 96.
 „ Celthair, *iii.* 325.
 „ Cermna, or Cearmna, *ii.* 111, 218, 219.
 „ Chelthair, or Chealtchair, *iii.* 5, 148. See Dun Celthair.
 „ Chonchraidhe. See Dun Conchraid.
 „ Conchraid, *iii.* 66, 74.
 „ Da Bheann, *ii.* 314.
 „ Da Leath Glass, *ii.* 75; *iii.* 5, 95. See Dun Celthair.
 Dundalk, *i.* cccclxxv, xxx; *ii.* 197, 310; *iii.* 5. See Dundelca.
 Dundelca, *ii.* 197; *iii.* 5. See Dundalk.
 „ drum, *ii.* 341; *iii.* 17, 40.
 „ Duibh Linne, *iii.* 5. See Dublin.
 „ Eoghanacht, *ii.* 5.
 Dungannon, barony of, *i.* xxix.
 „ Geirg (Dun Geirg Faebhur Geal), cccclxxii; *i.* cccclxxv.
 „ Map Lethan, *ii.* 211.
 „ Mór, *iii.* 71, 72.
 „ More. See Dunmór.
 „ na n-Gedh, *ii.* 342.
 Dungarvan, na Sciath, *iii.* 24.
 „ na h-Uidhre, *iii.* 127.
 „ nechtain, *ii.* 366.

- Dungarvan Ochaill, *iii.* 5, 74.
 „ Ogain, *iii.* 340.
 „ Quin, *iii.* 68.
 „ Rudhraidhe, *iii.* 17.
 „ Severick, *ii.* 315. See Dun Sobhairce.
 „ Shaughlin, *i.* xxvii.
 „ Sobhairce, *ii.* 111, 315.
 „ Tradin, or Tredin, *ii.* 211.
 „ Tulcha, or Tulchadh, *iii.* 59, 61.
 Durlas Muaidhe, or Durlas Guaire, *ii.* 87, 88, 150, 151.
 Eas da Eecon, *iii.* 258. See Eas-ruadh.
 „ darra, or Balasadare, *ii.* 344.
 „ ruadh, or Easroe, *i.* xxix; *ii.* 85, 145, 162; *iii.* 366.
 Edinburgh, *i.* dcxxiv; *ii.* 353.
 Edmuind, *i.* ccxiv.
 Egypt, *i.* lxxviii, cccxxiii, ccccxxviii, cccclxxxiv, cccclxxxvi, cccclxxxviii, dxiv; *ii.* 20, 113, 188; *iii.* 216, 217, 226, 228, 229, 230, 231, 233.
 Eithne, river, now the Inny, *ii.* 20.
 El Amara, *i.* cccclxxxv.
 Elbe, *i.* xxxiv.
 Ele, *i.* ccclxxiv.
 Elga, Ealga, *iii.* 129, 419, 459.
 Elgin, *i.* xc.
 Elies, the, *i.* xxviii.
 Eliogarty, *i.* xxviii, ccclxxiv.
 Ely, *ii.* 62.
 Ely O'Carroll, *i.* xxviii, ccclxxiv.
 Emain Macha, *i.* ccxiii, cccxxxvii, ccclxxii; *ii.* 199; *iii.* 17, 18, 131, 199, 372, 427. See Emania.
 Emania, *i.* lxxxix, ccclvii, cccclxxxii; *ii.* 9, 45, 53, 54, 97, 107, 112, 145, 196, 198, 199, 200, 297, 319, 332, 333, 357, 358, 359 to 367, 368, 372, 373; *iii.* 11, 15, 17, 23, 25, 57, 59, 80, 102, 122, 132, 145, 196, 315, 365, 372, 373, 374, 380, 453.
 Emhain, *iii.* 316. See Emania.
 Emiligh, now Emly, *ii.* 76; *iii.* 331.
 England, *i.* xxxix, xlv, lxxviii, lxxii, lxxxvii, xciv, clxix, clxxvii, ccv, ccvi, ccxiii, ccxiv, cclx, cclxxxiii, cclxxxv, cclxxxvii, ccxevii, ccvi, ccllii, cclxxvi, cclxxviii, cccxi, ccccxxvi, cccclviii, ccccxvi, ccccxviii, dvii, dxviii, dxix, dlxvi, dlxvii, dextiii, dextiv, dextiii, dextv, dextvi, dextxiii, dextxiv; *iii.* 392.
 English Channel, *i.* xlv.
 Eoganacht of Cashel, *i.* xxvii.
 „ Inassa, *i.* xxviii.
 „ n-Inais = n-Inussa, *i.* xxviii.
 Eoganacht of Loch Lein, *i.* xxviii.
 „ of Ross Argait, *i.* xxviii.
 Erne, river, *i.* xxix.
 Erris, *i.* xxix; *ii.* 302.
 Erzberige, *i.* ccccxxviii, ccccxi, ccccxxviii.
 Etruria, *i.* xciv, dxxxix.
 Exeter, *i.* ccxiii.
 Eybenstock, *i.* ccccxi.
 Fahan, County of Kerry, *i.* cxlv, ccvii, ccxiii; *ii.* 68-71, 97, 98.
 Fahlun, *i.* ccccxi.
 Faile, *i.* xlv.
 Falias, *iii.* 231, 232.
 Farney, *iii.* 93.
 Fathan Mura, *ii.* 176. See Fahan.
 Feaa, *ii.* 383.
 Feara Arda, *i.* xxx; *iii.* 130.
 „ Cuile, *i.* ccclxxv.
 „ Feara, *i.* xxx.
 „ Lurg, *i.* xxx.
 „ Manach, *iii.* 128.
 „ Muighe, *i.* xxvii, xcvi.
 Fearbile, *iii.* 372.
 Fearnmaige, *ii.* 21; *iii.* 93.
 Fearta na n-inghen, *iii.* 355.
 Fechi, *i.* ccccxxvii.
 Feenach, *ii.* 88.
 Fehmarn, in Ditmarsch, *i.* ccxix.
 Femin, *i.* xxviii.
 Fera, or Feara, Rois, *i.* xxx; *iii.* 309, 385.
 Fer Dryid (Anglesey), *ii.* 182.
 Fer Falga, Fer Folga, *i.* cccclxii, cccclxiii.
 Fergus, river, *ii.* 220.
 Fermanagh, *i.* xxix, lxxxix; *ii.* 392; *iii.* 169.
 Fern'r, *i.* xlv.
 Fermoy, *i.* xcvi; *ii.* 215; *iii.* 282, 283, 317. See Feara Muighe.
 „ barony of, *i.* xxviii.
 Ferns, *ii.* 339.
 Ferrard, barony of, *i.* xxx.
 Ferriters Cove, *iii.* 257.
 Fer Ruide, *i.* xxviii.
 Ferta Fingin, *ii.* 97.
 Fifeshire, *i.* xc.
 Findbo in Sweden, *i.* ccccxi.
 Finisterre, Dept. of, *i.* ccccxxxix.
 Finland, *i.* ccccxi.
 Finnglas, river, *iii.* 80-81.
 Finntraigh, *iii.* 82, 379. See Finntracht.
 Fintracht, now Ventry, *i.* ccxix.
 Fiodlnach, *ii.* 220.
 Firlalgia, (*recte*, Fir Falga) *iii.* 79, 80.
 Flanders, *i.* xciv, cxi, ccix, dliii, dlvi, dcv.

- Florence, *i.* dlxiv, dxxxxi.
 Fobar, now Fore, *ii.* 85.
 Forchartan, *ii.* 288, 289.
 Forfarshire, *i.* xc.
 Forlochra Ardha, *i.* cccclxxiv.
 Forth, *ii.* 387.
 Forthnata, *i.* xxvii.
 Forud, *i.* cccxx.
 Fothairt, *ii.* 40, 43, 44; *iii.* 130.
 Fotharta Airbrech, *i.* xxvii.
 France, *i.* v, xvii, xxxiii, xlv, xciv, cxcv, ccix, cex, cclxv, ccxc, ccxvii, ccclxix, cceliv, ccelxxvii, ccelxxxi, ccccxv, ccccxviii, cccclvi, dxvi, dlui, dlvi, dlvi, dlxi, dlxii, dlxvii, dev, devii, dxxxxii; *ii.* 231, 256, 287, 347; *iii.* 288.
 „ northern, *i.* dxxiv.
 „ south of, *i.* dxxix.
 Freiberg, *i.* ccccxv.
 Friesland, *i.* clix, ccxcviii.
 Fuithirbe, (*recte*, Fuithirbe) coast of, *i.* cccxxxv.
 Fuithrim, Fuithribthe, *ii.* 32; *iii.* 466.
 Gabar, Gabor, *i.* xxvii.
 Gabhar, *ii.* 40.
 Gabhra Aicle, *ii.* 382, 383, 386, 387.
 See Skreen.
 „ South, *iii.* 529.
 Gabhran, *iii.* 272.
 Gaible Gé-Cluain, Gaibhle, *ii.* 44; *iii.* 541.
 Gaela, *ii.* 124.
 Gailenga, Galenga, great and little, *i.* xxix; *ii.* 130, 139, 140.
 Gainemain, river, *i.* xxix; *iii.* 97.
 Galicia, *i.* lxxvi, ccccxix, ccccxviii.
 Gallia Braccata, *i.* cccclxxxi.
 „ Comata, *i.* ccelvi.
 Galmoy, bar. of, *i.* xxviii.
 Galway, *i.* xxiv, xxviii, cclxv, ccvii; *ii.* 122, 268, 331; *iii.* 5, 65, 67, 74, 84, 85, 106, 121, 261, 291, 301.
 „ Bay of, *i.* xxviii.
 Garbhthamhnach, *ii.* 386. See Rath Inil.
 Garristown, *ii.* 328.
 Gaul, *i.* v, vi, xvii, xli, xlv, xlviii, liii, lvii, clxii, cxi, cxxiv, cccxxv, cccxxviii, cclviii, ccxcvi, ccxcviii, ccc, cccxc, ccxcxi, ccccxix, cccclxxiv, cccclxv, d, dvii, dxxxiv, dl, dli, dlxvii, dclxiv; *ii.* 225, 256.
 „ Transalpine, *i.* cccclix.
 Gergin, *i.* cccclxxv.
 Germany, *i.* v, vi, xli, lvii, lxxvi, clxxxv, xciv, cxev, cxi, cccxiv, cccxx, cccxxv, cclviii, ccxcvi, ccllii, cceliv, ccelv, ccelxxvi, ccelxxvii, ccccxii, ccccx, ccccxii, ccccxix, ccccxli, ccccxliv, cccclv, cccclviii, cccclxv, dvii, dxviii, dxxvii, dlvi, dlvi, dlxiii, dlxvii, dxxxxii, dxxxxiii.
 „ Central, *i.* ccccxv.
 „ Eastern, *i.* ccccxiv.
 „ Northern, *i.* ccccxv; *ii.* 231.
 Gesoriacum, *i.* ccccllii.
 Geyer, *i.* ccccxix.
 Giants' Causeway, *ii.* 315.
 Gibraltar, Straits of, *i.* ccccxii.
 Giehren, *i.* ccccxix.
 Gizeh, Giseh, *i.* cccclxxxiv, cccclxxxv, dxi.
 Glais Berramain, river, now the Inny, *ii.* 290.
 „ Nera, the river, *ii.* 140.
 Glamorganshire, *i.* xxxviii.
 Glandalough. See Glendaloch.
 Glanworth, *i.* xxviii.
 Glas Naoidhen, now Glasnevin, *ii.* 9, 76, 81.
 Glastimber (Glastonbury), *ii.* 211.
 Glastonbury, *i.* xxxix, dvii, dviii, dclxiv.
 Gleanamain, river, *iii.* 97.
 Glendaloch, *ii.* 77, 85; *iii.* 50, 227, 290.
 Glendalough. See Glendaloch.
 Glennamhnach, *i.* xxviii.
 Glenn an Scail, *ii.* 88; *iii.* 346, 347.
 See Glenn Dallun.
 „ Dallun, *iii.* 235. See Glenn an Scail.
 „ Fahan, *i.* cxlv, ccvii; *iii.* 70, 71, 72, 73.
 „ Geirg, in Ulster, *iii.* 307, 367.
 „ Gerg, *iii.* 153.
 „ Righi, Righi, *i.* xxix; *iii.* 316.
 „ Treithim, *ii.* 246.
 Gleoir, river, *iii.* 97.
 Göttingen, *i.* cxev.
 Gorias, *iii.* 231, 232.
 Gort Insi Guire, now Gort, *i.* xxx; *ii.* 87.
 Gothland, *i.* ccc.
 „ East, *i.* clxxv.
 Gower. See Guir.
 Granairud, *i.* ccccllii. See Granard.
 Granard, *ii.* 291. See Granairud.
 Great Britain, *i.* cccclxvii, dclxvii.
 Great Island, Cork Harbour, *i.* xxxix.
 Greece, *i.* iii, ccccxlii, ccccxlviii, cccclxxxviii, dviii; *ii.* 188, 232; *iii.* 226, 231, 233, 234, 459, 523.
 Grellach, *i.* ccccllii.
 „ Dullaigh, *ii.* 166.

- Grellach Eilti, *ii.* 335.
 Grenius, *i.* xlv.
 Grianan-Lachtna, *ii.* 115 ; *iii.* 24.
 Guined, *ii.* 222.
 Guir, now Gower, *i.* xxxviii.
 Gweebarra Bay, *ii.* 33.
 Gwent (South Wales), *i.* cxli.
 Gwynedd (North Wales), *i.* xxxvii, cxlii.
 Hagenow, *i.* ccccxvi.
 Hallstadt, *i.* ccccxvii, ccccxv.
 Hamath, *i.* dviii.
 Hanover, *i.* ccccxv, ccccxli.
 Hastings, *i.* cccclix.
 Hebrides, *ii.* 122, 328.
 Heidelberg, *i.* ccclxxxi.
 Heror, *ii.* 222.
 Highlands of Scotland, *i.* cccc.
 Hildesheim, *i.* cxcv.
 Hita, *i.* dxxiii.
 Holland, *i.* clix.
 Horse Leap Castle, *i.* xxviii.
 Howth, Hill of, *i.* xxiv, cccxxxiv ; *iii.* 136, 179.
 Huntingdonshire, *i.* lxxiii.
 Hy Censella, *ii.* 376.
 " Drona, *ii.* 44 ; *iii.* 544.
 " Maine, *ii.* 376 ; *iii.* 84. See Hymany.
 " Nelland, *ii.* 233.
 Hymany, *i.* cexlv, ccliv. See Ui Maine.
 Ibricken, bar. of, *i.* xxviii.
 Iceland, *i.* dxxiii.
 Ictian Sea, *i.* xxxv.
 Ierne, *i.* xlv.
 Iffa and Offa East, bar. of, *i.* xxvii, xxviii.
 Ikerrin, bar. of, *i.* xxviii.
 Imahuadha, now Timahoe, *iii.* 395.
 Imliuch Iobhair, or Ibhair, now Emly, *ii.* 82 ; *iii.* 331.
 Immail, *iii.* 93.
 Imokilly, bar. of, *i.* xxvii.
 Inber Colpa, *i.* xxx ; *ii.* 111.
 " Crara, *iii.* 396.
 " Ferna, *i.* ccclxxiv.
 " in Rig, *i.* ccclxxv.
 " Mór, *ii.* 54.
 Inbher Colptha. See Inber Colpa.
 Inbiur Cichmaine, *iii.* 188.
 Inchiquin, *iii.* 332, 349.
 " barony of, *i.* xciii.
 India, *i.* lxxvii.
 Inis Bo Finne, *iii.* 67.
 " Cail, now Iniskeel, *ii.* 33.
 Iniscaltra, *iii.* 51.
 Inis Carthaigh, (*recte*, Cathaigh) *i.* cccxxix.
 Inis Catharg (*recte*, Cathaigh), *iii.* 364.
 " Celtra, *ii.* 76.
 " Clothrann, *ii.* 291.
 " da Dhrom, *ii.* 220.
 " Derglecha, *ii.* 383.
 " Eoghain, now Inishowen, *ii.* 102
 " Erca, *iii.* 67.
 " Fail, a poetic name of Ireland, *ii.* 71, 191, 192 ; *iii.* 287.
 " Faithlenn, now Inisfallen, *ii.* 177.
 " (Innse) Gall, the Hebrides, *ii.* 120.
 " Gluaire, *iii.* 66.
 " Saimer, *ii.* 232.
 Inneoin, *ii.* 207, 208 ; *iii.* 203.
 Innisfallen, *ii.* 137. See Inis Faithlenn.
 Innistymon, *iii.* 332.
 Innse an Ghaill Duibh, *ii.* 120.
 Inny, the river, *i.* xxx ; *ii.* 290.
 Inverness, *i.* xc.
 Iona or I, *ii.* 80, 85 ; *iii.* 245, 385.
 Irard Cuilland, *i.* cccxlxi.
 Ireland, *i.* ccccxvi, ccccxix, ccccxix, ccccx, cccxc, cccxc, cccxcviii—*passim*.
 Irrus Donnain, *ii.* 302.
 Irruadh (Norway), *iii.* 100, 101.
 Island Magee, *iii.* 3, 386.
 Isle of Man, *ii.* 88.
 Italy, *i.* cxciv, cexi, cclxii, cclxix, cccxciv, cccvi, cccclxxxviii, dxiv, dxvi, dxx, dxxxii, dxxxiv, dl, dli, dlvi, dlvi, dlxvii, dxxvii.
 Iveagh, Barony of Upper and Lower, *i.* xxix.
 Iveragh, Mountains, *i.* cccxii.
 Joachimsthal, *i.* cccxcix.
 Jutland (the Jutic Moor), *i.* cli.
 Kalenberg, *i.* cxcv.
 Καβατόριον, *i.* cccclxxvii.
 Keelogue Ford, *ii.* 267-271.
 Kells, *i.* xxvii, cccxcvi ; *ii.* 123, 148, 149.
 " Barony of, *i.* ccclxxv.
 Kenmare, Bay of, *iii.* 59.
 Kent, *i.* xcvi, clxix, clxxxiv.
 Kentire, *ii.* 39 ; *iii.* 316.
 Kerry, *i.* xxviii, cccvi, cccvii, cccviii, cccix, et seq., cccliv, cclxxiv, cccvi, dcx ; *ii.* 278, 375, 383 ; *iii.* 5, 12, 15, 45, 59, 61, 65, 70, 71, 75, 80, 85, 125, 132, 152, 181, 257, 264, 288, 374, 377, 379, 392.
 Kidwelly, see Cetgueli.
 Kilbarron Castle, *ii.* 93.
 Kilcock, *iii.* 123.

- Kilconnell, Barony of, *i.* cexlv.
 Kilcumny, *ii.* 145, 262.
 Kildare, *i.* xxvii; *ii.* 73, 77, 148,
 328, 351, 390, 391; *iii.* 45, 122,
 182, 309, 311, 381, 394, 395, 396.
 „ and Leighlin, diocese of, *i.*
 xxvii.
 Kilfinane, *iii.* 261.
 Kilgobbin, *iii.* 40.
 Kilkea, *iii.* 294.
 Kilkee, *iii.* 67.
 Kilkenny, County of, *i.* xxviii, cliv; *ii.*
 328; *iii.* 45, 229.
 „ barony of, *i.* xxx; *iii.* 254.
 „ church of, *ii.* 81.
 Killabban, *iii.* 45.
 Killaloe, *ii.* 115; *iii.* 24.
 Killarney, Lakes of, *i.* xxxviii; *ii.*
 32, 177; *iii.* 203, 291.
 Killeen Cormac, *i.* lxvii.
 Kilmacduach, diocese of, *i.* xxviii.
 Kilmacrennan, bar. of, *i.* xxix.
 Kilmactranny, bar. of, *i.* xxix.
 Kilmaine, bar. of, *i.* xxix.
 Kilmainham, *ii.* 346.
 Kilrush, *iii.* 364.
 Kincardine, *i.* xc.
 Kinmelmeaky, bar. of, *i.* xxviii.
 King's County, *i.* xxvii, xxviii,
 cliv; *ii.* 268; *iii.* 4, 45, 166, 319,
 394.
 Kinsale, *ii.* 166.
 „ Old Head of, *ii.* 218.
 Kirch Jessar, *i.* ccccxvi, ccccxviii.
 Kirkcudbright, *i.* xc.
 Kition, *i.* dviii.
 Knockany, *i.* xxviii; *iii.* 260. See
 Cnoc Aine.
 Knockaulin, *ii.* 358.
 Knocklong, *ii.* 27; *iii.* 361.
 Kotterbach, *i.* ccccxiv.
 Kujundschik, *i.* dix.
 Kurnah, *i.* ccclxxxv.
 Laaland, *i.* cxxx.
 La Cave, at Volnay, *i.* lxiv.
 Laeghaire, *i.* xxix.
 Lagney, barony of, *i.* xxx.
 Laigen, Laighen, *i.* cccxlv; *ii.* 9, 10;
 iii. 243. See Leinster.
 Laighdi, *i.* xxviii.
 Laighis, or Leix, *ii.* 374.
 Laigne, *i.* cccxix.
 Lambeth, library of, *i.* xevi.
 Lancashire, *i.* cccvi.
 Lanesborough, *ii.* 283.
 Langres, *i.* cccvi.
 Larne, *iii.* 175, 316. See Latharn.
 Latharn, *iii.* 316, 377.
 Lattringen, *i.* ccccxxxxix.
 Leac na n-Giall, *ii.* 319.
 Leath Chuinn, *ii.* 384. See Leith
 Chuinn.
 Lecale, *i.* ccclxxv.
 Leim a Mhadaigh, *iii.* 245.
 Leim an Eich, Castle of, *i.* xxviii.
 Leimne, *ii.* 233.
 Leinster, *i.* xxi, xxvii, xxxiii, cxxxx,
 cccvii, cccxlii, ccclxi, cccci,
 ccccxlv; *ii.* 5, 13, 40, 46, 74, 105,
 121, 155, 199, 256, 257, 295, 296,
 325, 338, 346, 347, 348, 357, 376,
 377, 383, 386, 389, 390, 391; *iii.*
 15, 25, 44, 61, 85, 118, 119, 124,
 130, 131, 132, 136, 149, 160, 210,
 211, 242, 244, 255, 278, 309, 310,
 311, 313, 371, 527.
 „ South, *i.* xxvii.
 Leipzig, *i.* dexix.
 Leiter Duibh, *iii.* 377.
 Leith, *ii.* 386.
 Leith Chuinn, *iii.* 309. See Leath
 Chuinn.
 Leithglinn, now Leighlin, *ii.* 63, 330;
 iii. 34, 244.
 Leitrim, County of, *i.* xxx.
 Leix, *i.* xc; *ii.* 374.
 Lena, *i.* viii.
 Leon, *i.* dxxii.
 Lercaib, *i.* cccvi.
 Lethard, *ii.* 214.
 Letterkenny, *ii.* 164.
 Levant, the, *i.* ccccv.
 Leyney, *ii.* 376.
 Lewis, Island of, *ii.* 347.
 Liabh Truim (recte Liathruim, or
 Liath Druim), *ii.* 189; *iii.* 317.
 Liag Tuill, *i.* xxviii.
 Life, river, *ii.* 246, 247. See Liffey.
 Liffey, river, *i.* xxvii; *ii.* 140, 233,
 246, 247, 252, 253, 288, 289;
 iii. 5, 44, 88, 136, 137.
 „ the plain of, *ii.* 233.
 Lifford, *ii.* 164.
 Limavady, *iii.* 245.
 Limerick, County of, *i.* xxviii, cccvii,
 ccclxvi, ccclxxiv, cccclxxvii; *ii.*
 357, 383; *iii.* 5, 15, 82, 85, 132,
 205, 208, 259, 261, 278, 290, 291,
 342, 347, 361, 379.
 „ City of, *ii.* 76, 276; *iii.* 120,
 153, 154, 267, 268, 269, 271,
 272, 275, 280, 295.
 Limoges, *i.* ccccxix.
 Lindesse or Lincoln, *i.* xevii.
 Lind Formait, *iii.* 459.
 Lios an Doill, *iii.* 301. See Lissa-
 dill.
 Lismaothal, *i.* ccclxvi.

- Lis Mór, *iii.* 4, 5. See Lismore.
 Lismore, Co. of Waterford, *ii.* 85,
 204; *iii.* 4, 5.
 ,, in Scotland, *iii.* 300.
 Lis na Banntreachta, *iii.* 360, 361.
 Lissadill, *iii.* 280.
 Listowel, *iii.* 5.
 Lis Tuathail. See Listowel.
 Lobbes, the ancient Liptinae, or
 Liptinas, *i.* cclxiv.
 Loch in Scotland, *iii.* 371, 374.
 ,, Aininn, now Loch Ennel, *iii.*
 24.
 ,, Bricrend, see Lough Bricland,
 iii. 17.
 ,, Broicsighe, or Broigseach, *iii.*
 332.
 ,, Carman, *ii.* 113, 114.
 ,, Cé, *i.* xxix; *iii.* 25, 264.
 ,, Cime, *i.* xxix.
 ,, Cuain, *i.* cccclxxv.
 ,, Cuire, *iii.* 379.
 ,, Cutra, now Loch Cooter, *ii.*
 122.
 ,, Dairbrech, *ii.* 262.
 ,, Dearg, *ii.* 144.
 ,, Echtrann, *ii.* 366.
 ,, En, *ii.* 89; *iii.* 24, 25.
 ,, Ennel, *iii.* 24.
 ,, Erne, *ii.* 85.
 ,, Feabhail (Loch Foyle), *ii.* 152.
 ,, Gair, *i.* cccclxvii. See Lough
 Gurr.
 ,, Garman, *ii.* 13. See Loch
 Carman.
 ,, Gile, *ii.* 335.
 ,, n-Guala, *i.* cccclxxii.
 ,, Lein, *i.* xciii; *ii.* 177; *iii.* 203,
 204.
 ,, Lugh-Phorta, *ii.* 221.
 ,, Lurcan, *iii.* 404, 405.
 ,, Mór, *ii.* 369.
 ,, Na Rathra, *iii.* 332.
 ,, Owel, *iii.* 248. See Loch
 Uair.
 ,, Reagh, *iii.* 156, 179. See Loch
 Riach.
 ,, Ree, *ii.* 291.
 ,, Riach, *ii.* 99; *iii.* 153, 156,
 158, 179. See Loch Reagh.
 ,, Senain, *iii.* 364.
 ,, Silen, *i.* xxx.
 ,, Techad, *i.* xxix.
 ,, Uair, *i.* cclx; *iii.* 248. See
 Lough Owel.
 Lochland, *ii.* 346, 347, 350.
 Logore. See Lough Gower.
 Loire, river, in France, *i.* xxii, xlv,
 lxxvi; *ii.* 59, 166, 287.
 Lolland, *i.* cli.
 Lombardy, *i.* xxii, clix.
 London, *i.* cci, ccii, ccxii, ccxiii,
 ccciii, dxv.
 Londonderry, County of, *iii.* 294.
 Longerie, *i.* cccxxv.
 Longford, County of, *i.* xxx, cccclxxv;
 ii. 161; *iii.* 85, 163, 188, 189, 190,
 355.
 Lothar, now Lorra, *ii.* 62, 76, 115, 337.
 Lothra, *recte* Lothar, which see.
 ,, Bricland, *iii.* 17.
 Lough Foyle, *i.* xxix.
 ,, Gabhon. See Lough Gower.
 ,, Gower, *i.* xxvii.
 ,, Gurr, *i.* cccclxvii.
 ,, Erne, *i.* xxix.
 ,, Gara, *i.* xxix.
 ,, Hackett, *i.* xxix.
 ,, Neagh, *i.* xxix.
 ,, Ree, *i.* xxix.
 ,, Shealin, *i.* xxx.
 Louth, *i.* xxix, xxx, cccclxxv; *ii.* 5,
 101, 195; *iii.* 77, 149, 293, 310.
 Louvaine, *i.* dclxiv.
 Low Countries, *i.* deviii.
 Lowicz, *i.* cl.
 Luachair Deagaid, *i.* xxviii.
 Luachar, *ii.* 107.
 Luaighne, *iii.* 126.
 Lüneberg, *i.* cxcv.
 Luibnech, *ii.* 141.
 Luighne, *i.* xxix; *ii.* 140, 209, 216;
 iii. 130.
 Luininn, *ii.* 208.
 Lumman, *ii.* 328.
 Lundun, *i.* xlvii.
 Lupfen, *i.* cccxcviii.
 Lurg, barony of, *i.* xxx.
 Lusc, now Lusk, *ii.* 195, 368; *iii.* 122.
 Mac Dermot's Rock, Castle of, *iii.*
 25.
 Macedonia, *i.* lxxx.
 Macla Mide, na tri, the three bald hills
 of Meath, *ii.* 321.
 Mag, Adhair, *ii.* 122, 156, 386.
 ,, Ai, Aie, or Aoi, *i.* xxix, clv,
 clxxv; *ii.* 11, 201; *iii.* 102,
 258, 415.
 ,, Aidhne, *iii.* 178.
 ,, Ailbhe, *ii.* 105.
 ,, an Scail, *iii.* 423.
 ,, Bile, *ii.* 52, 159.
 ,, Bolg, now Moybolgue, *i.* xxv.
 ,, Breguin, *i.* xxvii.
 ,, Cetne, *i.* xxix.
 ,, Cobha, *i.* xxix.
 ,, Constantine, *iii.* 38.
 ,, Cro, *i.* xxiv.

- Mag Eithrighe, *ii.* 232.
 „ Ene, *ii.* 386.
 „ Ercaithe, *iii.* 316.
 „ Femen, *iii.* 325.
 „ Inis, *i.* cccclxxv.
 „ Ita, *ii.* 232.
 „ Locha, *iii.* 129.
 „ Lathairne, *ii.* 232.
 „ Lena, or Leana, *i.* ccxxvi; *ii.* 65; *iii.* 8, 166, 179, 181, 359.
 „ Line, *iii.* 152, 316. See Rath Mór Muighe Line.
 „ Lir, *ii.* 232.
 „ Lurg, *i.* xxix; *ii.* 129, 232; *iii.* 257.
 „ Meine, *ii.* 215.
 „ Mell, *ii.* 197; *iii.* 192.
 „ Mia, *ii.* 236.
 „ Mis, *ii.* 383.
 „ Misca, *ii.* 40.
 „ Mucceda, *i.* ccclxiii.
 „ Mucruimhe, Macroimhe, *i.* xxi, xlii, cccxxxiv, cccclii; *ii.* 57, 139, 140, 331; *iii.* 177, 261.
 „ O'm-Bricain, *iii.* 288.
 „ Raighne, *ii.* 215.
 „ Rath, *ii.* 305, 341, 342; *iii.* 78, 368.
 „ Rein, *i.* xxii; *ii.* 83.
 „ Slecht, *i.* xxx; *ii.* 6, 227; *iii.* 88.
 „ Techt, *i.* xxii.
 „ Tuired, or Tuireadh, *i.* ccxxxix, cccxxxvi, cccxxxix, cccliii, cccxxxxi, cccxxxii, cccclvii, cccclxiv, cccclxxiv, dxxxvii, dxxxix; *ii.* 59, 110, 111, 122, 132, 148, 181, 188, 222, 225, et seq. 231, 234, 235, 240, 242, 244, 245, 250, 252, 253, 254, 272, 288, 289, 295, 296, 311, 325, 328; *iii.* 5, 8, 42, 43, 71, 148, 155, 156, 210, 213, 214, 225, 233, 354, 355, 385.
 „ „ na bh-Fomorach, *i.* xxix, ccxxvii, ccccliii, cccclxxiv, dxxxix-xi; *ii.* 45, et seq., 248, et seq., 253-254, 288; *iii.* 42-43, 155-156, 213-214, 385.
 „ Tulaing, *i.* ccxcl.
 „ Uladh, *i.* ccxxxvi.
 Maige, river, or Mague, *iii.* 82, 259.
 Maigin, *ii.* 141.
 Mainister Buite, now Monaster-boice, *ii.* 107.
 Maintz, *i.* cccclv.
 Mallow, *iii.* 344, 345.
 Malmesbury, *i.* dvii.
 Man, Isle of, *i.* xxii, xxxviii, cccclxiii; *ii.* 142, 143, 198, 347; *iii.* 80. See Manand.
 Manand or Manann, *i.* xx; *ii.* 141, 198; *iii.* 419.
 Mangerton, *ii.* 32.
 Manister, Co. of Limerick, *iii.* 15, n. 11. See Clochar.
 Mansfeldt, *i.* ccccxv, ccccxvi.
 Mantua, *i.* dlxiv.
 Map Liathan, *ii.* 211.
 Martra, Cataract of Balasadare, *ii.* 344. See Eas-darra.
 Mattock, the river, *ii.* 292, 366.
 Maurice's Mills, *i.* cccclxvi.
 Mayo, County of, *i.* xxix, cccclxxv; *iii.* 85, 335.
 Meanus or Mianus, *iii.* 208.
 Meath, East, Co. of, *i.* xxx.
 „ *i.* xxvii, xxviii, xxx, cccclxxv; *ii.* 78, 116, 121, 122, 126, 127, 148, 151, 161, 172, 259, 292, 293, 311, 326, 335, 346, 347, 358, 366; *iii.* 41, 43, 60, 123, 148, 177, 193, 197, 265, 301.
 „ Sub-Kingdom of, *i.* xxxiii, xcvi, xcix, c, cccxx.
 Mecklenburg, *i.* ccccxvi, ccccxviii, ccccxii, ccccxv, cccclv.
 Medionemeton in Britain, *i.* cclxiv.
 Mediterranean Sea, *i.* xxii, ccxcii, cccxi, cccxii, cccxix, cccclxxiii, cccclxxii, cccclxxxvii; *iii.* 281, 282, 384.
 Meithe an Eoin, *ii.* 293.
 „ Togh, *ii.* 293.
 Melifont, *ii.* 140; *iii.* 177.
 Melrose Abbey, *i.* ccccxvi.
 Menai Street, *ii.* 186.
 Meniscus, *i.* ccxix.
 Mercia, *i.* ccxxxiv, dxxxvi.
 Methin Port, *ii.* 293.
 Midhe, *ii.* 13, 190, 19. See Meath.
 Migdonia, *iii.* 231, 232.
 Milan, *i.* lvi, dxxxi.
 Military Frontier, *i.* cl.
 Miliuc, river, *iii.* 97.
 Miscal, *i.* xlvi.
 Mitylene, *i.* cccclxxxvii.
 Modicia or Monza, *i.* cccxciv.
 Modurn, *iii.* 94.
 Moen Chonaing, sometimes incor-rectly Moin Chonaing, *ii.* 185, 186.
 Mohar ui Ruaidhin, *i.* xxviii.
 Moile, *i.* xlvi.

- Moin Mór, *ii.* 107.
 „ Trogaidhe, *ii.* 356.
 „ Uí Domhnaill, *iii.* 230.
 Moira, see Magh Rath.
 Mona, Island of Anglesey, *i.* xxix, xxx, xxxviii; *ii.* 182, 183, 185, 186.
 Monaghan, *i.* lxxxix, xcv; *ii.* 392; *iii.* 309. See Muineachan.
 Monasterboice, *ii.* 77, 107, 113, 114, 140, 149, 168, 169; *iii.* 210, 229.
 Mont Afrique, near Dijon, *i.* lxiv.
 „ Brigitte at Besançon, *i.* cccxci.
 Monte Rey, *i.* ccccxix.
 Mont St. Michel, *i.* dxxvii.
 Morbihan, *i.* ccccxix.
 Morca, *iii.* 243, 244, 249.
 Morgallion, *i.* xxx; *ii.* 39.
 Mount Eagle, *i.* cccvii; *iii.* 68.
 „ Fuad (Sleibe Fuad or Fuat), *iii.* 148.
 Moy, river, *iii.* 16. See Muaidhe.
 „ the plain of, *i.* xxix.
 Moyarta, barony of, *i.* xxviii.
 Moycarne, barony of, *iii.* 85.
 Moyfenrath, *i.* xxx.
 Moyhill, *i.* cclclxvi.
 Moylena. See Mag Lena.
 Moylinny, *i.* xxxviii.
 Muach, river, *iii.* 97.
 Muaidhe, *ii.* 87.
 Mughdorn, Muighdhorn, *i.* xxx; *iii.* 128.
 Muigh Meadba (*recte* Magh Medba), *ii.* 129.
 Muilhearn, river, *i.* cclclxxiv.
 Muineachan. See Monaghan.
 Muir (*recte* Mur) Mœna, *ii.* 186.
 Muir Nicht (Muir n-Icht), *i.* xxii.
 „ Toirrian, *i.* xxii.
 Muirtheimne, *i.* cccv, cclclxxv; *ii.* 195, 196, 311, 359; *iii.* 97, 128.
 Mullach Maisten, *ii.* 246; *iii.* 122.
 Mullaghmast. See Mullach Maisten.
 Mullingar, *ii.* 315; *iii.* 24, 91, 248.
 Mumha, *i.* cccxi. See Munster.
 Mumhan, *ii.* 9, 10. See Munster.
 Mungaret, or Mungret, *ii.* 76.
 Munich, *i.* cccclxxxvii, cccclxxxix.
 Munster, *i.* xxv, xci, cxxxx, ccexxi, cccxlii; *ii.* 13, 31, 51, 61, 64, 65, 66, 78, 101, 105, 147, 151, 155, 177, 199, 205, 212, 213, 216, 250, 259, 281, 296, 331, 346, 347, 356, 357, 358, 375, 376, 377, 387, 388; *iii.* 5, 25, 44, 45, 61, 83, 85, 103, 106, 121, 133, 156, 166, 167, 168, 177, 193, 201, 204, 205, 207, 208, 209, 242, 243, 244, 255, 259, 260, 261, 271, 278, 283, 289, 291, 311, 329, 330, 334, 360, 379, 393, 394, 399, 466, 505.
 Munster, West, *i.* xxviii, cxxxx, cccvii, cccix, ccexxiii.
 Munster, North, *i.* cccclxx.
 Murias, *iii.* 231, 232, 233.
 Mur Ollamhan, *ii.* 8.
 „ Tea, *iii.* 12.
 Murreesk, barony of, *i.* xxix.
 Murvey Strand, *iii.* 66.
 Muscraidhe Breoghain, *i.* xxviii.
 „ Luachra, *i.* xxviii.
 Muscraighe, *i.* cccxxii.
 „ Mitaine, *i.* xxviii.
 Muskerry, West, *i.* cccxxiv.
 Myfyrion, *ii.* 182.
 Nantes, *i.* xvii, ccxii, ccccxix.
 Nás, now Naas, *ii.* 105, 141, 148; *iii.* 25, 132.
 Navan, barony of U. and L., *i.* xxx.
 Navarre, *i.* dxxii.
 Νεμερόβριγα, in Spain, *i.* cclxiv.
 Nemetocenna, of the Atrebat, *i.* cclxiv.
 Nevers, *i.* lxiii, lxiv.
 Newburgh, *i.* ccccxvii.
 Newcastle, *iii.* 291.
 New Grange, *ii.* 386.
 Newry, the vale of, *i.* xxix.
 Newtown Limavady, *ii.* 77.
 Nikopol, *i.* ccccxvii.
 Nile, the, *i.* dliiii.
 Niniveh, *i.* ccccxviii.
 Nismes, or Nemausus, *i.* lxii, lxiii, lxv, lxxx.
 Nola, *i.* dxxxiv, dxxxv.
 Nore, river, *i.* cclclxxiv; *ii.* 144.
 Norfolk, *i.* lxxiii, lxxxix, xevii.
 Normandy, *i.* lxviii.
 North Sea Region, *i.* ccccxv.
 Northumbria, *i.* xxxv, ccv, cvi; *ii.* 82.
 Norway, *i.* cxxxvii, cxlviii, clxxv, cxxxviii, cclxv, cclclxxiv, cccclxxi; *ii.* 231; *iii.* 100, 101, 231, 408.
 Norwich, *i.* cxxiii.
 Nowo-Tscherkask, *i.* ccccxv.
 Ocha, *ii.* 339, 340.
 Ocliter n-Achad, *i.* lxxxix.
 Oehun, *ii.* 108.
 O'Colman's Hill (Tara), *iii.* 339, 340.
 O'Dorney, *i.* cclclxxiv; *ii.* 59.
 Oendruim, now Island Magee, *iii.* 386, 387.
 O'Failge (Offaly), *ii.* 40; *iii.* 529, 530.
 Offaly, barony of, E. and W., *i.* xxvii.
 Offerlane, *iii.* 44, 45.

- Oifen Dairbre, *ii.* 278.
 Oirghiall, *i.* dclxiii; *ii.* 17, 110, 111, 127.
 Olbha, *ii.* 96.
 Olbia, *i.* ccccxiv.
 Oldenburg, *i.* ccccxv.
 Ollarbha, *iii.* 175, 316.
 Olnegmacht (Connaught), *ii.* 10, 71.
 O'Neilland, barony of, *iii.* 3.
 Orange, *i.* cccclxiv.
 Oranmore, *iii.* 261.
 Orbraidhe, *iii.* 125.
 Orcádes, *i.* xliii.
 O'Regan, *i.* xvi.
 Oriel. See Oirghiall, *i.* xxix; *iii.* 127, 128.
 Orior, *i.* xc.
 Orkney, *i.* dxix.
 Ormond, *i.* xxviii; *ii.* 62, 143, 337; *iii.* 208, 288.
 " barony of Lower, *i.* xxviii.
 Ossory, *i.* clxxiv; *ii.* 40, 43, 77, 226, 351, 352.
 " diocese of, *i.* xxvii.
 Ostend, *iii.* 270.
 Osterburg, *iii.* 348.
 O'Torna, *ii.* 375.
 Owney, barony of, *i.* xxviii.
 Oxford, *i.* lvi; *ii.* 353; *iii.* 37, 281, 342.
 Paris, *i.* ccccxix, ccccxviii, d, dii, dvi; *ii.* 170.
 Pavia, *i.* dlxii.
 Pays de Grinberghe, *i.* clxxix.
 " de Liège, *i.* cclxiv.
 Persia, *i.* ccccxix; *ii.* 18^o, 325.
 Perth, *i.* xc.
 Petau, *i.* dvi; *iii.* 230, 232.
 Pfalz, the, *i.* ccllii.
 Phrygia, *i.* xciv, cccclxxxviii.
 Pisa, *i.* dxv, dxvi.
 Poitiers, Vieux, *i.* lxiii, lxiv.
 Polentia, *i.* xlv.
 Poll Begg (Poolbeg Street), *ii.* 288.
 Poll na Brocuidhe, *iii.* 332.
 Pomerania, *i.* ccccxv.
 Pompeii, *i.* dv, dvi.
 Pontic Sea, *iii.* 381.
 Portadown, *iii.* 295.
 Portland, Isle of, *i.* clxix.
 Portloman, *iii.* 248.
 Portnahinch, bar. of, *i.* xxvii.
 Portrigh, *iii.* 316.
 Portugal, *ii.* 301.
 Portumra, *ii.* 144.
 Portus Cccius, *i.* xlv.
 Provence, *i.* dxxi.
 Provincia, *i.* cclxxxi, cclxxxiv. See Provence.
 Prussia, *i.* ccccxv.
 Puy-les-Vignes, *i.* ccccxix.
 Pyriac, *i.* ccccxix.
 Queen's County, *i.* xxvii, xcv, cliv, cclxxiv; *iii.* 44, 45, 83.
 Quin Abbey, Co. of Clare, *i.* cccxviii.
 Raclinn, *iii.* 131.
 Rahen, *iii.* 37, 38.
 Raighne, Flags of, *ii.* 215.
 Raithlinn, *i.* xxviii.
 Rath Aedh, *ii.* 159.
 " Becce, *ii.* 69.
 " Beg, *iii.* 527.
 " Beggan, *ii.* 69, 70. See Rath Becce.
 " Betha, *ii.* 7.
 " Bhuligh, *ii.* 339.
 " Blathmach, *iii.* 332.
 " Boith (Raphoe), *ii.* 25, 80, 85.
 " Breisi, *iii.* 15.
 " Ceannaid, *ii.* 78.
 " Cimbaoith, *ii.* 233; *iii.* 3.
 " Ciun-Eich, *ii.* 233; *iii.* 3.
 " Cruachan, *ii.* 145; *iii.* 80. See Cruachan.
 " Essa, *ii.* 105, 106.
 " Gacla (now Rathkeale), *iii.* 5.
 " Inil, *ii.* 384, 386.
 Rathain ua Suanaigh, *iii.* 37. See Rahen.
 Rathin, *iii.* 4.
 Rathkeale, see Rathgeala.
 Rathlenn, Rathlend, *i.* cccxxii; *iii.* 125.
 Rath Mailcatha, *iii.* 16.
 Rathmore, *i.* xxxviii.
 Rath-Mór Maighe Line. See Rathmore.
 " Mor Muighe, *iii.* 132.
 " na Righ, *iii.* 5, 6, 7, 12.
 " Naol (now Rathnew), *iii.* 5.
 " Rudhraidhe, *iii.* 23.
 Ravenna, *i.* dxxxv.
 Red Sea, *i.* ccccxii, dlxx; *ii.* 252, 311; *iii.* 359.
 Rede Loiche, *iii.* 195, 196.
 Reichelsdorf, *i.* ccccxvi.
 Reichenau, *i.* dxii.
 Relig na Righ, *i.* ccccxviii; *ii.* 70.
 Rhenish Hesse, *i.* ccccxviii.
 Rhine, the, *i.* xxxv, cccclv.
 " Land, *i.* ccccxv.
 Rhodéz, see Segodunum.
 Rhone, river, *i.* ccccliii.
 Rhuddlan, *i.* clxxxviii.
 Rigdonn, *iii.* 94.
 Righ, river, *ii.* 17.
 Righ Mna Nuadhat, the river Boyne, *iii.* 156.
 Rind, river, *iii.* 97.

- Rind Roiss, *iii.* 316.
 Rinn Cinn Beara, *ii.* 97.
 Rinn Uubhain, *ii.* 384.
 „ Snog, *iii.* 316.
 Roadford, *i.* xxviii.
 Robe, river, *i.* xxix.
 Rock Forest, Co. of Tipperary, *iii.* 349.
 Rodb, river, *i.* xxix.
 Rome, *i.* iii, ccvii, ccviii, ccix, ccclxix, cccclxxix, ccccxix, ccccxix, cccclxxviii, dxvi, dxxxiii, dlxxviii.
 Ros, *iii.* 128.
 „ Broc (now St. Mullins), *ii.* 385.
 Roscommon, *i.* xxix, cliv, cccclxxiv; *ii.* 259, 291; *iii.* 24, 84, 85, 102, 103, 105, 106, 156, 199, 254, 257, 258, 283, 301.
 Roscrea, *iii.* 349.
 Ros na Righ, *ii.* 55, 295; *iii.* 525.
 Ross, *i.* xc; *iii.* 385, 386.
 „ *ii.* 330; *iii.* 34.
 „ Ailithir, *i.* cccix; *ii.* 76, 77.
 „ diocese of, *i.* xxviii.
 „ Guill, or Gull, *i.* xxix.
 Rouen, *i.* ccccxviii, dxii; *ii.* 242, 243.
 Roxburgh, *i.* cxlviii.
 Ruddlan Marsh, *i.* dcxxvi. See Rhuddlan.
 Russia, *i.* cxlix, ccccxix, ccccxix.
 Saighir, *i.* cccix, ccclxvi.
 Sainte Reine d'Alise, *i.* lxiii, lxiv.
 Salop, *i.* ccv.
 Savoy, *i.* ccccxv.
 "Saxon Shore", *i.* xxxiv.
 Saxony, *i.* xxii, cxlvii, ccccxv, ccccxviii; *iii.* 348.
 Scandinavia, *i.* lxxvi, clxxii, cexiii, ccevi, ccccxix, ccccxix; *ii.* 276; *iii.* 231.
 Schaffhausen, *i.* ccccxvi.
 Schlaggenwald, *i.* ccccxix.
 Schleswig-Holstein, *i.* ccccxv.
 Scilly Islands, *i.* ccccx.
 Scotia, exclusively applied to Ireland in ancient times, *ii.* 210.
 Scotland, *i.* xxxv, xlviii, lxviii, xc, xci, clx, clxvii, cclxv, cel, cccclxxiv, ccccxvi, ccccxix, cccclxxi, ccccxix, ccccxix, dxix, dlxvi, dxxiii, dxxviii, dxx, dxxii, dxxiii; *ii.* 88, 266, 287, 302, 341, 349, 368, 369, 380, 381; *iii.* 10, 38, 91, 136, 164, 165, 169, 180, 196, 247, 248, 250, 251, 261, 270, 271, 272, 273, 280, 281, 282, 283, 284, 285, 291, 296, 299, 300, 301, 315, 331, 339, 358, 360, 369, 371, 380, 384, 389, 400, 402, 406, 407, 408.
 Scotland, Highlands of, *i.* cxlviii.
 Screen, or Skreene, Hill of, *ii.* 106, 387; *iii.* 96, 197.
 Seythia, *i.* lxxvi, ccccxix; *ii.* 188, 233; *iii.* 229, 231.
 Segodunum, *i.* lxxxviii.
 Semlne, *iii.* 3, 316. See Semlne.
 Seine Inferieure, *i.* cccxvii.
 Seiscenn Uairbeoil, *iii.* 77.
 Semlne, *iii.* 129.
 Semira, near Kuranko, *i.* ccccxv.
 Sentraia, Fort of, *iii.* 258.
 Sequania, *i.* cccclxxi.
 Seridha, country of, *iii.* 330.
 Servia, *i.* cxlix.
 Seven Churches of St. Breacan, *iii.* 66.
 Shannon, river, *i.* xxix; *ii.* 142 to 144, 145, 201, 259, 262, 267-271, 291, 335, 337; *iii.* 83, 254, 262, 263, 364, 373, 392, 396. See Sinann.
 Shenar, *ii.* 53.
 Shruthru, *i.* ccccliii.
 Siberia, *i.* ccccxvi.
 Sicily, *i.* ccccxiii.
 Sidhan, *i.* xxix.
 Sidhe an Caradh, *ii.* 221.
 Sidh Ban Find, now Sliabh na m-Ban, *iii.* 324.
 „ Femen, *ii.* 52, 383. See Sidh Ban Find.
 „ Finnechaidh, *iii.* 527.
 „ Findacha, now Sliabh g-Cuillen, *iii.* 202.
 „ Midir, *iii.* 355, 356.
 Siegen, *i.* cl.
 Sigtun, Odin's, *i.* lxxxviii, cclxv.
 Silesia, *i.* ccccxix, ccccxix.
 Silvermines, *iii.* 203.
 Sinann, river (now the Shannon), *ii.* 142, 143, 144.
 Siöberg, *i.* ccxx.
 Sith Seagsa, *ii.* 343.
 Skreen, Hill of, *i.* xxv.
 Skye, Island of, *ii.* 347.
 Slain, see Slane.
 Slane, *i.* xxx; *ii.* 292, 358; *iii.* 122, 362.
 Slaney, the river, *ii.* 144.
 Slebe Fuaid [recte Sliabh Fuaid], *iii.* 97.
 Sleibhte, *ii.* 74.
 Slemain, *iii.* 91, 92, 93, 94, 96, 97.
 Slemish Mountain, *i.* xxix.
 Sleswig, *i.* ccxv. See Schleswig-Holstein.
 Sliabh an Chairn, *i.* xxix.
 „ Breagh, *i.* xxx.

- Sliabh Crot, *ii.* 386; *iii.* 179.
 „ Cua, *ii.* 155, 156.
 „ Cuilluin, or Sliabh g-Cuillen, *iii.* 202, 328.
 „ Dallain, *ii.* 193.
 „ Echtge, *ii.* 99.
 „ Eibhline, *i.* xxviii.
 „ Fuaid or Fuait, *i.* ccciv; *ii.* 359, 365.
 „ Gamb, *ii.* 343.
 „ Loughra, *i.* xxviii.
 „ Mis, *i.* cccxiii; *ii.* 188, 383; *iii.* 75, 80, 81.
 „ Monad in Alba, *iii.* 527.
 „ Na m-ban, *i.* xxviii; *ii.* 383; *iii.* 156, 201, 203, 324.
 „ Ughmoir (the Caucasus), *ii.* 232.
 „ Uillin, *i.* cccxxxvi.
 Slieve, see Sliabh.
 Sligech (Sligo), *ii.* 344.
 Slighed n-Dala, *iii.* 396.
 Sligo, *i.* xxix; *ii.* 145, 335, 344; *iii.* 213.
 Small County, bar. of, *i.* xxviii.
 Smarmore, *iii.* 101 See Smiramair.
 Smerwick, *iii.* 73.
 Smiramair, *iii.* 101.
 Sonderherred, *i.* ccxx.
 Sorcha (Portugal), *ii.* 301.
 Sord (now Swords), *iii.* 395.
 Spain, *i.* xvii, lxxvii, lxxvii, xcv, cccxxvi, ccccxii, ccccxviii dxxi, dxxxiv, dli; *ii.* 188; *iii.* 210, 360, 384.
 Struth Moena (the Menai Strait), *ii.* 186.
 Stackallen, *ii.* 116.
 Staigue Fort, *i.* ccvii.
 St. Amand, *i.* dli.
 St. Bavon at Ghent, *i.* ccxii.
 St. Blaise or Blasien, *i.* cccxc, cccxcv, d, dviii, dxviii, dxix, dxxxvii.
 St. Emeran, *i.* d, dxviii, dxxxviii.
 St. Gall, *i.* cccclxvii, diii, div, dxii, dl, dlxvii, dlxviii, dlxix.
 St. Germain des Pres, *i.* cxlvii.
 St. Mullins, *ii.* 85; *iii.* 34, etc.
 St. Omer, *i.* dxv.
 St. Pierre, Abbey of, at Ghent, *i.* ccxii.
 Stirling, *i.* xc.
 Stour, river, *i.* lxxiii.
 Straffan, *ii.* 328. See Tech Straffain.
 Strangford Lough, *i.* cccclxxv.
 Stratfleur, *i.* ccccxii.
 Strokestown, *iii.* 25.
 Styria, *iii.* 232.
 Suck, river, *i.* xxix.
 Sufermannland, *i.* ccc.
 Suffolk, *i.* lxxiii, lxxxix.
 Suilidh, river, now the Swilly.
 Suir, river, *i.* cccclxxiv.
 Suir, river, *ii.* 144, 206.
 Sussex, *i.* xevii.
 Swansea, *i.* xxxviii, ccccxiv.
 Sweden, *i.* clxx, cccxxviii, cccxxi, cclxv, cclxvi, ccc, cccclxxiv, cccci, ccccxv, ccccxix.
 Sweden, *iii.* 231, 408.
 Switzerland, *i.* ccxcvi, ccccxviii, ccccxv.
 Swords, *ii.* 77; *iii.* 395, 396. See Sord.
 Sylt, Island of, *i.* cli.
 Syria, *iii.* 231.
 Taffia, Northern, *i.* cccxliii.
 Taillte. See Tailte.
 Tailltiu. See Tailte.
 Tailte, *i.* xxxiii, cclvii, cccxxvi, cccxxvii, cccxxviii, dxxxviii, dcl, dclxi; *ii.* 148, 381; *iii.* 193, 194, 524, 525.
 Tailltiu. See Tailte.
 Tallaght, Tallacht, *i.* cccxxxii; *ii.* 76, 85, 233; *iii.* 2, 136, 524.
 Taman, peninsula of, *i.* ccccxviii.
 Tamhlacht. See Tallaght.
 Tamlacht O'Crilly, *i.* cccxxxii.
 Tanais, Old, *i.* ccccxiv.
 Tara, *i.* xxv, xxxiii, cccxxi, ccliii, ccciii, cccxxvi, cccxxx, cccxxxiii, cccxxxiv, cccli, cccclxxvii, dxxxi; *ii.* 8, 12, 14, 15, 17, 30, 31, 38, 61, 64, 66, 68, 69, 72, 94, 106, 107, 141, 147, 152, 187, 189, 190, 201, 235, 236, 237, 262, 290, 327, 337, 377, 381, 383, 387, 389; *iii.* 2, 5, 6, 7, 8, 12, 14, 15, 24, 41, 42, 43, 59, 60, 61, 96, 105, 129, 130, 132, 136, 145, 152, 170, 172, 177, 180, 187, 193, 194, 197, 241, 306, 313, 317, 328, 339, 340, 355, 356, 367, 368, 377, 378, 396. See Teamair and Teamar.
 Tasinemetum in Noricum, *i.* cclxiv.
 Tattybrack, *i.* lxxxix.
 Teabtha, *i.* xxx.
 Teach Eandach, *iii.* 74.
 „ Midchuarta, *ii.* 16, 49, 94, 105; *iii.* 6, 7, 17, 24, 74, 313, 367.
 „ Moling, *ii.* 384; *iii.* 34, 45.
 „ Mór Milib Amus, *iii.* 6, 24.
 Teamair. See Teamar.
 Temar, *i.* ccciii.

- Teamar, Temar, *i.* xxx; *ii.* 12, 13, 14, 15, 16, 18, 19, 25, 45, 51, 106, 141, 148, 149, 150, 189, 192, 199, 285, 286, 287; *iii.* 7, 8, 15, 130, 144, 160, 362. See Tara.
 „ of Dun Finntain, *iii.* 524.
 Teamhair Luachra, *iii.* 132
 Tempall Muire, cccxxix.
 Tech Straffain, *ii.* 328.
 Tees, river, *i.* lxix, lxxii.
 Tefia, *i.* cccxxi; *ii.* 124, 137, 161.
 Telameit, river, *iii.* 97.
 Teltown, *ii.* 193. See Tailte.
 Temair. See Teamar and Tara.
 Temair Erind, *i.* cccxxvii.
 Tempall Benen, *iii.* 66.
 „ an Cheathrair Aluinn, *iii.* 66.
 Templemore, Parish of, *iii.* 8.
 Temur, or Teamur, see Teamar and Tara.
 Teti Brice, *i.* lxxxix. See Teti Breac.
 Teti Breac, Teité Brec, *ii.* 196, 332.
 Thames, river, *i.* cccclxiv.
 Thebes, *i.* cccccxxiv.
 Thomond, *i.* xxviii; *ii.* 62, 162, 219, 375, 387; *iii.* 274, 280, 281, 282, 288.
 Thrace, *ii.* 187, 233; *iii.* 231, 233.
 Thule, *i.* xliii.
 Thuringia, *i.* cli.
 Tigh Moling, see Tech Moling.
 Tigh Temrach, *iii.* 6, 7. See Tara.
 Tinnahinch, bar. of, *i.* xxvii.
 Tipperary, *i.* xxvii, xxviii, xcv, cliv, cclxxiv; *ii.* 268, 383; *iii.* 5, 85, 156, 179, 202, 205, 208, 278, 324, 325, 331, 349.
 Tir Aeda, *i.* xxviii.
 „ Awley, bar. of, *i.* xxix.
 „ Chonail, *ii.* 102, 121, 160, 161, 162, 342, 343; *iii.* 280.
 „ Connail, see Tir Chonail.
 „ Connell, see Tir Chonail.
 „ Erill, bar. of, *i.* xxix; *iii.* 213.
 „ Enna, *ii.* 164.
 „ Eoghain, or Tyrone, *i.* xxix; *ii.* 121, 134, 154, 345; *iii.* 126, 127.
 „ Fhiachrach, *iii.* 16.
 „ Hugh, bar. of, *i.* xxviii.
 „ Morcha, *iii.* 242.
 „ Oilíolla, *i.* xxix; *iii.* 213.
 „ Oiulla, *i.* xxix.
 „ Tairngire, *i.* cccxxxiii.
 Titchbourn, *i.* cxlii.
 Tlachtga, *i.* xxxiii; *ii.* 141.
 Todi in N. Italy, *i.* lxxv.
 Toledo, *i.* dxiv.
 Tolka, river, *ii.* 81.
 Tor Chonaing, Tory Island, *ii.* 186.
 „ See Tor Inis.
 „ Inis, Tory Island, *ii.* 186. See Tor Chonaing.
 Torrian Sea, *iii.* 459.
 Tory Hill, Co. of Limerick, *ii.* 215.
 Tory Island, *i.* cccccxxv; *ii.* 184, 185, 186. See Tor Chonaing.
 Toulouse, *i.* cccxvii.
 Tracht Ebe, *i.* dclx.
 Tradraidhe, *ii.* 220.
 Traig Rudhraidhe, Port of, *ii.* 341.
 „ Tuirbhe, Strand of Turvey, *iii.* 41.
 Tralee, Bay of, *iii.* 15, 75, 80, 82.
 Trent, river, *i.* cclvi.
 Treoit, now Trevit, in Meath, *ii.* 57.
 Treves, *i.* xliii, cl.
 Trim, *i.* xxx; *ii.* 166; *iii.* 160. See Ath Truim.
 Troyes, *i.* dxiv.
 Tuaheran, *i.* xxviii.
 Tuaim Drecain, now Toomregan, Co. of Cavan, *ii.* 77, 92, 93.
 „ Finnlocha, *ii.* 220.
 „ Teanbath, *iii.* 310.
 Tuam, *ii.* 77.
 Tuath Ranna, *i.* xxviii.
 Tuirbhi (Turvey), *iii.* 41. See Turvey and Turbi.
 Tulach Dathi, *ii.* 342.
 „ Felmedha (now Tullow, in the Co. of Carlow), *ii.* 286.
 „ Na Hiarmaitrigh, *iii.* 355, etc.
 „ Og, *iii.* 127.
 „ Rusc, *iii.* 316.
 „ Gassa, *i.* cclvii; *iii.* 207, 208.
 „ Thind, *i.* cccix.
 Tuladh an Bhail, *iii.* 41.
 Tulchlaen, river. See Tolka, *ii.* 81.
 Tullamore, *ii.* 81; *iii.* 4, 37.
 Tullow, *iii.* 161, 404.
 Turbi, *iii.* 41. See Tuirbhi and Turvey.
 Turvey, strand of, *iii.* 41. See Turbi and Tuirbhi.
 Tuscan Sea. See Tyrrhian Sea.
 Tyndale in Northumberland, *i.* cclxxxviii.
 Tyrone, *i.* xxix, lxxxix, xcv.
 Tyrrhian Sea, *i.* xlii.
 Uaithni, *i.* xxviii.
 Uamh Leo, Leo's Cave, *iii.* 67.
 Ui Amalgad, *i.* xxix.
 „ Becon, *iii.* 130.
 „ Breasail, *iii.* 127, 316.
 „ Briuin, *i.* xxix.
 „ Briuin of Breifne, *i.* xxx.

- Ui Briuin Archoill, *iii.* 128, 132.
 „ Cairpre, *z.* xxviii.
 „ Ceinnselaigh, *i.* xxvii; *ii.* 71; *iii.* 361.
 „ Cella, *i.* cccxxvi.
 „ Chonaill, *i.* xxviii.
 „ „ Gabhra, *i.* xxviii.
 „ Cormaic, *iii.* 261, 262, 263, 333.
 „ Criomhlhannan, *iii.* 131.
 „ Deaghaidh, *iii.* 45.
 „ Dortain, *iii.* 128.
 „ Doona, *ii.* 46; *iii.*
 „ Echach, *iii.* 128.
 „ „ of Munster, *i.* xxviii.
 „ Failge, *i.* xxvii; *iii.* 529, 530.
 „ Fealain, *iii.* 130, 132.
 „ Feilmeadh, *iii.* 131.
 „ Fiachra, *ii.* 121.
 „ Fiachrach, *i.* xxix.
 „ „ Aidni, *i.* xxviii.
 „ Fidhghainte, *iii.* 261.
 „ Liathan, *i.* xxvii.
 „ Mae Cailli, *i.* xxvii.
 „ Mac Uais, *i.* xxx, cccxx.
 „ Maine, *i.* xxviii, xxix; *ii.* 58, 121, 122, 123, 124, 125, 126, 336, 337, 392; *iii.* 106, 126, 133.
 „ Meith, *iii.* 128.
 „ Mic Caerthainn, *iii.* 121, 127.
 „ Neill, *i.* xxix.
 „ Niallain, barony of, *ii.* 233; *iii.* 3.
 „ Torna, *ii.* 59.
 „ Tuirte, *iii.* 127, 128.
 Uib Saghain, *i.* xxx.
 Uisnech, or Uisneach, *i.* xxxiii; *ii.* 13, 190, 191, 381; *iii.* 197, 202.
 Ulad, Uladh, or Ulidia, *i.* xxix, cccxliii, cccxxii; *ii.* 9, 10, 17, 55; *iii.* 128, 129. See Ulster.
 Ullard, *i.* dxix; *iii.* 129.
 Ulster, *i.* xxv, cccxx, cccvii, cccxlii, ccclii, ccccliii; *ii.* 13, 66, 78, 121, 126, 164, 199, 290, 296, 313, 314, 315, 320, 357, 361, 366; *iii.* 17, 23, 25, 75, 85, 91-97, 109, 122, 131, 132, 141, 145, 161, 167, 168, 174, 175, 177, 187, 196, 202, 203, 248, 254, 261, 264, 265, 270, 307, 314, 315, 316, 325, 328, 329, 338, 339, 360, 365, 367, 368, 372, 373, 374, 380, 425.
 Umall, *i.* xxix; *iii.* 125, 126.
 Uman Sruth [Uma Sbruth], *i.* e bronze stream, *ii.* 299.
 Ummairrith, *i.* ccccxxxvi
 Upland, *i.* ccc.
 Upper Wood, barony of, *iii.* 44.
 Upsala, *i.* cccxx.
 Ural Mountains, *i.* cxlix, cccexi.
 Urchenfeld, Herefordshire, *i.* clx'x.
 Vaison, *i.* lxiii, lxiv, lxxx, cclxiv.
 Valencia, Island of, *ii.* 278.
 Valentia Bay, *i.* cccxii.
 Vaulry, *i.* ccccxix, ccccxviii.
 Vauxhall Gardens, *i.* dccxiv.
 Venice, *i.* dixii.
 Ventry, *iii.* 65, 68, 70, 71, 82, 379.
 Vesontio, *i.* cccxxx.
 Vieil-Evreux, *i.* ccccxliii.
 Vienna, *i.* dccxxii; *iii.* 232.
 Vigna Ammendola, *i.* cccclxiv.
 Villedar, *i.* ccccxix.
 Volnay, *i.* lxiv.
 Volterra, *i.* cccclxxxviii.
 Wales, *i.* xxxvii, xxxviii, xl, xcii, cxxxix, cxlii, cxlii, clvii, cliv, clxiv, clxxii, clxxviii, clxxix, cccxxviii, cccxi, cccxiv, cccxii, ccccxv, ccccx, ccccxci, cccxcii, cccxciii, cccxciv, cccxcvi, cccxcvii, dxix, dlxvi, dxxiii, dccxvi; *ii.* 337; *iii.* 299, 353, 358.
 Wales, North, *i.* cccclxiv.
 Wash, the, *i.* lxix.
 Waterford, *i.* xxvii, xxviii, xxx, cccxxiv; *ii.* 383; *iii.* 4, 5, 85, 201.
 Weissing, *i.* ccccxvi.
 Wessex, *i.* xxiv, xl, dvii.
 Westmaunland, *i.* ccc.
 Westmeath, *ii.* 91, 145, 161, 262, 291; *iii.* 24, 248, 254, 372, 403.
 Westminster, *iii.* 274.
 West Munster, *i.* xxii; *ii.* 97; *iii.* 179, 253. See Munster.
 Westphalia, *iii.* 232.
 Wexford, *ii.* 38, 286, 383; *iii.* 174, 313, 335, 361.
 Wicklow, *i.* xxvii, xcv, cliv, cccclxiv; *ii.* 247, 338; *iii.* 5, 160, 211, 296.
 Wigton, *i.* xc.
 Winchelsea, *i.* cclxxxvii.
 Witham, river, *i.* cccclxiv.
 Wittenberg, *i.* dlxii.
 Wladimir, *i.* ccccxv.
 Wolfenbüttel, *i.* xcvi, cccclxxi.
 Wood Quay, Dublin, *ii.* 289.
 Worcester, *i.* ccv.
 Worms, *i.* cccclxxvi.
 Wurzburg, *i.* lvi.
 York, *i.* dccxxv.
 Yorkshire, *i.* xcvi.
 Zinnwald, *i.* ccccxix.

GENERAL INDEX.

- Accillea millefolium*, *i.* cccclxxiii
 Accompaniment, instrumental, *i.* dlxi, dlxii.
Acorns, *i.* cccclxv.
Adrian IV., bull of Pope, *iii.* 267.
Adscriptio glebae, *i.* cxiv.
Adze, *i.* cccclxi.
Aenech, the, or fair, *i.* cclii; functions of the—, originated in funeral games, *i.* cclv; was an organized assembly; the enclosure for women at—, *i.* cclvi; the great —s were chronological units, *i.* cclvii' cclxi.
Ager publicus, *i.* cccxxiii.
Ages, the three, of human culture, *i.* ccccviii.
Agilofings, the Bavarian, *i.* cccxxii.
Agweddi, or Gwaddol of the Welsh, *i.* clxxii, clxxiv, clxxviii.
Ailt, pl. Eilltion, *i.* cxxvii, clii, cliv.
Aire, *i.* xevi, c, ci, cii; represented the Lombard Ariman, *i.* cv, cviii; political rights of, cix, cliv, clv, clvi, clvii, clviii, clxxii, clxxiv, clxxxiv, cciii, cciv, ccv, cccxxiii, cexl, cexlii, cexliv, cexlii, ccliv, cclviii, cclxx, cclxxv, cclxxvi, cclxxvii, cclxxxii, cxciv, cce, ccl, ccli, ccllii, cclv, cclxi, cclxx; *iii.* 467. See *Bó-Aire*.
 „ *Ard*, the, *i.* cxliii, clii, cexlii, cexliii, cexliv, cexlv, cexlvi, cexlvii, cclxvi, cclxx, cclxxxii, cxcvi, cccclxvii, cclxxxviii, cce; *ii.* 34-37, 38; *iii.* 26, 28, 469, 493, 497, 498, 513, 515.
 „ *Cosraing*, *i.* clviii, clxi, clxxiv, cci, ccii, ccv, cexliii; his functions, cexlvii - cexlviii; he represented the A. Sax. Gerefa; he did not hold a court, cexlviii, cexlix, cclxii, cclxvi; *ii.* 36; *iii.* 470, 491, 492, 493.
Aire Desa, *i.* cxiii, cxliii, clii, clvi, cciv, cccxxiv, cexlvi; his functions, cexlvii, cclxv, cclxviii, cclxxx, cclxxxii, cxcvi, ccliv, cclv, cccclxvii; *ii.* 37; *iii.* 28, 29, 467, 468, 490, 493, 494-497, 513.
 „ *Echtaí*, *i.* cliv, cciv, cexlv; was master of the horse, or commander of the permanent military force of a Tuath, cexlvi, cexlvii; *ii.* 37; his function, 326; *iii.* 468, 493, 497.
 „ *Fesba*, *ii.* 469; *iii.* 469.
 „ *Feibe*, *i.* clxxii, clxxiii; *iii.* 114.
 „ *Fine*, *i.* clxi, clxxiii, clxxxiv, cxi, cci, ccii, cciv, ccv, ccllii, cexlvii, cexlviii, ccli, cclii, ccliv, cclv, cclvii, cclxi, cclxii, cclxviii, cclxxx; *ii.* 36; *iii.* 491, 513, 516, 517.
 „ *Forgaill*, three ranks of, *i.* cexlii; corresponded to the Welsh Canghellor or Chancellor, cexlii; ccli, cclxvi, cclxvii, cclxx, cclxxx, cxc, cxcvi; *ii.* 38; *iii.* 28, 467, 468, 493, 500, 501, 513.
 „ *Tuisi*, *i.* cciv, cexlii; name cognate, with Dux and Herefog; was the Taoisech of later times, cexlii; the latter corresponded to the Welsh Twysawg, cexliv, cclxx, cxcvi; house of —, ccli, cclii, cclv; *ii.* 37; *iii.* 28, 467, 468, 493, 499, 513.
Airecht, *i.* clxxxviii, cexlii.
 „ *Fodeisin*, *i.* cexlix, cexlii, cclxvi, cclxvii, cclxxxii, cclxxxiii.
 „ *Foleith*, *i.* cclviii, cclxii, cclxiii, cclxxxii.
 „ *Urnaide*, *i.* cclxii, cclxiii, cclxxxii.
Aireman, *i.* cii.
Airlis, *i.* clxxx, cclxxxiii, ccci, ccciv, cccviii.

- Airs to which ancient lyric verses sing, *iii.* 389, 391; air of Seaghan O'Duibhir an Ghleanna, 395, 397, 399.
- „ Irish, *i.* dxc, dxcii, dxciii, dxciv, dxcvi, dxcviii, dxcix, dc, dei, deii, dciv, dcvi, dcviii; caprice of collectors in dealing with —, dxciv; distinction between the object of the archaeologist and of the artist in dealing with —; duties of the musical archaeologist, dxcvi; rights and duties of the musical artist, dcvii.
- „ Scottish, in the key of *C*, dxcix; in the keys of *D*, *E*, *G*, and *A*, dcviii.
- „ the Welsh and English dispute concerning the paternity of certain, *i.* dcviii.
- „ Welsh, traces of true Welsh music to be still found in old *i.* dcviii.
- Aithech, Aitheach, *i.* cxxx; explanation of, *iii.* 469, 484, 490, 506.
- „ ar a Threba, *i.* cci, ccii, cciv, ccxvi, cel, celi; *i.* cclviii, cclxxv, cclxxvii, *ii.* 26; *iii.* 26, 482-489.
- „ Baitsi, *iii.* 482, 483, 513. See *A. Baitsidhe*.
- „ Baitsidhe, the latter word connected with bachelor, *i.* cel; and with Baccalaria and Bacele, *i.* ccli.
- „ Comaide, *i.* ccxvi.
- „ Tuatha or Atticotti, *i.* xxiii; first revolution of the, xxiv; second do., xxv; accounts of those revolutions confused, xxvi; Keating's view of those revolutions, xxvi, xxvii; they show the Scotie power to have been recent, xxviii; Morand, Cairpri, and Feradhach, gods of the —, xxxii; distribution of the conquered tribes throughout the country, xxvii, xxx-xxxii, xxxiv, xlv, lxxvii, cli; *iii.* 83, 84. See *Atticotti*.
- Albanians (Scotchmen), *i.* xxi; *iii.* 7.
- Alder, *i.* ccccv.
- Alc, *i.* ccelxix, ccelxxii, ccelxxiii, ccelxxiv, ccelxxv, dclxii. See *Cuirm*, *Beer*.
- Ale Bank, see *Brugge*.
- „ House, *i.* ccelxxi. See *Cuirm-tech*.
- Allelujah Victory, the end of Scotie Invasions of Britain, *i.* xlvii.
- Allemannen, *i.* civ.
- Allodial land of Ethelings, *i.* cxxxviii; — in Wales, cxxxix.
- Almoghen, *i.* cclxv.
- Alnus glutinosa, *i.* ccccv.
- Alod and cognate words, *i.* cxxxiv, clxxxv.
- Altud, *i.* cxxvii, cxxviii, cxxix.
- Alum, *i.* cccci, ccccv, cccvi.
- Amalgad or Awley, son of Athi or Dathi, battles fought by in returning from the Loire, *i.* xlv.
- Ambacti, cxxxvi. See *Ambus*.
- Amber, *i.* ccciv, cccxxxv, cccxxxvi.
- Amentum, the, used with the Sleg and the Laigen, *i.* cccclxv.
- Amhuis, see *Ambus*.
- Ambus, or Ambus, *i.* cxiii; *ii.* 389, 391.
- Amoby, *i.* ccl.
- Amphictyonic league, *i.* xciii.
- Amus, Amuis, Ambus, *i.* cxxxvi. See *Ambus*.
- Andbahts, Andbahtos, *i.* cxxxvi, cxxxvii.
- Anelace, or Verona dagger, *i.* cccclv.
- Anglo-Normans, *i.* xxiv.
- „ Saxons, *i.* v; English people not all —, lxix, lxxxi, cxxviii, cxxix, cxxxix, cxi, cxliii, cxlvii, clxix, clxxix, cxcix, cci, ccv, cccxxiii, cclviii, celv, cclxxxviii, cccxvi, ccllii, ccelx, ccelxxvii, cccclxxiii.
- Annals of the Four Masters, *i.* xxi, xxii, xxiii, xxiv, xxv, xxvi, xxvii, xxix, xxx, xxxi, xxxii, xxxvii, xxxviii, xlv, lxxxvi, xli, ccliv, cel, cclviii, cclxiv, cccxxvii; *ii.* 3, 5-7, 19, 50, 90, 95, 129, 130, 137, 146, 156, 159, 167, 169, 234, 235, 294; *iii.* 2, 178, 280, 283, 284, 288.
- Au-Nasc, See *Ear-rings* and *Glos*.
- Ansruth, see *Dac*.
- Antiphony of Bangor, *i.* dcliv.
- Antiphony, *i.* dclviii.
- Antiquities, owners of rare, should place them in the Museum of the R.I.A., *iii.* 289.
- Antrustio, *i.* cviii.

- Aombetsman, *i.* cxxxxvii.
 Apple-trees, *i.* ccclxxviii.
 Arabic rule in Spain, *i.* dxxi.
 Arbalète a Galet, *i.* cccclxi.
 Archaeology, prehistoric, *i.* i; crude views of writers on, ccccviii.
 „ Irish, importance of, in comparative history of Aryan race, *i.* iv; and in the history of the laws, etc. of England, France, etc., *v.*
 Archil, *i.* cccci.
 Ard Righ Erind, *i.* cxxxxi, cxxxxviii, ccclxxi.
 Argonautic Expedition, Irish version of the, *iii.* 332.
 Argyvren, *i.* clxxviii.
 Arimann, the, of the Lombards, *i.* cii; different opinions regarding, *cii*, *et seq.*; etymology of, *ciii*, *civ*; the quality of —, did not exclude that of Antrustio, Leude, or Vassal, *civ*; —s mentioned as freemen, *cvi*.
 Arimannen, relation of, to the Comes or Graf, the same as that of Aires to the Ríg Tuatha, *i.* cvi; — only could have slaves; — as Scabini, and as burghers of towns, *cvi*.
 Arimannia, used for the Arimanni of a district; — mentioned by Marculfus, *i.* cviii; — used for household property; — used for rents, etc., *cix*.
 Arimenni, *i.* ciii. See Arimann.
 Armed Whip, *i.* cccclxii. See Suist.
 Armour, defensive, *i.* cccclxxii, *et seq.*; — of the Irish, cccclxxiv; — at the Battle of Magh Tuired, *ii.* 253.
 Arms, warriors buried with their, *i.* ccccxix; different types of, referred by O'Curry to different races, ccccxvii; — of Sreng, *ii.* 235; construction of —, alluded to in the tale of the Battle of Magh Tuired, *ii.* 238; — of the Fírbolgs, 240; — of the Tuatha Dé Danand; descriptions of — in the tale of the second Battle of Magh Tuired, 245; manufacture and repair of — by the T. Dé Danand, 248, 250; — of the time of Eochad Feidlech, 261; — used in the Battle of Ath Coimair, 262; — found at Keelogue Ford in the Shannon, 271; — used at the battle of Aenech Tuaghe, 275; — of Illiach, 314; Descriptions of — in the Táin Bó Chualigne, 315, 318; description of — at the Battle of Clontarf, *ii.* 347, 348.
 Army, the standing, of the Ard Righ Cairbre, the Clann Morna, *ii.* 337; instances of a regular —, after the Battle of Gabhra, 388.
 Array of Battle of the Fírbolgs, *ii.* 238.
 Arrow Heads, flint, *ii.* 271; barbed —, *ii.* 273.
 Arrow, *i.* cccclii, ccccliv; *ii.* 272, 273; Niall of the Nine Hostages killed by an —, 287.
 Artificers, the three great, of the T. De D., *ii.* 246.
 Artistic Music of the Continent known in Ireland, *i.* dlxvi; Irishmen living abroad acquainted with —, dlxvii.
 Artizans, *iii.* 209.
 Aryan, *i.* iii, iv, v, lxii, lxviii, lxix, lxx.
 „ language, an, not a proof that a race is Aryan, *i.* lxix.
 Aryans, *i.* lxxvii, lxxiv, lxxxviii, ccxiv, ccxiv, cxcvi, cccxxxiii.
 Ashburnham, Lord, the Book of O'Duvedan, or of Uí Maine, in the possession of, and access to it refused to Irish scholars, *ii.* 59, 124-125, 354.
 Asor, the, *i.* dx. See Nebel Nassor.
 Assemblies of the people, names of the, *i.* cclii.
 Assembly, manner of convening each kind of, *i.* cclviii; persons entitled to vote at each kind of popular —, cclviii.
 Assyrian Kings, names of, given in Flann's poem, *ii.* 160, 244.
 Atlantis, the, *i.* cccxlv, ccccxviii; *ii.* 195, 196, 325, 367; *iii.* 192, 368, 378, 385.
 Ataman of the Cossacks, *i.* ciii.
 Athelings, *i.* c, cxxxviii, cccxxxii, Atrebat, *i.* cclxiv.
 Attachiamenta bonorum, *i.* cclxxxiii.
 Attachment, *i.* cccxxxiii; — Courts of Verderors, cclxxxiii.
 Atticotti, *i.* xxiii, xxvi, xxx, xxxi, xxxii, xlv; *iii.* 84. See Aithech Tuatha.
 Attorney, etymology of the name, *i.* cclxxxiii.
 Augadóra (Goth), Augatora, (O.H.G.). See Window.
 Augur, *i.* cclxi.

- Auguries, from birds; from the croaking of ravens; chirping of birds; chirping of the wren; stars and clouds by night, *ii.* 224.
- Aurlaind, *i.* cccv.
- Authentic Tones, see Tones.
- Avenger of a Kindred, see Dialwr.
- Axe, *i.* cccclvii, cccclviii; — not mentioned in the Táin Bó Chuailgne, *ii.* 348; the Lochlan, —, *ii.* 348; — of the Danes and Dalcassians, *ii.* 348-350.
- Axle-spindle, *i.* cccclxxix.
- Axle-tree, *i.* cccclxxix.
- Baccalaria, *i.* ccli.
- Bacele, *i.* ccli.
- Bacon, *i.* ccclix; *iii.* 481, 483.
- Bagpipe, the, *i.* cccexe, ccccxviii, dxxxi; not used in war by the Irish; Celtic, Romance, and Teutonic names of the —, *i.* dxxxii; Irish name borrowed from the Romance; medieval Irish —, the same as the modern Scotch —, *i.* dxxxiii; dxxx, dxxxi.
- Bail, or Aitire, *i.* cccxii; the Aitire Nadma or Roman Nexus; the Cimbid or Nexus become "addictus", *i.* cccxii; the Aitire Foesma, *i.* cccxiii. See Aitire in Glos.
- Baile, or Bally, *i.* lxxxv, lxxxvi, lxxxvii, lxxxviii, xc, xci, xciii, cxxxv, clxxvi, cclxiv, cclxii.
- „ Biathach, *i.* lxxxvii, lxxxviii, cliii.
- „ Maoir, or stewards' Baile, *i.* cliii.
- „ "Bairn Breac", *i.* cclxiv. See Bairgin in Glos.
- Bal. See Bol.
- Ballestre, *i.* cccclxi.
- Ballium, the Middle Latin, *i.* lxxxiv.
- Balls, hollow golden, for the hair, *iii.* 189, 190, 192.
- Bally, conclusions deducible from the geographical distribution of Bal and — in topographical names, *i.* xci. See Baile and Bol.
- Ballybiatach, *i.* xcii, xciii, xcvi, xcvi, xcvi, xcix, c. See Baile Biathach.
- Ballyboe, *i.* lxxxvii, lxxxviii, lxxxix, xc, xci, xcvi, xcvi, xcvi, cxv.
- Banqueting Hall of Tara, *i.* cccxvi, cccxvii, ccli, cclxxi.
- Bare, a kind of grave, *i.* dxxxxix.
- Bardo Cucullus. See Cucullus.
- Bards, *ii.* 172.
- Baretta, *i.* cccxevi.
- Barley, *i.* cccxii, cccxiii, cccxiv, cccxvi, cccxxiii.
- „ meal, *i.* cccxxiv.
- "Barnan Coolann". See Bearnan Cualann.
- Baronies represent ancient Tuaths, *i.* xcvi.
- Barr, the, *i.* cccxv, cccxvii; *iii.* 199, 200, 201, 202, 209.
- Barrack, great, of Tara, described by Cineadh O'Hartagan, *ii.* 377; mentioned in Cuan O'Lothchain's poem on Tara, *ii.* 378; description of the —, *iii.* 6-7.
- Barréd, the, *i.* cccxevi, cccxvii.
- Barrels, *i.* cclvi.
- Barrenness a cause of reproach among the ancient Irish, *ii.* 158.
- Barrete, Barrette, *i.* cccxevi, cccxvii.
- Barrister, four grades of, among the ancient Irish, *i.* cclxxiii; origin of the word, cclxxiv; a — not entitled to Log Enceh, cclxxv.
- Bass, invention of figured or fundamental, *i.* dlxiv.
- Bassoon, the, *i.* dxxx.
- Battle of Achadh Leith Dearg, *ii.* 112. (See Carn Achaidh Leith Dearg).
- „ Aenach Tuaighe, *i.* ccccliii.
- „ Almhain, *ii.* 391.
- „ Ath Comair, *ii.* 146, 276, 277, 295.
- „ „ Ferdiad, *iii.* 25.
- „ Beallach Mughna, *ii.* 104, 105.
- „ Caenraighe, *ii.* 388.
- „ Carn Achaidh Leith Dearg, *ii.* 17.
- „ Cenn Abrat, *ii.* 57; *iii.* 261.
- „ Cill na n-Daighre, *ii.* 155.
- „ Cill Osnadh, *ii.* 68, 151.
- „ Cinncha, *ii.* 371.
- „ Cliach, *ii.* 383.
- „ Clontarf, *i.* ccccxviii, cccclxx; *ii.* 116, 345 to 352, 353, 392; *iii.* 153, 267.
- „ Cnamhros, *ii.* 383-386.
- „ Cnuca, *i.* ccciii, cccxxii.
- „ Craebh Tulchadh, *ii.* 167.
- „ Crinna, *ii.* 140.
- „ Cuarna, the Hill of, *ii.* 328.
- „ Cuil Cuilleán, *ii.* 383.
- „ Cuiar na Tri n-Uisce, *ii.* 383.
- „ Dinn Righ, *ii.* 256.
- „ Druim Criaich (second), *ii.* 146.
- „ Dubh Chomar, *ii.* 152; *iii.* 10.
- „ Dunbolg, *ii.* 340, 341.

- Battle of Feaa, *ii.* 383.
 „ Finntragh, or Ventry, *iii.* 83.
 „ Gabhra, *ii.* 382, 383, 386, 387.
 „ Glengerg, *iii.* 153.
 „ Inis Derglocha, *ii.* 383.
 „ Kinsale, *ii.* 166.
 „ Knockaulin, *ii.* 358.
 „ Loch Riach, *iii.* 153.
 „ Magh Adair, *ii.* 156.
 „ Magh Ailbhe, *ii.* 105.
 „ „ Ita, *ii.* 232.
 „ „ Leana, or Lena, *ii.* 265; *iii.* 179, 180.
 „ „ Mis, *ii.* 383.
 „ „ Mucruimhe, *i.* ccccxxxiv; *ii.* 57.
 „ „ Rath, *ii.* 341, 342.
 „ „ Tuired, *i.* cccclvii, ccccxxxi, ccccxxxii, cccclii, ccccliii, cccclviii, cccclxxiv; *iii.* 225.
 „ Moin Mór, *ii.* 107.
 „ „ Trogaidh, *ii.* 356.
 „ Ocha, *ii.* 339, 340.
 „ Rath Inil, *ii.* 384, 386.
 „ Ros na Righ, *ii.* 55.
 „ Sidh Femen, *ii.* 383.
 „ Sliabh Mis, *ii.* 383.
 Battle-axe, *i.* cccclxliii, cccclxxix, ccccli.
 Battles won by the Fianna of Find Mac Cumhaill, *ii.* 383.
 Bauer, the German, *i.* lxxxiv.
 “Beauty and the Beast”, *i.* iii.
 “Bearnan Cualann”, *iii.* 319.
 Beds, *i.* ccccli.
 „ Feather —, *i.* cccliii.
 Bedstraw, the yellow, *i.* cccclxxiv, cccci, ccccv.
 Beef, *i.* cccclxviii, cccclxxix.
 Beer, *i.* cccclxiii; — the chief drink of the Irish, cccclxxi; plants infused in —, to make it bitter, cccclxxiii; cccclxxiv, cccclxxv, cccclxxvi, cccclxxvii.
 “Beestings milk”, *i.* cccclxviii.
 Beiträge, Kuhn u. Schleicher's, *i.* lxvii.
 Bells, antiquity of; uses made of — by the Greeks and Romans, *i.* dxxxiii; probably known in W. Europe before the Christian era; open and closed —; Clocc, the Irish name of the open —, borrowed from the L. Latin Clocca; origin of the latter word obscure; it was used in the eighth and ninth centuries for hand-bells, etc., afterwards applied to large — in belfries; Campana and Nola, other names for —, dxxxiv; origin of these names; the Irish Cluicine; early use of — in Irish churches; — were measures of church rights, dxxxv; use of small closed —; the pear-shaped closed — called Ceolans; the — bells called Crotals, *iii.* 319-323; *i.* dxxxvi; the Crotals described in the *Penny Journal*; the bronze Ceolans in the Museum of the R. I. A. formed part of a musical branch, *iii.* 319; Crotals not used by Christian priests; explanation of the term, *iii.* 321; they were put on the necks of cows and horses, *iii.* 323; O'Curry's objection to the use of the term Crotal; Ledwich's and O'Curry's mistake concerning the Crotal, *i.* dxxxvi.
 Belt, *i.* cccclxxxvi.
 Beltis, *i.* cccclxxxvi.
 Benefice, original meaning of, *i.* cccxxiii; modified by the German conquest, cccxxiv.
 Benna, the, *i.* cccclxxvi, cccclxxviii.
 Benn Buabhail, *iii.* 305.
 Benn Chroit, *iii.* 305.
 Beowulf, *i.* cexv, cccxxii, cccxxvii, ccliii.
 Bequest, *i.* clxxxvii. See Manach in Glos.
 Berngal, a king of the race of Ollamh Fodhla, *ii.* 9.
 Berrbrocc, *i.* cccclxxxviii, cccclxxxiii, cccclxxxiv, cccclxxxv.
 Bes Tigi, *i.* lxxxvii, cxiii, cxl, cxli, cxlii, cxliii, cliv, clxxxvi, cccxxvii.
 Beste Houbet, *i.* cxii.
 Biatach, *i.* cxiv.
 Biatad, *i.* cxi, cxii, cxiii, cxiiii, cxxiv, cxxv, cxl, cxliv, cclx, dclxii.
 Bifachen, the Gothic, *i.* cxlv.
 Bifänge, *i.* cccviii.
 Bill-hook or Fidba, *i.* cccclxi.
 Bin, *i.* ccclix.
 Bindean, *iii.* 119.
 Binidean, *i.* cccclii.
 Binnit, or Binnet, *i.* cccclxviii, cccclii.
 Bir, *i.* cccclxxxii, cccclxxxiii, cccclxxiv, cccclxvi.
 Birds, *i.* cccclxx.
 Birlaw, *i.* clx, cclxxi. See Brughrecht.
 „ Courts, *i.* ccl.
 Birret, Birreta, *i.* cccclxvi, cccclxvii.

- Birur, *i.* ccelxvi, *iii.* 150. See Water Cress.
- Birrus, *i.* cccxc.
- Birrus, *i.* cccxcvii.
- Bishop, retinue of a, *iii.* 510.
- Blanket. See Brothach.
- Blackthorn, the, used for capping fences, *i.* clxxxii; use of, in druidical rites, *ii.* 216, 227.
- Blood-wite, *i.* cexlviii.
- Bó Airech, *ii.* 35; a harper always considered to be of the rank of a, *iii.* 365. See Bó Aire.
- Bó Aire, *i.* lxxxix, ci, cx, cxi, cxiii, cxiv, cxxix, cxxx, cxliii, cliv, clv, clvi, clxv, clxxii, clxxiii, clxxxii, clxxxiii, cexviii, cciv, cexxxii, cexxxiv, cexxxv, cexli, cexlii, cexlvii, cexlviii, cclxv, cclxxx, cccci, ccelliii, ccelxvii, ccc; *ii.* 25; *iii.* 26, 29, 365, 465, 466, 467, 469, 478, 482, 483, 486, 493, 513, 519.
- „ „ Febsa, *i.* cxi, ccc; *ii.* 35; *iii.* 26, 484, 485.
- „ „ Gensa, *iii.* 27.
- „ „ Remibi, *iii.* 490. See Fer Fotlai.
- Boar, the wild, *i.* ccelxx.
- Bóc Land, *i.* cxxix, cxxxvii, cxxxviii, cxxxix, clxix, cclii.
- Bœ, meaning of, *i.* lxxxviii, lxxxix.
- Bœli, the Norse. See Bol.
- Bœndr or Buendr, *i.* lxxxiv.
- Bog, corpse exhumed from a, in Friesland, *i.* cccxcviii; shoes found in a Danish turf —, cccxcviii.
- Bog-bean, *i.* ccccv.
- “Bog-Butter”, *i.* ccelxvii.
- Boiler, *i.* ccelix, ccelxxiii.
- Bol, the Norse, *i.* lxxxiv, lxxxvii, lxxxviii, lxxxix, xc, xci, clxix.
- Bolla (A. Sax.), *i.* ccelvi.
- Bollan, *i.* ccelvi; *iii.* 152.
- Bolli, the Norse, *i.* ccelvi.
- Bombalum, the, a kind of Musical Branch, *i.* dxxxviii; description of — in the Epistle to Dardanus, *i.* dxxxix.
- Bonde, the A. Sax., *i.* lxxxiv.
- Bondes, *i.* cclxv.
- Bondwomen, *i.* ccelxi, ccelx.
- Book of the Dean of Lismore, *iii.* 300.
- Book of Kells, illuminations of the, prove knowledge of colours, 123.
- Book of Navan, *ii.* 13, 321, 377. See Manuscripts.
- „ Ui Maine, compiled by Sean Mór O'Dubhagan, *ii.* 58, 59, 124, 125, 126, 354.
- Bordarii of Domesday Book, *i.* cxv, cxvi.
- Borgh, free, *i.* cci.
- Borh, a, *i.* cci.
- Borough, representation of a; the Bruighfer, the mayor of a —, *i.* clxi; — represented the Saxon Burgh, clxii.
- Borough-English, *i.* clxxx.
- Borromean Tribute, *iii.* 313. See Boireamh Laighen.
- Boš, *i.* cclvii.
- Both, Bothan, *i.* cxv.
- Bothach, *i.* xcvi, cxv, cxxviii, cxxix, cxi, cxliii, cli, clii, clx, clxxxvi, cxcvii, cexli, cclxxvi; *iii.* 494.
- “Bothy”, the, of Scotland, *i.* cxv.
- Bottles, Leather, *i.* ccelvii.
- Boulagh, *i.* ccelxviii.
- Bourdon, the, of Hieronymus de Moravia, *i.* dxxix.
- Bow, *i.* cccclii-ccccliv; *ii.* 272-273. See Arrows.
- „ (of musical instruments), the use of, learned from the Spanish Arabs by the Joglars, *i.* dxxii.
- Bowed musical instruments did not come into Europe at the crusades, *i.* dxx; — were in use in Ireland in the beginning of the twelfth century; — are of Arabic origin; — were not in use before the eighth century, dxxi; — mentioned in Irish MSS., dxxvii.
- Bovata, the Latin, *i.* lxxxix.
- Bowls, *i.* ccelvi.
- Box and chest, *i.* ccelix.
- Bracae, *i.* ccelxxxiv, cccxi.
- Brace, the Gaulish, *i.* cxli
- Bracelets, *iii.* 156, 170.
- Brach, malt, *i.* ccelxxiii.
- Bracket, Bragot, *i.* ccelxxvi, ccelxxii, ccelxxiii.
- Braga Cup, the, *i.* ccxiv.
- Bragaud, Bragaut, *i.* cxli, ccelxxiii, ccelxxvi.
- Braket or Bragget. See Bragaut.
- Bramble, the, or Blackberry, *i.* ccccv.
- Bran, the hound of Find Mac Cumhaill, *iii.* 222.
- Brat, *i.* ccelxxxii, ccelxxxiii, cccxxxvii, ccelxxxviii, cccc, dclxii.

- Brayette, the large, *i.* cccclxxxiv, cccclxxiv.
- Bread, *i.* ccclxiii, ccclxiv, ccclxv.
- Breaking of cinders, *i.* cclxxviii.
- Breeches, *i.* cccclxxxiv.
- Breeste gairid, *i.* cccclxxxiv.
- Brehon Laws, *i.* cxxxviii; *ii.* 326, 355, 375; *iii.* 135, 205, 255, 256, 323, 328, 334, 335, 363, 364, 368.
- Brein Gwynn, one of the druidic courts of Anglesea, *ii.* 182.
- Breithmn, *i.* cclxxiv.
- Brennin, the Welsh, *i.* cccliv.
- Bretheman or Brehon, *i.* ccclxiii.
- Brethyn, *i.* cccclxxxvii.
- Bretwalda, the Saxon, *i.* lxx, cccxxi.
- Brewing, privilege of, *i.* cccclxxvi, dclxii.
- „ Vat, the, called the Daradach, *i.* cccclxxii.
- Breyr or Breyer, *i.* cxvii.
- Bricriu's Feast, *i.* cccclxx; *ii.* 372; *iii.* 17-21, 314, 315. See Tales.
- Bridal Gift. See Coibche in Glos.
- Bride Price, *i.* clxxiv, clxxv.
- Bridles, *i.* cclv.
- Brigantes, *i.* xx, xxi.
- British tribes in Ireland, *i.* xx.
- „ Museum, *i.* cccclxiv; Mr. Cook's Collection of Antiquities in the —, *iii.* 321; trumpets found in Ireland, now in the —, 346.
- Britons, *i.* v, xxi, xxxv, xxxvii, xl, xli, xlv, xlvii, xlviii, lxx, lxxv, cclxxxviii, cccxxliii, cccclxiii, cccclxx, cccclxxi, cccxc, ccccv, cccclxxvii; *ii.* 185; *iii.* 38, 355.
- Bró or Quern, *i.* cccclx.
- Broce, the, *i.* ccxcvii, ccxcviii, cccc.
- Broigne, derivation of the word, *i.* cccclxxiii, cccclxxiv.
- Bronze, no evidence that it was known before iron, *i.* ccccviii; Irish name of, ccccx; manufacture of, ccccx; supposed Phenician origin of, ccccx; use of analyses of; early analyses of — defective; newer analyses more perfect; new ones wanted, ccccxii; no analyses of Spanish —s, ccccxiii; — may contain lead as an accidental ingredient, ccccxv; Wibel's theory of the making of —, ccccxvii; — was probably made from crude copper and tin stone; the impurities in —s serve to indicate the nature of the ores; Göbel's classification of the alloys of; true — the oldest alloy, ccccxviii; composition of ancient —s definite, ccccxix; classification of ancient —s, ccccxix; lead —s; zinc —s, ccccxii; constitution of the —s of different countries; Assyria, ccccxiii; Austria, ccccxv; Bavaria, ccccxv; Bohemia, ccccxiv; Carthage, ccccxiii; Denmark, ccccxiv; Egypt, ccccxiii; England, ccccxvi; France, ccccxv; Germany (Eastern), ccccxiv; Germany (Northern and Central), ccccxv; Greece, ccccxiii; Ireland, ccccxvi; Rhine Land, ccccxv; Rome, ccccxv; Russia, ccccxiv; Savoy, ccccxv; Scandinavia, ccccxiv; Scotland, ccccxvi; Scythia, ccccxiii; Switzerland, ccccxv; general conclusions as to the comparative constituents of the Bronzes of different countries, ccccxvii; evidence of the use of — in historic times, ccccxvii.
- Bronze Age, true use of the term, *i.* ccccx; *ii.* 266.
- „ Implements found in Holstein, *iii.* 348.
- „ Sling Balls, *ii.* 291.
- „ Swords easily made, *i.* ccccx.
- „ Weapons, *i.* ccccvii, ccccx; number and classification of analyses of, *i.* ccccx; percentage of tin in each type of, ccccx; iron and — frequently mentioned in Irish MSS., ccccxxi; *ii.* 340.
- Brooch, *i.* cccclxxvii; gold — of Medb, *iii.* 102; Aitherne and the gold — of Ard Brestine, 161, 162; large-size — mentioned in the story of Queen Edain, 162; law regarding the wearing of —es, 163; large —es mentioned in the tale of the wandering of Maelduin's Curach; Thistle-headed —es, 164; Scottish —es mentioned in the story of Cano, 164, 165; carved —es, 165, 166; —es of bronze and Findruine, 167.

- Broth, *i.* ccelix, ccelxvi, ccelxviii.
 Brown Type, or pre-Aryan race in Europe; more numerous in England than in Ireland, *i.* lxxvii.
 Brudin Da Derga, tale of the, referred to, *i.* xx, lxxii, lxxiv, ccelxvi, ccel, ccelv, ccelxxxii, ccelxxxiii, cccxc, cccexxxi, cccexxxxiii, cccclxvii, cccclxii; *iii.* 107, 136, 152, 189, 190. See Tales.
 Brugge of the Norse, the, *i.* cceli, ccelxxi, ccelxxxiii.
 Brugh, *i.* clx; development of a — into a city, *i.* clxii, ccelix, ccelvii, ccelxii.
 „ *i.* cclii, ccelxxxix. See Brughfer.
 „ Town, the, a prototype of a borough, *i.* clx.
 „ Court, *i.* clxii, ccl, cclxii, cclxxxiii.
 Brughfer, *i.* ccc, ccexviii, ccelv, ccelxi; *iii.* 370, 485-490. See Brughfer.
 Brughrecht, *i.* clx, ccl, cclxxi.
 Bruighean Da Derga, *ii.* 325. See Brudin Da Derga.
 Bruighfer, *i.* cliv, clx, clxi, cxviii, cexxxiii, cexxxv, cexxxix, cexli, ccelxvii; his functions, his duties, and privileges; his court, ccelix; it corresponded to the Birlaw Court of Scotland, and was of great antiquity, ccl, cclvii, ccelxvi, ccellix, ccelvii, ccelxii, ccelxxvi; *ii.* 35. See Brughfer.
 Bruine, the, *i.* ccelclxxiv.
 Brunjo, the Gothic, *i.* ccelclxxiii-iv.
 Bruoch, *i.* ccelxxxiv-v.
 Bruth, *i.* ccelxvi. See Broth.
 Buachaill cael Dubh, "black slender boy", the tune of, *iii.* 394, 3. 9.
 Buaille, *ii.* 344.
 Buccina, the Roman, *i.* dxxx.
 Buckbean, *i.* ccelclxxiv.
 Buckles, *i.* ccelxxx.
 Budne of bronze for the hair, *iii.* 159. See Buidne.
 Buff jerkin, *i.* ccelclxxxvi.
 Bughherane, *i.* ccccv.
 Buildings, Mac Fírbis on stone, in Erin, *iii.* 16; stone —, *iii.* 64; ancient stone — of Kerry, *iii.* 67-71; stone buildings not all pre-Milesian, *iii.* 83.
 Buinde, the, *iii.* 306. See Buine.
 Buine, the, *i.* dxxx, dxxxi.
 Buinire, Buinnire, the, *i.* dxxxi; *iii.* 367.
 Buisine, the, *i.* dxxx.
 Bull, the Papal, *Docta Sanctorum*, *i.* dlxvi.
 Buonaccordo, *i.* dxvi.
 Burden of a song. See Refrain.
 Burdoon, the kind of singing called, *i.* dev; not a refrain, but a species of Faux Bourdon, *i.* devii; nature of the Irish —, *i.* devii.
 Burgh, *i.* clxii.
 Burgundians, *i.* ccii.
 Burhs, *i.* cexxxviii.
 Burial of the dead, reasons for writing on, *i.* ccccxix.
 „ of Eoghán Bel with his red spears, *ii.* 325.
 Burlaw, *i.* ccl. See Birlaw.
 Butter, *i.* ccelxvii-viii; *iii.* 474, 475, 477, 481, 483, 485, 487, 491, 492, 496, 498, 499, 501.
 Buttermilk, *iii.* 478. See Milk.
 Buttons, gold, *i.* ccelclxxxiii.
 By, meaning of, *i.* lxxxviii-ix.
 Byme, the Anglo-Saxon, *i.* dxxxi.
 Byrlaw. See Burlaw and Birlaw.
 Caeth, *i.* xxxi
 Caethion, *i.* cxxvii viii.
 Cahir. See Cathair.
 Cai, *i.* cxi.
 Caille, *i.* cccxciv-v. See Veil.
 Cairnsi, the, *i.* ccelclxxxii.
 Cain, pl Cana, *i.* cxxiii, cxxiv, clvi, cciv, cexxxiv, cexxxviii, ccelii, cceliii, ccelv, ccelvi, ccelv, cclxxi-ii, cclxxxii, cccxxx.
 „ Adamnain, *i.* cclxxii.
 „ Cormaic, *i.* cclxxii.
 „ Domnaigh, *ii.* 32-33.
 „ Fenechas, *i.* cclxxii.
 „ Fuithrime, *i.* xviii, cclxxxii; *ii.* 31-32.
 „ Rígh Erind, *i.* cclxxi.
 Cainte, *i.* cclxxii.
 Caire, *i.* ccelix, ccelxix, dexxxxix, dclx, dclxi.
 Cairde, *i.* cxxiii-iv, cceliii, cclxxi.
 Cairte, Cairti, *i.* cccxxxi, cccxxxii, dexxxxvii, dexxxxviii.
 Caisel, the, *i.* cccxvii, ccciv-v, cccix, dexxxxix; *iii.* 4, 14, 15.
 „ Builders, *iii.* 14, 15, 16.
 Cake, unleavened barley and oat, *i.* ccelxiii; the Bocaire or oatmeal —; different sizes of, *i.* ccelxiv. See Bairgin in Glos.
 Caledonians at Tara, *iii.* 7.
 Caluraigh, or ancient burial grounds, *iii.* 71.

- Camisia, the, *i.* cccclxxxii.
 Campana, *i.* dxxxiv, dxxxv.
 Camps of Caesar, *i.* ccevi.
 Camsilis, the, *i.* cccclxxxii.
 Cana, an order of poets *ii.* 171, 217.
 Canach, *i.* cecci.
 Candelabrum, *i.* cccclvi.
 Candlestick, *i.* cccliii.
 Canghellor, the Welsh, *i.* cci, cccliii, cccliv.
 Canon, a musical instrument, *i.* dxv-dxvii.
 „ a musical term, *i.* dlvi, dlvi-viii, dlxii.
 Canonical Repetition, *i.* dlvi, dlxii.
 Canteredus, or Cantred. See Triucha Ced.
 Canto-Fermo. See Cantus Firmus.
 Cantref of Wales, *i.* xcii.
 Cantus Firmus, *i.* dclxi, dliii-iv, dlxiv, dlxxvi-viii, dlxxxvii.
 Cape, *i.* cccxi, cccxiii.
 Capel or Horse-land, *i.* xcv, cliii-iv.
 Capp, the, *i.* cccclxxv.
 Carcar, a prison, Carcair Leith Macha, *i.* dcccix; Carcair na n-giall, *ii.* 16.
 Carew Papers, *i.* xcv, xcvi.
 Carolingians, *i.* cclx, cclxi.
 Carn, the, mode of making, *i.* cccxxxv; use of the —, to ascertain the number slain in a battle; instance of a — being placed over a corpse, cccxxxvi; and over the heads of those slain; custom of cutting off the heads of the slain, and of protecting them by a —, cccxxxvii; stones subsequently added to —s, cccxxxix; dcccxxvii-viii-ix.
 Carol, *i.* dxi.
 Carpat, the, *i.* cccclxxv; the name a loan word, cccclxxvii; the vehicle itself of Roman origin, cccclxxviii; names of the different parts of the —, cccclxxviii-cccclxxxii.
 „ Serda or Scythed Chariot, *i.* cccclxxxii-iii.
 Carpentum, the, *i.* cccclxxvii.
 Carr, the, *i.* cccclxxv.
 „ sliunain or sliding car, *i.* cccclxiii, cccclxxvi, cccclxxxii.
 Carriages. See wheeled carriages.
 Carrow, the, *i.* xcvi. See Ceathramhadh.
 Carrucate, *i.* lxxxiv.
 Carrus, the, *i.* cccclxxvi.
 Carving in yew-wood, *iii.* 57, 59.
 Casati, *i.* cxvi.
 Casks, *i.* ccclix.
 Casque, or War-hat, *i.* cccxcv.
 Castes, classes of Irish society not, *i.* cxxix, cxxx.
 Cathach, or “Book” of Battles, *ii.* 163; *iii.* 289.
 Cathair, the, *i.* cccvii, cccviii, cccix; the — or “Fort of the wolves” at Fahan, *i.* cccx-ccecxii, cccclxvi; *iii.* 4, 64, 65, 66-75; townland names derived from, 85; — Chonrai, 79, 81-82; guardroom or warder's seat, *i.* cccxi-xii; *iii.* 79.
 Cathibarr. See Barr.
 Cattle, *i.* cclxxi.
 „ shed, *i.* cccclxvi.
 „ yard, *i.* cccclxvi.
 Cauchi, the, *i.* cccclxxxiii.
 Ceathramhadh, the, *i.* lxxxiv, xcii, xcv.
 „ Bhaile, *i.* xci.
 „ Maoir or Maer quarter, *i.* cliii. See Baile Maer.
 Ceile, *i.* xcvi; Saer and Daer, or free and base—, *i.* ex, cxiv; duties of a —, on the death of his Flath, cxi; relation of the heirs of a — to the Flath, cxii, cxiii; persons included under the term, cxiv; rights of —s, cxv, cxxvi, cxxvii, cxxix; —s only had political rights, cxxix; they were not necessarily related by blood to the Flath, cxxix, cxi, cxli; amount of rent of base —s, cxliii, cxlv, clii; extent of holdings of —s, civ, clv, clviii, clxii-clxiii, clxxxiii, clxxxvi-ix, cxciii-vi, cxviii, cxvii, cccxxv, cccxlii-iii, cccviii, cccclxxvi; *ii.* 34; *iii.* 493-496, 498-500, 509.
 Ceilship, nature of, *i.* ex. See Ceilsine.
 Ceilsine, *i.* cviii, cxii, cxxvii, cxliv, clxxxv, cccxxxviii, cclxix.
 Ceis, *i.* dxli; *ii.* 344; *iii.* 243-256.
 „ Corann, *ii.* 343.
 Ceiss, a vessel, *i.* cccclxxiii.
 Celtic Languages, connection of the, with the Sanskrit; difficulties in the way of their scientific study, *i.* xlviii-ix; not included in Indo-Germanic family; Prichard's early opinion on the relationships of the —, 1; his work on the —, li; Ad. Pictet's and Bopp's works on the —, lii.

- Celtic Grammar, causes of its difficulty, *i. liv*; Mr. Garnett's way of accounting for case-endings in Irish, *i. liv*.
- "Celts", weapons so called, *i. ccccxli, ccccxliv, ccccxlix*; *ii. 264-265*.
- Celts, *i. lxix, lxxv, cxxxviii, cxcvi*.
- Cemeteries, poem on the chief ancient royal, *i. cccxxvii*.
- Cenedl, of the Welsh, *i. lxxviii*. See Cinel.
- Cennbarr. See Barr.
- Centena, the German, *i. lxxii-iii, xcii, cexxx*.
- Centivillaria regis, *i. xcii*.
- Cennid, the, *i. cccxcv*.
- Ceolan, the, *i. cclxxxix, dxxxvi-vii; iii. 331, 332*.
- Ceorl, the Saxon, *i. cclviii*.
- Cepóc, Cepóg, the, *i. cccxxiv*; *iii. 247, 371-375*.
- Cerbyd, the Welsh, *i. cccclxxviii*.
- Cerd, the, *i. cclii*; *iii. 209, 210*.
- Cerdraighe, tribe of the, or goldsmiths, *iii. 207, 203*.
- Cetal, Ceatal, the, *ii. 173*.
- Certan, the, *iii. 374*.
- Chains of gold, *ii. 7*.
- Champion's "flat stone". See *Lluc Curad*.
- "Handstone", *i. cccclvi*; *ii. 263, 264, 275, 295*. See *Lia Lamha Laich*.
- "Share, the, *i. cccclxviii; iii. 75-79*.
- Chanting, the, of the liturgy, like the Greek recitative, *i. dclvii*, practised in the west of England in the seventh century, *i. dlxvii*.
- Charcoal, *i. cccclxii*.
- Chariot, the, *i. cccclxi*; description of Cuchulaind's —, *ccccclxxviii-ix*; description of Conall Cernach's —, *ccccclxxxi*; description of Laeghaire Buadach's —, *ccccclxxxix*; the Seythed —, *ccccclxxxix*; *ii. 299-302*. See Carpat.
- Charmed weapons, *ii. 254*.
- Chaste tree, *i. cccclxxiii*.
- Cheese, *i. cccclxv, cccclxvii-viii*.
- Chess, *i. cccci*; *ii. 190*; *iii. 191*; chess-board, *i. cccci, dclxii*; *ii. 192*; *iii. 165*.
- Chest, *i. cccclix*.
- Chevalier d'Ost, *i. ccli*.
- Chief of Kindred. See Aire Fine.
- Chifonie, the, *i. d, dxxiv*. See Ciphonie and Symphonie.
- Chimneys, *i. ccccliv, cccclv*.
- Chord of the seventh, first use of, *i. dlxv*.
- Chorus, the, *ccccxc, ccccxci*.
- Choruses, Greek system of, ill adapted for Christian congregations, *i. dclviii*.
- Chronicon Scotorum, *ii. 130*.
- Chronology in Ireland not older than Christianity, *i. lxxi*.
- Chrotta, the British, of the fifth century, *i. ccccxev*; supposed — of a MS of the eleventh century, *cccccxviii, di*; opinions of J. Grimm, de Coussemaker, and Diefenbach regarding the —, *cccccxix*.
- Chunine, the O. H. G., *i. cccxxviii-ix*.
- Chunrats, or Ruolandes Liet, *i. cccclv*.
- Church, civil organization of ancient Irish, *i. cccviii*.
- "chants, early practice of, in Ireland, *i. dclxiv*.
- "music, influence of Celtic and German poetry on, *i. dclviii*; early —, constructed on the quinqugrade scale, the natural scale now used in —, *dlxxxvi*; Irish music is to be compared with old —, *dlxxxvii*.
- Church tones, *i. dlxiv, dlxv, dlxxi, dlxxiii-dlxxvi, dlxxviii-ix, dxcvi, dxcvii, dxcviii*.
- Cider, *i. cccclxxviii*; *iii. 478*.
- Cilorn, Cilurn, *i. cccclvi, cccclxviii*; Cilurn uaidhe, *i. dclxii*.
- Cimbal, the, *i. dxxvii*.
- Cimbid, *i. cxx, cclxxxv, cccxii, cccxiii*; *iii. 507*.
- Cimbri, the, *i. cccxvii, cccvi, cccclxxiii*.
- Cimbrian Horsemen, *i. cccclxx, cccclxxiv*.
- Cindfine, *i. clxiii*.
- Cinel, Cineal, *i. lxxviii, lxxxvii, cxxviii, cxxviii*.
- "Boghaine, *iii. 127*.
- "Chonaill, *ii. 160, 161*.
- "Enna, *iii. 127*.
- "Eoghain, or Eogain, *ii. 155, 156*.
- "Fermaic, *iii. 332*.
- "Fiachrach, *i. ccccv*; *iii. 121*.
- Cinerary Urn, *i. cccxxiii*.
- Cing, *i. cccxxviii-ix*.
- Cir Bolg, *i. cccclix*.
- Circulus tintinnabulis instructus, *i. dxxxvii*.
- Cis, *i. clxv, cccxxiv*; Cis Flatha, *i. cccxxviii, cexl*; Cis n-incis, *i. clxv*.

- Cithera, *i.* cccxc, dviii; *iii.* 354; difference between the lyre and the —, *i.* dix; difference between the psalterium and the —, *dx*; Cithara Anglica, dxviii; Cithara Teutonica, *d, di, dxviii.*
- Civilization, definite system in Eriu, *ii.* 2.
- Clad, Claid, Cladh, *i.* cciv, ccxxx; Cladh coieriche, *i.* dext
- Claidemb, *i.* cccxliv, ccccliv.
- Claidem, *i.* cccxxxviii, ccccliii, ccccliv-vi.
- Claidhem Mór, *i.* ccccliv.
- Clan, Clann, nobles only were of the; constitution of the —, *i.* cxxix; clan names were eponyms; M. Guizot's different view of the —, *clxvii*; his comparison of the —, with the feudal family; they were not, however, very different, *clxviii*; the responsibility of the —, partly territorial; the clan system better preserved among the Irish than among the Anglo-Saxons, *cxix.*
- „ Baoisene, *ii.* 387.
- „ Bloid, *iii.* 282.
- „ Colla, peculiar privileges of the, *ii.* 16, 169.
- „ Colmain, *ii.* 159; *iii.* 24, 340.
- „ Cuilein, *ii.* 101.
- „ Deaghaidh, *ii.* 358, 377.
- „ Feara Rois, *iii.* 309, 385.
- „ Luigdech, *ii.* 349, 350.
- „ Maurice, *iii.* 288.
- „ Neill, *ii.* 154, 155, 343, 344; *iii.* 278.
- „ Ranald, *iii.* 282, 300.
- „ Rickarde, or Ricard, *iii.* 267, 269, 274, 275, 280, 281, 286.
- „ Tail, *iii.* 287, 289.
- „ Umoir, *iii.* 15, 205.
- „ William, *iii.* 205.
- Clanna, *i.* clxxxii.
- „ Deagadh, Clanna Deaghaidh, *i.* cclxxvii; *ii.* 358.
- „ Morna, *ii.* 377, 387.
- Clasps, carved, *i.* cclxxxi, cclxxxiii.
- Classes of society in Eriu, *ii.* 53. See Crith Gablach.
- Clavacin, *i.* dxv.
- Clavicembalo, Clavicimbalo, *i.* dxv, dxvi.
- Clavicordo, *i.* dxvi.
- “Claymore”, *i.* cccxliv.
- Cledyf, the Welsh, *i.* ccccliv.
- Cleith, Cleithe, *i.* c.
- Cleitme, the, *i.* ccxcv-vi; *iii.* 209.
- Cleitones. See Athelingo.
- Cless, *iii.* 147.
- Clessamun, *iii.* 147.
- Clessine, *iii.* 147.
- Cletin, Cletine, the, *i.* cccxxxvi, cccxxxviii, ccccl, cccclv-vi; *ii.* 298, 299.
- Cli, an order of poets, *ii.* 171, 217.
- Cliahb Inar, *i.* cccxxxviii, cccclxxxvi.
- Cientes of the Romans, *i.* ccxiv; Clients Leuds, and Ceiles, essentially the same, *i.* ccxiv.
- Clitones of the Anglo-Saxons, *i.* c. See Cleitones.
- Cloak. See Brat, Fuan, Matal.
- Clocc, *i.* dxxxiv-v.
- Clocca, *i.* diii, dxxxiv.
- Clochan, *i.* cccviii, ccxi, ccxii, ccxiv-vii; *iii.* 64, 65, 66-75.
- Clochur, the, or stone bed, *i.* dxxxviii.
- Cloitech, *i.* dxxxvi.
- Cloin, the, of a chariot, *i.* cccclxxviii.
- Clos Blancs, *i.* ccxvii.
- Clothra. See Crotal, *iii.* 322.
- Clouds. See Stars.
- Cluiche Caentech, not a pyre, though sometimes used in that sense, *i.* cccxxiii, cccxxv-vi.
- Cluicini, *i.* dxxxvi.
- Cnairsech, the, *i.* clvi, ccxxxiv.
- Cnamh-pher, a castenet or bone player, *iii.* 367, 544.
- Cnoc, *i.* cccxxix, cccxxxv, dccxxxviii.
- Cobhluike, the harp strings so called, *iii.* 251.
- Cocarts, tenants who paid tribute in dye-stuffs, *i.* cccii; *iii.* 119.
- Cochal, Cocul, *i.* ccxc-i-iii, ccxcv, dext; *ii.* 105. See Cucullus.
- Cochlin, Cochline, the small hooded cloak called the, *i.* ccxc; it corresponded to the Gallo-Roman Cucullio, ccxc-i; *Cochlini Gobaich*, dext.
- Cocolla, the, *i.* ccxcii. See Cochall.
- Cocull. See Cochall.
- Cogadh Gall, re Gaoidhealib, “the Wars of the Danes with the Gaedhil”, quoted, *ii.* 346.
- Coibche, *i.* clxxiii-clxxvii, clxxxviii.
- Coic Tighis, explanation of, *iii.* 56.
- Coif, the, *i.* ccxciv.
- Coipe, or Coife, *i.* ccxciv.
- Coir, *iii.* 214, 215, 255.
- Colaisti, *i.* xx, xxi.

- Colg, the, *i.* cccxxxxviii-ix; *ii.* 243;
Colg-det, the, *i.* cccclvi.
Collective Frankpledge. See Frankpledge.
Collegia, or Colleges, rise of in towns, *i.* ccvii; their privileges abused; they were suppressed and re-established several times; the name was applied to two kinds of corporations, the collegium proper, and the sodalitas, ccviii; the trade colleges survived the Roman Empire, ccix.
Colonization, early, *ii.* 232, 233, 234.
Coloured thread. See Thread.
„ garments, antiquity of, *iii.* 152, 153.
Colours used to distinguish different classes of society, *iii.* 89, 124; knowledge of —, 123; colours of vestments, clothes of different colours part of the tribute of Flaths and Ceiles, 124; colours of winds, 133, 134.
Column of Antoninus, *i.* ccxcviii-ix, ccxii, cccclxxxvi.
Comarb, *i.* cxi, cxiii, clvi, clx, clxiii, ccli.
Combat, description of the, between Cuchulaind and Ferdiad, *ii.* 303-312; *iii.* 414, *et seq.*
Comites of the Germans, *i.* ccxxxv.
Comma, signification of in music, *i.* dxxlv.
Commons land, settlers on, had at first only the usufruct, *i.* cxxvi; their position in Scandinavia, *i.* cxxxvi. See Folcland.
„ representation of the, *i.* cxevi.
Commôt, or half cantref of Wales, *i.* cli, cliv, cclxvi-vii.
Communism, M. H. Martin on the alleged, of the early Celts, *i.* cxxxviii; system of — in Russia and other Slavonic countries, clxix.
Comorb, see Comarb.
Comorship, *i.* clxxxi, cxcii, ccxvi.
Compass, *i.* cclvi; *ii.* 329, 330.
Compensation to tenants for improvements, *i.* exc.
Compurgators, *i.* cclvii, cclxxxvi; relation of — to juries, *i.* cclxxxvi.
Comtineur, or marriage portion, *i.* clxxvii.
Concilium, the, of Tacitus, *i.* cclix.
Concords used by the Romans in the second century; those mentioned by St. Isidore, *i.* dclviii.
Conduits, *i.* dlxi, dlxvi.
Confréries, or Confraternities, *i.* ccix, cex, ccxiii.
Congilda, *i.* cciv, ccvi, ccl, ccli, cclxxv.
Congildones, *i.* ccxvi.
Conjurati sodales, *i.* ccxii.
Constable of the Host, *i.* cclxvi; constable of a Hundred, cclxvii.
Constabularius regis, *i.* cclxvi.
Conseil des Prud'hommes, *i.* ccl.
Co-partners, see Comarbs.
Cope, or pluviale, *i.* ccxc.
Copper ores, *i.* ccccxiii; foreign minerals mixed with —, cccxiv.
„ crude, composition of, *i.* ccccxiv.
Copperas, *i.* cccxvi.
Coppers, ancient, *i.* ccccxv, ccccxvi; origin of small quantities of tin in —, ccccxvii.
Corn, different kinds of, grown in Ireland, *i.* cclxii; the kind of — chiefly grown, cclxiii.
Corna, in Museums of R. I. Academy and Trinity College, Dublin, *iii.* 350.
Corporations in towns, rise of, *i.* ccvii.
Corporations des Arts at Metiers, *i.* ccix, cxi, ccxiii.
Costume of Amargin, *iii.* 94-95.
„ „ Bec Fola, or Folad, *i.* dxxxv; *iii.* 180.
„ „ British vikings, *iii.* 150.
„ „ Britons (Mic Baisi of the), *i.* ccccxviii.
„ „ Broen and Brudni, *iii.* 99.
„ „ Causcrach or Causeraigh Mend, *iii.* 92, 145.
„ „ Cavalcades described in preface to Táin Bó Chuailgne, *iii.* 156, 157, 158.
„ „ Celtehair Mac Uthair and his clan, *iii.* 95.
„ „ Charioteers of Conaire Mór, *iii.* 183.
„ „ Clans at the Táin Bó Chuailgne, *iii.* 91.
„ „ Conaire Mór, Ard Rí'g, *iii.* 142-143.
„ „ Connall Cernach, *iii.* 140-141.
„ „ Conobar Mac Nessa, *iii.* 91.
„ „ Conud, son of Morna, *iii.* 94.

- | | |
|--|--|
| Costume of Cooks of Conaire Mór,
<i>iii.</i> 147. | Costume of Jesters of Conaire Mór,
<i>iii.</i> 150. |
| " " Cormac Conloinges and
his companions, <i>iii.</i> 137-
138. | " " Judges of " "
<i>iii.</i> 146. |
| " " Cruithenthath, or Piets,
<i>iii.</i> 138. | " " Jugglers of " "
<i>iii.</i> 147. |
| " " Cuchulaind, <i>i.</i> cccclxxxvii;
— 's clan, <i>iii.</i> 96-97. | " " Laegh, son of Rian
Gabhra, <i>iii.</i> 186, 187;
battle — of, <i>ii.</i> 299, 300. |
| " " Cupbearers of Conaire
Mór, <i>iii.</i> 144. | " " Loeghaire Buadach, <i>iii.</i>
93. |
| " " Da Derg, <i>iii.</i> 149. | " " Lug, son of Ethlend, <i>i.</i>
cccclxvi. |
| " " Domhnall Mór O'Brien,
king of Munster, <i>iii.</i>
153-154. | " " Muinreamhar, <i>iii.</i> 93,
94. |
| " " Door-keepers of Conaire
Mór, 149; curious
— of a door-keeper
described by Mac
Conglinde, 104-105. | " " Mac Conglinde, <i>iii.</i> 102-
105 |
| " " Drink bearers of Conaire
Mór, <i>iii.</i> 150-151. | " " Mac Roth, the herald, <i>ii.</i>
297. |
| " " Edehu or Eochadh Rond,
<i>iii.</i> 105. | " " Mal Mac Telbaind, Muin-
remor and Birderg, <i>iii.</i>
140. |
| " " Eirge Echbel, <i>iii.</i> 95. 96. | " " Mind, son of Salcholgan,
<i>iii.</i> 96. |
| " " Eladha, the Fomorian
king, <i>iii.</i> 155. | " " Oball, Oblini and Cairpri
Find Mór, <i>iii.</i> 139. |
| " " Eogan Mac Durthachta,
<i>iii.</i> 93. | " " outriders of Conaire Mór,
<i>iii.</i> 146. |
| " " Errc, son of Carpri, and
of his clan, <i>iii.</i> 96. | " " Pipe-players of Conaire
Mór, <i>iii.</i> 139. |
| " " Etain, <i>i.</i> cccclxxxi. | " " Poets of Conaire Mór, <i>iii.</i>
147, 183-184. |
| " " Fedelm the Prophetess,
<i>iii.</i> 109. | " " Reochad son of Fathe-
man, <i>iii.</i> 94. |
| " " Feradach Finn Fecht-
nach, <i>iii.</i> 95. | " " Saxon princes, and their
companions, <i>iii.</i> 145. |
| " " Fergna, son of Findcon-
na, <i>iii.</i> 96. | " " Sencha, <i>iii.</i> 92, 93. |
| " " Fergus Mach Roigh or
Roich, <i>i.</i> cccclxvi; <i>ii.</i>
298. | " " Sencha, Dubthach Dael
Uladh and Goibniu, <i>iii.</i>
148. |
| " " Fiachaig and Fiachna,
<i>iii.</i> 95. | " " Srubdaire, Concend Cind
Maige and Scene, <i>i.</i>
cccclxxxi, cccclxiii. |
| " " figures on the cross of
Clonnaoise, <i>i.</i> cccclxv,
cccclxvi; — figures on
the market cross of
Kells, cccclxvi. | " " swine-herds of Conaire
Mór, <i>iii.</i> 145. |
| " " a son of a German king,
<i>i.</i> cccclxix. | " " table attendants of Con-
aire Mór, <i>iii.</i> 148. |
| " " old German, compared
with the Irish, <i>i.</i>
cccclxix. | " " Thendlinde, the Lombard
queen, <i>i.</i> cccclxv. |
| " " freemen of western
Goths, cccclxix. | " " Tuidle, Conaire's house
steward, <i>iii.</i> 139. |
| " " guardsmen of Conaire
Mór, <i>iii.</i> 147-148. | " " Tulchinne, the royal
druid and juggler, <i>iii.</i>
144, 145, 186. |
| " " Harpers, <i>iii.</i> 146, 147,
186. | " " wardens of Conaire Mór,
<i>iii.</i> 147. |

Cotarellus, *i.* cxvi, clxxxvi.Cotarius, etymology of, *i.* cxvi;
clxxxvi.

- Coterie, *i. celti*.
Cotsetlas, *i. cxv*.
Cottarii of Domesday Book, *i. cxv, cxvi*.
Couches (Imnidai), position and number of, etc., *i. ccxlviii*; decorations of —, *ccclix*; places of the — of the officers of the house hold, etc., *cccli-ccclii*; beds, pillows, etc., for —, *cccliii*.
Council of Elders of a Cantrev, *i. cexli*.
Counterpoint, *i. dlvi, dlvi*; equal —, *dlv*; figured or unequal —, *dlv*; mixed or flowered —, *dlv*; double —, *dlviii*.
Counties, formation of, *i. xevii*.
Court, Irish term for a; five distinct courts in Ireland, *celxii*; the court leet or court of the Foleith, *celxlviii, celxii, celxx, celxxii, celxxiii*; the — of pleas or Airecht Unraid, *celxiii, celxxii*; the Neimid; connection of this word with ethnal, topographical, and personal names, *celxiii*; and with the Scandinavian Nemda, *celxiv, celxv*; Court of Kings Bench, or Airecht Fodeisin, *celxix, celxvi*; names of the different classes of persons forming this court, very difficult to analyse, *celxvii*; the twelve classes, *celxvii-viii, celxxii*; the interterritorial court, Taeb Airecht, or side court, *celxlviii*; meaning of the term Sic Oc, *celxix*; its connection with "Sak" and "Sok", *celxx*; the High Court of Appeal, or Cul Airecht, *celxx*; the Brugh —, *celxix*; it corresponded to the Birlaw-court of Scotland, *cel*.
„ of the Ealdorman, *i. cexlix*.
„ attachment, of the Verderors, *i. celxxviii*.
Covinus, Coviunus, *i. cccclxxvii*.
Cowl, see Cochal and Cucullus.
Cowl; the Welsh, *i. clxxiii, clxxiv, clxxviii*.
Craft Gilds, *i. cex*.
Cremation of the dead practised in Ireland, *i. cccxx*; the Gaulish custom of burning slaves, etc., common to all Aryan nations, *cccxx*; the mere occurrence of burnt bones, not sufficient evidence of —, because some criminals were burnt alive, *cccxxi-cccxxiii*.
Criol, *i. ccclviii*.
Crith Gablaeh, *i. xvi, xxxiii, xxxvi, lxxxi, xvi, c, ex, cxiii, cxxi, cxxx, exl, cxlii, cxliii, cliii, cliv, clvi, clxxx, clxxxiv, cxciv, cci, ccii, cccxx, cccxxiv, cccxxv, cccxxvi, cccxxvii, cccxxviii, cccxxix, cexli, cexlii, cexliii, cexlvi, cexlvii, cexlix, cel, celii, celiii, celxix, celxxiii, celxxv, celxxvi, celxxvii, cexliii, cxciv, cxcv, cxcviii, cccxvi, cccxlvii, cccxlix, ccel, cceli, ccelii, cceliii, cceliv, ccelv, ccelvii, ccelix, ccelxi, ccelxv, ccelxvi, ccelxvii, ccelxxi, ccelxxvi*; *ii. 35*; *iii. 465 to 512*.
Croit, *i. dlvi*. See Crut and Cruit.
Crom Cruach, an idol of the Milesians, worshipped at Magh Slecht, *ii. 6, 227*; *iii. 88*.
Cromlech, *i. cccxxviii*.
Crone, origin of the word, *iii. 247*. See Cronan and Aidbsi.
Cross, the market, of Kells, *i. cccxvi*; the — of Clonmacnoise, *cccxvi*.
Crotal, *i. cccci, dxxxvi-vii*; *iii. 319-323*. See Bell.
Crowd, the, *i. cccxcvi, cccxcix*. See Crwth.
Crud, the Welsh, *i. cccxcvi-viii, d, div, dxxix*. See Crwth.
Cruit, *i. dlvi*; signification of the word, *iii. 237-240*; the — referred to in the early history of the Milesians, *240*; mentioned in the story of the destruction of Dindriugh, *242-244*; the Irish — was a lyre, not a cithara, *354*; the —, mentioned in the poem on the Fair of Carman, *358, 543*; distinction between the — and the Timpan, *363*; relative power of the — and the Timpan, *366*. See Crut and Harp.
Cruitentuath, *i. xxiv, xxxii*; *iii. 138*. See Picts.
Cruitheans or Picts at Tara, *iii. 7*.
Crut, the, *i. cccclxxxiv, cccxcvi, diii, div, dx, dxiii, dxix, dxxiii*.
Crwth, description of the Welsh, *i. cccxcvi-vii, di, dxxiii, dxxix, dxxxxi, dxxxxiii*; the Welsh —

- was the same as the Irish Timpan, *iii.* 354; definition of the word —, 354; it could not be the same as the Irish Cruit, 354.
- Cucullus, the Cochall was the Gallo-Roman —, *i.* cccxc; Gaulish figures with the —, cccxc; its use confined to monks in later times; names by which it was known in different countries, cccxcii; hooded cloaks of the Norse, cccxciii.
- Cugulla, the, *i.* cccxcii.
- Cuirass, the, of the Romans; the — used also by the Gauls; not used at first by the Germans; horn — of the Quadi, cccclxxii, cccclxxv; the Anglo-Saxon —; it was made originally of leather, whence the name, cccclxxiii.
- Culinary Vessels, *i.* ccclix.
- „ Vegetables, *i.* cccclxvi.
- Cumal-land, see Tir-Cumail.
- Cumôt (a sepulchral mound), *i.* dxxxxix.
- Cups, introduction into Ireland of ornamental drinking —, *ii.* 5.
- Curds, *i.* cccclxv, cccclxvii-viii.
- Curtains, *i.* cccclxxxii.
- Curtis, *i.* cxlv, ccc. See Hof.
- Cwyn, *i.* cccxxiv.
- Cymbalum, *i.* dxxxvii.
- Cynebôt, Cynbote, *i.* cccxxiv; cclxxii.
- Cynning, *i.* cccxxviii.
- Cyvar, a tenant copartnery in Wales, *i.* clix.
- Dacians, *i.* cccxviii.
- Daer Bothach, *i.* cxv, cxvi, cxxi, cxxxxvi.
- „ Ceiles, *i.* cxiv, cxxviii, cxxix, cxxxix, clii, cliii, clxvi, clxxxvi, cxcvii, cccxii, cexl.
- „ Fuidir, *i.* cxiv, cxvii-cxxi, cxxiii, cxxvii, cxl.
- Daggers, *i.* ccccxviii.
- Dal, the, *i.* clvi, clxxxix, cclii, ccliv, cclvii, cclviii, cclix, cclxi, cclxxvi, cclxxvii, cclxxxix; *iii.* 111, 112.
- Dalcassians, *i.* cccclxx; *ii.* 99, 100, 107, 127; battle axes of the —, 348-350; straight-backed swords of the —, 350, 351, 352, 379, 387; *iii.* 167, 270, 284.
- Dalcassian clans, *ii.* 177, 178.
- „ race, Lugad Delbaeth, the druid of the —, *ii.* 219
- „ prince, description of the, *iii.* 153-154.
- Dalriada of Scotland, the, *ii.* 52, 77.
- Dam, *i.* cxliv, cccxxv, cccxxvii, cccxxix, ccc.
- Damascening, process of, known in Ireland, *i.* ccccxviii.
- Damnonians, the Connaught, *i.* xx.
- Dananns, the, *ii.* 42, 187.
- Dance music of Ireland, the, *i.* dxcv.
- Danes, the, *i.* xvii, xxxvi, cexiv, cccclxxviii; *ii.* 119, 155, 177, 334; *iii.* 25, 38, 44, 227, 339, 345; account of the weapons of, *ii.* 345, 346; steel loricas of —, 347; axes of the —, 348-351, 391.
- Damnonii, *i.* xx.
- Danish beer, *i.* cccclxxviii.
- „ pirates, *ii.* 102, 103.
- „ veterans, *ii.* 348.
- „ wars, *i.* xcvi.
- Dawnbwyd, *i.* cxiv.
- Decachordon, *i.* div.
- Dechant. See Discant.
- Decies, territories of the, *ii.* 206, 207. See Deise.
- Decimatio. See Tithing.
- Deele, the Danish, *i.* cxlviii.
- Deer, the red, *i.* cccclxx.
- Degen, *i.* ci.
- Deise, *ii.* 205-208; *iii.* 4, 125, 133, 197. See Decies.
- Deme, *i.* xciii.
- Demi Canon, *i.* dxvii.
- Descriptions of dress, etc., from the Táin Bó Chuailgne, *ii.* 296-302, 315-318; *iii.* 91-101.
- Dialwr, the Welsh, *i.* cccclvi-vii.
- Diaphony, *i.* dli, dliv.
- Diatonic scale, *i.* dlxxii, dlxxx; existence of two — scales; these scales lead to different systems of music, dlxxxii; exemplified by the tuning of two violins, dlxxxiii-v; —church scale, dccxxv. See Scale.
- Dibad, *i.* cxviii, clxiii, clxiv, clxvi, clxix, clxx, ccliii, cccxi.
- “Dieu des Jardins”, cccxi.
- Diguin, *i.* ci, clvi, clxxxi, cccxiv, cxv.
- Din. See Dun.
- Doinsenchas. See Tracts, Irish.
- Dire, *i.* cxvii, cxviii, cxxiv, cxxv, cxxviii, cxix, clviii, clxxxii, cccxxiii, cccxxix, cexl, cccclviii, ccliv, cclxxi, clxxvi, cclxxx, cccxi, cccv.
- Dirvy of Welsh law, *i.* cccxv.
- Discant, rise of the kind of polyphony called, *i.* dliii; original mode

- of making a —; different names given to it; supposed origin of —; it was a measured harmony; the rules of — given by Franco of Cologne, refer only to simple counterpoint, *dliv*; but figured and flowered counterpoint were known in his time; voices not connected in early —; the connection effected by Canon and Imitation; coloured —; — with words gave rise to masses, *dlv*; — with words and partly without words; this kind probably practised in Ireland, *dlvi*, *dev*; — first used in ecclesiastical chant, *dlvii*; action of secular music on —, *dlviii*.
- Discantus. See Discant.
- Distaff, *i. cccclxx*.
- Distress. See Gabhail and Athgabhail.
- Divination, instances of, *ii. 208*; peculiar rights of — prohibited by St. Patrick, 208-209; — by interpretation of dreams and omens, 223-224.
- Dogs, hunting, *i. cccclxx*.
- „ wolf —, *i. cccclxx*.
- Dominants of church modes, *i. dlxxvi*.
- Domnans, a party of king Labrad's Gaulish troops called, *ii. 259-261*.
- Dond, or Donn Chuailgne, the brown bull of Cuailgne, *ii. 296*; *iii. 90, 376*.
- Doors, *i. cccclxv, cccclxvi*.
- Dream, Mac Conglinde's, a Rabelaisitic story, *iii. 104*; divination by interpretation of dreams, *ii. 223, 224*.
- Dress of an ancient Gaulish figure, *i. cccclxxxi*. See Costume.
- “Drisheen”, *i. cccclxix*.
- Drink of oblivion, *ii. 226*.
- Drinking vessels, *i. cccclv*; evidence of the use of the lathe and compass in making —, *ccclvi*; the larger vessels made of staves bound by hoops, *ccclvi*.
- Druidesses of the Tuatha Dé Danand, *ii. 187*.
- Druidical Academy of Cerrig Brudyn, Anglesey, *ii. 182*.
- „ charms, — the Dhuí fulla, “Fluttering Wisp”, *ii. 203, 204, 205*.
- „ creed, according to Pliny, *ii. 182*.
- Druidical Drinks of oblivion, *ii. 226*.
- „ Fire, *ii. 191*; story of the siege of Damhghaire, 212-215, 219-221, 226.
- „ Glam Dichinn, or satire from the Hill Tops, *ii. 216, 219*.
- „ Incantations on Cuchulaind, *ii. 226*.
- „ Oracles, *ii. 226*.
- „ Orations pronounced against Cuchulaind, *ii. 198*.
- „ Rites, *ii. 216*.
- Druidic Academy at Caer Edris in Anglesey, *ii. 182*.
- „ Rites, the roan-tree used in, *ii. 213, 214*; the blackthorn used in — rites, 216.
- „ spells, fountains gifted by, *ii. 225*.
- „ Wand, *ii. 205*.
- „ Wisp, *ii. 205-207*.
- Druidism, instances of the use of — at a very early age, *ii. 187-188*; — among the Tuatha Dé Danand, 187; — among the Firbolgs, 188; — among the Milesians, 188, 189; — not introduced into Ireland from Britain or Anglesey, 191; references to — in ancient Irish writers, 191; peculiar characteristics of Irish —, 194; ancient medley of — and fairyism, 198; — in king Conchobar Mac Nessa's time, 200; and in king Laeghaire's time, 201, 202; it did not cease with the introduction of Christianity, 201, 202; characteristic examples of — from Irish MSS., 203-225; recapitulation of instances of — in Irish MSS. 225-227; ancient poetical satire as a branch of —, 216.
- Druids, spoken of by Herodotus; Cæsar on —, *ii. 180*; three kinds of — distinguished by Strabo; the several classes of — mentioned by writers, 181; no specific account of — in Gaul or Britain, 181, 225; voluminous essays written on British —, 222; the orders and doctrines of — not sufficiently defined, 225; little known of the religion and organization of —, 227; no foundation for the modern theories concerning druids and druidism, 228; the chief settlement of the — of Britain, 181; Rowland's account of the — of Anglesey, 182; nothing

- definite known of the — of Britain, 183; origin of — in Ireland, 184; the — of Parthalon, of the Nemedians, of the Fomorians, 184; the — of Anglesey a colony from Ireland, 186; origin of the name, 48; position and rank in Ireland, 49; the wand of divination of Irish —; use of Ogam by the —, 194; the — as teachers in Eriu, 201, 202. Tulchinne, the royal druid of Conaire Mór, *iii.* 144, 145; Cathbadh the druid of Conchobar Mac Nessa and his school, *ii.* 200; the — of king Laeghaire Mac Neill, 201. The *Teinm Laeghdha*, or “illumination of rhymes”, of the —, 172, 208-212; the *Imbas Forosnai* illumination by the palms of the hands, 172, 227; the *Dichetal do Chennaibh*, 172, 209; the druid's fire, 212-215, 219-221; the *Glam Dichen*, 216-217; the *Geim Druadh*, or Druids' shout, 351; contests of spells between —, *ii.* 225; pillar stones of — at the battle of Magh Tuired, *i.* cccclviii.
- Drum, the, *i.* dexti.
- Drunaimetos, *i.* cclxiv.
- Dulcimer, the, *i.* dxv, dxvii.
- Dun, the, *i.* lxxxiv, lxxxvii, lxxxviii, clii, cxxxxiv, cxxxxviii, ccliii, cclxix, cexevii, cccii, ccciii, cceev, cccvii, ccevviii, cceex, ccecxv, ccecxvii, cccclvii, dextlii; *iii.* 3, 4, 5, 7, 8, 11, 12, 14, 15, 70, 75, etc.
- “Dung”. See Tunc.
- Duodenary system in topographical divisions, *i.* xcii-xciv.
- Dux, the, *i.* cccxxi, cclliii.
- Dyeing, art of, among the ancient Irish, *i.* cccc; lichens used as dye-stuffs, cccci, dextlii; use of moss for dyeing wool, cccci, red and yellow dye-stuffs, — *Gallium verum*, yellow bed-straw, and madder, cccci; *iii.* 119-120. Saffron not used in early times, *i.* ccciii; the blue dye-stuff *Glaissin* or woad, cccci; *iii.* 120; it was the *Glastum* of the Gauls, *i.* cccci; *iii.* 120; legend about St. Ciaran and the *Glaissin*, *i.* cccci; *iii.* 120; ancient custom of dyeing animals, *i.* cceev; green dyes, black and brown dyes, cceev; *iii.* 119; mordants used by the ancient Irish, *i.* cceevi.
- Dye-stuffs, the, used in Ireland, of native growth, *iii.* 119.
- Dýna, *i.* cccxlix.
- Dyngja, *i.* cccci.
- Eágdure, *i.* cccii.
- Ealdorman, the Angl. Sax., *i.* cccxx, cclxv.
- Ealga, Elga, one of the poetic names of Ireland, *iii.* 129, 419, 459.
- Ear-rings, *iii.* 185, 186.
- Ebediw, *i.* cxii.
- Eberian Race, *iii.* 204, 241.
- Ecclesiastics, distinguished as literary men, *ii.* 85.
- Echevins, *i.* cvii.
- Edda, the, *i.* cccxv, cccxxvii, cccclxxvii.
- Education in Eriu in early times, *ii.* 48, 169; lay — in Eriu, 83; literary education of Finn Mac Cumhail, 59; revision of the system of national — at Drom Ceat, 78; system of academic — in early times, 171; value of — appreciated by the ancient Irish, 174, 175; — of boys and girls in Eriu, 355.
- Egyptians, torques worn by the, *iii.* 172.
- “Eibhlin a ráin”, the air, *i.* dxc, dextii, dextiii.
- Eiric, *i.* clvi, cclxxiii, cexcii, cexciiii, cexce.
- Embroidery, *iii.* 122; — of gold, *i.* cccclxxix.
- Embroidress, legal right of the pledged needle of an, *iii.* 112-114; Coca, the — of Colum Cille, 122.
- Emphyteusis, *i.* exciv.
- Enech of Scotch law, *i.* cceev.
- Enecland, *i.* cxii, cxviii, cxix, cxxiv, cxxviii, clvi, clxxvii, cccxxiii, cccxxix, cclii, cclliii, ccllviii, cccxi-cceev, cccix, dextlii; *iii.* 266, 471.
- Eneit of Heinrich von Veldeck, *i.* cclliii.
- English music was completely transformed in the sixteenth and seventeenth centuries; rise of harmonic music, *i.* dccxxiii; opinion that the English have no national music erroneous, dccxxiv.
- Eoganachts, or Engenians, *iii.* 5, 261, 262; Eoganacht of Loch Lein, *ii.* 177, 178.
- Eorlcundmen, *i.* ci.
- Eorls, *i.* ci.
- Eraic, *i.* cxviii, cxxiv, clxxvi. See Eiric.

- Erbpacht, *i.* exciv.
 Eric, *i.* clxxxvii. See Eiric and Eraic.
 Erws, *i.* clvii, clx.
 Esain, *i.* cclxviii, ccxciii; *iii.* 473, 514, 515, 516, 517, 518, 519.
 Escreune, or Ecraigne, *i.* ccxcvii.
 Esnas, *i.* cxxvii.
 Espringal, *i.* dxi.
 Esquimaux, *i.* cccliv.
 Essedum, *i.* cccclxxvii, cccclxxviii.
 Essoign, *i.* ccxciii. See Esain.
 Estate, life, lapsed into — in fee, *i.* cliv.
 Estavelle, or Ystavell, *i.* ccc.
 Esthetic effects of ancient Greek modes, *i.* dxxxxiv; and of the church modes, *i.* dxxxxv.
 "Exile of Erin", the air, *iii.* 399.
 Faesam, *i.* cxl, clxv, cclxii, cclxiii, ccxciii, dclxiii.
 Fails, *iii.* 169-170.
 Faine, *iii.* 168; Faine Maighdena, *i.* cexl.
 Fair, the, was always held in a cemetery, *i.* cccxxvi; — of Ailech, *ii.* 152; — of Carman, *i.* cxvi; *ii.* 38-47; *iii.* 523, et seq.; — of Tailte, *i.* cccxxvi, cccxxvii, dexl, dexli; *ii.* 148.
 Fair-haired races of Europe, identity of the, *i.* lxxv.
 Fairies, or Aes Sidhe, true ancient doctrine concerning the, *ii.* 198.
 Falso bordone, *i.* dxlix.
 Fanega, *i.* xciv.
 Fanegada, *i.* xciv.
 Faux bourdon, *i.* dxlix, dlxxxvi, devii.
 Feats of championship, *ii.* 370-373.
 Fees of oathmen, witnesses, etc., *i.* ccxc.
 Feis, or Feast of Tara, Dr. Keating's account of, *ii.* 14-16; Cormac Mac Airt at the —, 18-19.
 Feldgemeinschaft in Germany, *i.* clx.
 Fenestra, *i.* cccli.
 Fennian officers, list of, in Yellow Book of Lecan, *ii.* 333.
 Ferdingus, *i.* ccii, cclxxxvi; *iii.* 473.
 Ferthingman. See Ferdingus.
 Festingafé, *i.* clxxiv.
 Feud, hypotheses of the etymology of; Palgrave's objection to them, *i.* ccxvi; not more fortunate in his own attempt, ccxxii; essential principle of a —, ccxxii-ccxxiii; origin of the words feodum and —, ccxxvi.
 Feudal system, Irish freedom older than the bondage of the —, *i.* cxiv.
 Feudalism, neglect of the Celtic languages, etc., injurious to the study of, *i.* ccxx.
 Ferrules of spears, *ii.* 241.
 Fiadnaise, *i.* clxxxv, clxxxviii, cccxxxix, cclxii, cclxxv, cclxxvi, cclxxvii, cclxxxii, cclxxxviii, cclxxxix, ccxc, ccxcii; *iii.* 467, 470, 471, 474, 475, 482, 485, 487, 491, 492, 496, 498, 499, 501, 502, 503.
 Fiddle, the, *i.* dxxi, dxxiv, dxxvii; *iii.* 328, 329; mentioned in the poem on the Fair of Carman, 358, 364; the opinion that it represents the ancient Crwth of the Welsh shown to be erroneous, 358.
 Fidula, *i.* dxxiv.
 Filberts, *i.* cccxv.
 File, *i.* cxxviii, cxl, civi, cexli, cclii; *ii.* 48, 56, 136, 171.
 Findruine, *i.* cccxxxviii, cccxcviii, cccclxvi, cccclxxxviii, cccclxxxix, dclxii; *iii.* 92, 101, 106, 109, 133, 152, 158, 160, 167, 174, 180, 187, 188, 219, 220.
 Fine or House, *i.* lxxix, lxxxvi, cxviii, cxxv, cxxvi, cxxix, cxliv, clviii; meaning of, *i.* clxii; branches of a, *i.* clxiii; the council of a —; remotely related kindred of a —; mode of establishing claim to the rights of a —, clxiv; adoption by a —; rights of legally adopted members of a —; fees paid for adoption, clxv; kindred of exiles and emigrants; kindred of murderers, clxvi; the rent paying — of a Flath, clxvi; clxvii, clxix, clxx, clxxii, clxxxiii, clxxxiv, clxxxvii, clxxxviii, clxxxix, exci, excii, exciii; the — and the Gild, the sources of the representation of the Commons, cxci, cxevii, ccii, cciv, ccxvii, ccxviii, cclxiii, cclxvi, cclxviii, ccli, ccliii, ccliv, cclv, cclviii, cclxi, cclxii, cclxviii, cclxxii, cclxxxvi, cclxxxvii, ccxc, ccxcii, ccxciii, ccxciv, ccxcv, ccxcviii, cccl, ccclxi.
 Finncharn, the white, a sepulchral mound near the Boyne, *ii.* 386.
 Firbolgs, *i.* xxiii, xxvi, xxxix, lxxi, lxxvi, cclxiv, cccxxvii, cccxxxvi, cccxxxvii, cccxxxix, cccxxxxii,

- ccccxxxvii, cccccxxxviii, ccccl,
cccclii, cccclxii; *ii.* 2, 5, 50, 111,
122, 148, 153, 185, 187, 231, 233,
234, 235, 236, 237, 238, 239, 240,
241, 242, 243, 244, 255, 256, 272,
295, 302, 323, 334, 346, 358, 374;
iii. 5, 6, 59, 73, 74, 83, 84, 85, 106,
122, 210.
- Fire, position of in houses, *i.* cccxvi.
- Fish, *i.* cccxvii, cccclxx.
- Fithele, *i.* dxxiv.
- Flail, the war. See Suist.
- Flaith, see Flath.
- Flat Seventh, use of the; originated
with the Bagpipe, according to
Engel, *i.* dxxx; this opinion not
correct; the true origin; Mac-
donald's rule about "flats and
sharps" in pipe music correct,
dxxxi.
- Flath, *i.* ci, cvii, cix, cxiii-cxxxi,
cxxxix, cxl, cxliii, cxliv, clii-clvi,
clviii-clxii, clxv, clxvii, clxx,
clxxi, clxxii, clxxxiii, clxxxv-
clxxxvii, clxxxix, cxevii, cxeviii,
cciv, ccxxv, ccxxxii, ccxxxiii-
ccxxxv, ccxxxviii, cexl, cexli,
cexlii, cexlv, celi, celiii, celviii,
celxi, celxii, celxviii. cclxxv, cexc,
cexxviii, ccxiv, ccviii, ccxlvii,
ccclvii, cccli, ccliii, ccliv,
ccclxxiv, ccclxxvi, ccclxxvii,
ccclxxxix, dextii; *ii.* 34, 37; *iii.*
26, 490, 493, 508.
- Flemish Schools of Music, rise of
the; influence of the — on
music in Italy, *i.* dlxx;
Palestrina's relation to —,
dlx.
- " Composers, character of the
masses of the, *i.* dlxx.
- Flint Arrow Heads, *i.* ccccliv; —
found in Ireland, *ii.* 271.
- Fitches, *i.* cccclxxix.
- Florentine, early, School of Music,
i. dlxx.
- Flute, the German, *iii.* 342, 346.
- Folach, *i.* ccxxxiv, cclxxx, cccxlvii-
viii; *iii.* 477.
- Folc-gemôt, *i.* cxxxvii, cclix-cclxi.
- Folc land, *i.* ci, civ, cxxxvii, cxxxviii,
cxli, clxix, clxxxvi.
- " man, *i.* ciii.
- Foleith, *i.* cviii, ccxxxv, ccxxxvi,
ccxlv, cclxii, cclxiii, cclxx, cclxxiii,
cclxxviii; *iii.* 498, 499, 501, 502,
503.
- Folghers, *i.* cxiii.
- Folgoth, *i.* ccxxxv.
- Folk, *i.* lxxx.
- Folkmoot, *i.* cciii, cclxxxviii.
- Fomorians, *i.* xxiv, xxxviii, lxxi,
ccccxxxix, cc: cliii, cccclxxiv,
dxxxxix, dextl; *ii.* 108, 109, 110,
184, 185, 225, 232, 245, 248, 250,
251, 253, 255, 256, 295, 309, 356;
iii. 3, 8, 43, 153, 213, 214, 231,
232, 384.
- Foreigners, frequent mention of, in
Irish wars, *i.* xxi; position of —
in Ireland, cxvii; seven streets
of — at Cill Belaigh, *iii.* 38.
- Fore-oath, *i.* cclxxxvi.
- Forest laws of England, *i.* cclxxxiii.
- Forge, the, *i.* cccclxii; description of
an armourer's —, cccccxxxiv; —
of Goibniu, situation of, *ii.* 246,
247.
- Fork, flesh, *i.* ccelix.
- " the military, *i.* cccclxvi-viii.
See Foga.
- Forts, the, of Nemid, *iii.* 3; — of
Dunbeg, 72, 73.
- Forud, *i.* dccccviii; *iii.* 520, 541.
See Forus.
- Forum, *i.* ccxxxiii. See Forus and
Forud.
- Forus, the, of a Brughfer, the place
of election of a Rig, *i.* clxi,
ccxxxiii, cclxxxiii, cclxix, ccv;
the lawn light and signals of a —,
cccxviii; *iii.* 476.
- Fosses aux prêcheux, *i.* cccxvii.
- Fossils of human time, *i.* ccccvii.
- Fosterage, ancient system of, ex-
plained, *ii.* 355; instance of —
under Eochadh Beg, 357; Irish
law of —, adopted by the Anglo-
Normans, 375.
- Fötpallr, *i.* cccclxx.
- Fountains, healing, *ii.* 225.
- Fowd, or deputy governor of Zet-
land, *i.* cclxx.
- Fowl, *i.* cccclxx.
- Foxes, the O'Cethernaighs of Teflia
or, *ii.* 161.
- Frankpledge, view of, *i.* cc, cci.
- " collective, nature of, *i.* cc;
representatives of —, cc;
the Aire Fine, or chief of
family or kindred, and the
Aithech ar a Threba, or
elected Aire Fine, cci, cciv;
the Hindena of London; the
Ferthingmen or Ferdingus,
ccii; was — a political right?
the "four men and the reeve"
of an Anglo-Saxon township;

- the Aire Cosraing or chief Aire Fine, the chief of kindred or family, the Cuicer na Fine or "family council of five", *i. cciii*; the chief of kindred or of family always acted for minors, *ccv*; the Anglo-Saxons had originally a family council, which became "the four men and the reeve", *ccv*; Palgrave's opinion that — was not universal harmonizes with the Editor's views of its origin, *ccv-vi*; rise of —, *ccvi*.
- Franks became known to the Irish in the time of Carausius, *i. xxi, xlii, lxx*; *ccii, civ, cvi, cxiv*; Salic and Ripuarian —, *cxxxi, ccxcvi, ccxcviii*; *iii. 7*.
- Free Borgh. See Frankpledge.
- Freehold, the Ballyboe or Teti, a type of a, *i. xcvi*.
- Freeholders, number of, in Erin, *i. xcvi, cliii*.
- Freemen, position of, in town and country, *i. cx*; extent of land in usufruct of — not being Aires, *clvii*. See Aires.
- Freepledge. See Frankpledge.
- French school of music, *i. dlxx*.
- Freomen, *i. civ*.
- Freyfeld Gericht, *i. cclxvi*.
- Friborgi, *i. civ*.
- Frilingi, *i. civ*.
- Fringe of gold and of silver thread, *i. cccclxxix, cccclxxxvii*; mention of the weaving of a border or —; the — sword, *iii. 111, 112*.
- Frisian, old, language, *i. ix*.
- Frisians, *i. ccxcvi, cccci*; *iii. 7*.
- Frith Gild, *i. cxcvii, ccii, cv, ccxii*.
- Frithiof Saga, *i. dxix*.
- Frithskiöldr, *i. cccclxx*.
- Frock, the, *i. cccclxxxv*.
- Frohner, *i. cclxvi*.
- Frommen Bruderschaften, *i. ccx*.
- Frottolo, *i. dlxi*.
- Fugue, *i. dljii, dlxii*.
- Fuidirs, *i. xcvi*; the position of, *cxvii, cxviii*; their Log Enech determined by that of their lords; exceptions, *cxx*; persons included in the category of —; St. Patrick a Daer —; voluntary Daer —, *cxx*; Irish law of promotion, *ccxi*; different categories of free —; the — focsail a aithrib, — dedla fri Fine, — Grian, *cxvii, cxviii*; a certain class of — treated like base Ceiles, *cxviii*; — auca set, *cxviii*; different categories of Daer —; — goibhle, — Cinnad O'Muir, etc., *cxv*; *cxix, cxvii, cxviii, cxvix, cxxxi, cxxxix, cxliii, clii-cliv, clviii-clx, clxii, cxclii-cxcv, cxevii, cciv, cccxiii, cccxv, cccxvi, ccxl, ccli, cclxxv, ccc*; *iii. 494*.
- Fuidir land, should be the property of a Flath, *i. cxviii, cljii*.
- „ partnerships, *i. cxvii, clviii*.
- Fuidirship under a strange lord a tenancy from year to year; error of Spenser on this subject, *i. cxxv-cxxvi*.
- Funeral cry, *iii. 374*.
- „ dirges or guba, *i. cccxxiii*; the cepóc or panegyric; example of a modern cepóc; manner of chanting the dirges; the Mná Caointe or professional mourning women, *cccxiv*; the panegyric of Rigs and Flaths made by the historian or bard of the family; prostration and plucking of hair and beard accompanied the Guba, *cccxv*.
- „ games, or Cuitech Fuait, *i. cccxxv*.
- Furniture, fines for damaging the — of a Bruighfer, *i. cccclix*; *iii. 477, 478*; articles of — made of yew wood, *62*.
- Fustibale, *i. cccclx, cccclxi*.
- Fustibalus, *i. cccclxi*.
- Fylk, the, *i. lxxx-lxxxii, cv, cclxv*.
- Fylkir, *i. cxxxi*.
- Ga, Gae, etc., *i. cccclxxxvii, cccclxxxviii, cccclxi, cccclxvii*; *ii. 300, 316, 317*.
- Gabal Gialda, *i. cxiv*.
- Gabellae, Gavellae. See Gavael.
- Gabella libera; — nativa, *i. lxxxvi*.
- Gaedhelic language, ecclesiastics were educated in the, *ii. 170*.
- Gaedhil, the, do not acknowledge to have received the druidic system from any neighbouring country, *ii. 184*.
- Gacsum, the, *i. cccclxlii*.
- Gafol, *i. clxix*.
- Gaisas, the, *i. cccclxi*.
- Gaisatias, the, *i. cccclxi*.
- Gaisatoi, the, *i. cccclxiii*.
- Galanas of Welsh law, *i. cxxviii, cxxix, cclxv*.

- Galium verum, *i.* cccclxxiv, cccci, cccci.
- Gallians, *ii.* 259, 260.
- Gallo-Roman altar in Musée des Thermes, Paris, *i.* lxiii.
- Galls, *ii.* 347, 348, 368; *iii.* 7, 37, 38.
- Galnes of old Scotch law, *i.* ccxv.
- Gamanrians, *i.* cccxxvii; *ii.* 353
- Game, *i.* cccclxx.
- Gamut, knowledge of, in Ireland in thirteenth century, *i.* dlxx.
- Gapped scale, *i.* dlxxx, dlxxxix, dxc, dxcv, dxcvii; history of the recognition of the — in Irish music, *ii.* dciii.
- Garda, the Gothic, *i.* cxxxv.
- Garde reins, *i.* cccclxxxiv.
- Garth, *i.* cxxxvi.
- Gasindu. See Gisindo.
- Gau, or Gavi, the Gothic, *i.* lxxx, lxxxi, lxxxiii.
- Gauding, the German, *i.* celix.
- Gaulish inscriptions, Grimm on the absence of; many now known, *i.* lxi; enumeration of the more important ones, *i.* lxii-lxvi.
- Gauls, *i.* v, xxiv, xli, lxx, lxxv, xcii, cxxxvi, clxviii, clxxi, cccxxvi, cccxx, cccclxxvi, cccxcvii, cccxcix, cccclvi, cccclxi, cccclxv, cccclxvi, cccclxxii; *ii.* 258, 345.
- Gavael, *i.* lxxxvi.
- Gavelkind, *i.* lxxxvi; the ancient custom, explanation of the term; position of women under this custom, clxix; Irish custom of —, clxx; position of women under it, clxxi-clxxii; division of property among heirs; custom in Wales, clxxix; the Irish custom, clxxx-clxxxii; law of tanistry, clxxxii; estates of Flaths sub-divided; the estate of a Bó Aire might also be subjected to the law of tanistry, clxxxiii; Irish customs not recognized in English courts in Ireland; revival of gavelkind in Ireland in the reign of queen Anne as a penal enactment against Catholics; comparison of the gavelkind custom in Kent and in Ireland, clxxxiv.
- Geferscipe, *i.* cccxxv.
- Gefolge, *i.* cccxxv.
- Gegilda, *i.* ccxii.
- Gegildan, *i.* ccxii, ccxvi, ccxvii.
- Gegylden, *i.* ccxvii.
- Geige, *i.* dxxvi.
- Geldonia. See Gildonia.
- Gelef, the Welsh, *i.* ccccxlii.
- Gelente, the, of the Germans, *i.* cclxiii.
- Gell, *i.* cxii, cclxxxiv, cclxxxv.
- Gems, *i.* cccclxxxvii.
- Genealogies, Irish, tacked on to biblical ones, *i.* lxxi.
- Genos, the Greek, *i.* lxxviii.
- Gens, the Latin, *i.* lxxix.
- Geology, rise and growth of, *i.* i.
- Gerefa or Reeve, the, *i.* lxxxi, clxi, ccii, cccxxxi, cclxviii.
- German, the, language spoken by the Tuatha Dé Danand, *iii.* 232.
- Germanen, *i.* civ.
- Germans, *i.* iv, v, xxxiv, xli, lxx, lxxiv, lxxv, lxxix, xcii, xciii, cvi, cxxxviii, cxl, clxviii, clxxi, clxxv, cccx, cclviii, cclx, cclii, cclv, cccxvi, ccc, ccc, cccii, cccxlii, ccclii, cccclxxvi, cccclxxvii, cccclxxxvi, cccclxxxviii, cccxcii, cccclxvi, cccclvi, cccclxi, cccclxx, cccclxxii, cccclxxiv, cccclxv.
- Gesa, the medieval, *i.* cccclxlii, cccclxiv.
- Gesatorii, *i.* cccclxlii.
- Gèse, the old French, *i.* cccclxlii.
- Gesith, the Saxon, *i.* ci, cii.
- Gesum, the Gallo-Roman, *i.* cccclxii; the Gauls carried two Gaesa, the Irish two Gae, *i.* cccclxlii-iii.
- Gifts to the king of Tara, *iii.* 129; — from the king of Tara to the king of Emain Macha, 131; — of the Ard Righ to the king of Leinster when the latter visited Tara, 132; — of the king of Leinster to the king of the Ui Fealan, 132; — of the Ard Righ to the king of Cashel when at Temair Luachra, 132; — given by Ailill to Medb, 98; — promised by Medb to Long Mac Emonis, 101; — promised by Medb to Ferdiad, 102.
- Giga. See Gigue.
- Gigue, the, *i.* d, dxxv; origin of the word, dxxvi, dxxviii.
- Giguéours d'Allemagne, *i.* dxxvi, dxxvii.
- Gild, the medieval, *i.* excii; — and the Fine the sources of representation of the Commons, cxcvi, ccix; the — of kalenders, gild merchants, craft gilds, confraternities, ccx; the gilds of kalenders and the confraternities, of

- Christian origin; protective or true gilds; the Frankish Gildonia sworn Societies in Flanders, etc., cexi; Flemish gilds of great interest; Frisian Conjurati Sodales; Anglo-Saxon Gegildan; Frith Gilds, ccxii; the term Gild extended to different associations; supposed pagan origin of Gilds; — supposed to have originated in England, ccxiv; no ground for this opinion; alleged connection between — and banquets, ccxiv; etymology of the word —, i. ccxvi; Kemble's suggestion that Gegildan embraced the whole population, not correct, ccxvii; ancient organization of Friesland, i. ccxviii; relation between it and that of Ireland; later civic character of —, compatible with a rural origin, i. ccxix.
- Gilda, i. ccxv.
- Gildscipe, i. ccxv.
- Girdle, see Cris.
- Gisacus, a God-appellative, i. cccclxlii.
- Gisarma, see Guisarma.
- Gisindo, i. ci.
- Gladus, i. ccccccxxxviii, ccccxliv.
- Glaesum or Glessum, i. cccciiv, ccccccxxxv, ccccccxxxvi.
- Glaisin, i. cccciiv-ccciiv, ccccccxxxvi; iii. 118, 120, 121.
- Glaive, the, i. ccccccxxxviii, cccclxiii, ccccxliv, ccccliv.
- „ Guisarme, i. ccccccxxxix, cccclxiii, ccccxliv.
- Glandes, i. cccclxi.
- Glastum, i. cccciiv, ccccccxxxv, ccccccxxxvi.
- Gled, i. ccccxliv.
- Gleddyr, Cleddyr, i. ccccxliv.
- Gleefe, the German, i. ccccxliv.
- Gneeve, i. xcv, xcvi.
- Goat, i. dcccix.
- Goat's flesh, i. cccclxviii.
- Goby Merch, see Amobyr.
- „ -Estyn, i. cxii.
- Gold embroidery, i. cccclxxix; concealment of golden ornaments, etc., in springs, etc., ccccxvii; chains of —, ii. 7; Juchadan the first worker in —, 5; first smelting of —, iii. 88, 211; early use of ornaments of —, 155; native manufacture of ornaments of —, 205; ornaments of —, found in a bog near Cullen, 205; Mr. Clery's account of, 206; Mr. Nashe's chronicle of finds of — in Cullen bog, 206; importation of —, 210.
- Gold mines, ii. 5; goldsmiths worked at or near —, iii. 204.
- Goldsmith, a, named Liu Linfhia-elach, iii. 203; territory of the goldsmiths, 207; pedigree of a family of —s, 207, 208. See Cerd.
- Golf, the Norse, i. ccccl.
- Goose, the, i. cccclxx.
- Goths, i. xlv, civ; the western —, cccxcix.
- Grammar, an ancient Gaedhelic, ii. 53, 54.
- Grammatica Celtica, the, of J. C. Zeuss, i. lvi, lvii, lviii, lix, lxii, dxxxi; ii. 306.
- Graphio or Graff, i. cccclxi.
- Grave, making a dishonoured, i. cccclxiii.
- Grave-cloth, the Rochull or, i. cccclxi.
- Greaves, i. cccclxxxiv.
- Greek recitative, i. dclvii; — system of choruses, dclviii.
- Greeks, i. xvii, ccccccxxxiii; the — used harmony only in the form of antiphony, i. dclviii.
- Gregorian chant, i. dlix.
- Grelots, i. dxxxvi, dxxxix.
- Griddles, i. cccclix, cccclxiv.
- Grinding stone, i. cccclxi.
- Grith-breeh, i. cccclxviii.
- Groats, i. cccclxv.
- Gudrun, poem of, i. xl.
- Gugel, Kogel, Kugel, i. cccxcii.
- Guider, the Welsh, i. cccclxxviii.
- Guisards, i. cccclxiii.
- Guisarma, i. cccclxiii.
- “Gully”, the, i. cccclxiv.
- Guma, i. cccxciii.
- Gurda, the Welsh, i. cccclxi.
- Gwaddol, see Agweddi.
- Gwaesav, i. ccccxvi, ccccxvii.
- Gwaesavwr, i. ccccxvi.
- Gweledig, i. cccxxxi.
- Gwelly, or Wele, the, of Wales, i. lxxxv, lxxxvii.
- Gwelygordd, i. lxxxvii.
- Gwes, i. ccccxvii.
- Gwes-tva, the equivalent of the Irish Bes Tigi, i. lxxxvii, cxiii, ccccxvii; the — of a tref, cxli; commutation of — into “tunc rent”, which proves that the Sacr Ceile had a freehold, cxlii; such freeholds recognized in Wales, but not in Ireland, cxlii-iii.
- Gwr Nod, i. cccclxxvi.

Gwynebwerth, *i.* clxxviii.
 Gyle, or porter-wort, *i.* cccclxxiii.
 Hackbrett, the, *i.* dxv, dxvii.
 Hätta, the Danish, *i.* cccxciii.
 Haesthus, *i.* cceci.
 Hair, Coil or Buidne, for the, *i.* ccccvii; men and women divided the —, *iii.* 189; hollow golden balls fastened to tresses of the —, 189, 190, 192; — the colour of the blossom of the sobarche, 191.
 Halsberg, the, cccclxxiv.
 Hammer, the War, *i.* cccclvii-ix.
 Hams, *i.* cccclxix.
 Handicrafts in ancient times hereditary, *i.* ccvii; each lord had his own base craftsmen, ccvii.
 Hare, the, cccclxx.
 Hariman. See Arimann.
 Harjis, the Gothic, *i.* cv.
 Harmony, St. Isidore's definition of, *i.* dxlviii; M. de Coussemaker's conclusions as to — in the twelfth, thirteenth, and fourteenth centuries, dlvi-viii.
 Harp, the Egyptian, *i.* cccclxxxiv; *iii.* 229; the Assyrian —, *i.* cccclxxxv; — in the hands of one of the muses, cccclxxxvi; antiquity of the — in Ireland, *iii.* 213; mention of the — in the Táin Bó Chuailgne, 309; legendary origin of the Irish —; Marbham's legend of the invention of the —; the Irish legend similar to the Greek one, 234, 235; the Cruit of the Dagda was a —, 213; the Dagda's invocation to his —, 214, 215, 217; names of the Dagda's —, 214; his three musical feats, 214; they represented different keys; existence of similar keys among the Greeks; esthetic effects of the ancient Greek modes and of the ancient church tones; Arabic and Norse legends similar to that of the Dagda, *i.* dxxxiv-vi; bellies and pipes of the Dagda's —, *iii.* 217; no mention made of strings in the Dagda's —, 222; Scathach's had three strings, 222-224; the Dagda's — was quadrangular, 225; a quadrangular — on the theca of an Irish missal, *i.* dvi; *iii.* 226; a Greek — of the same form, from an ancient sculpture, 226; figure of a — from the monumental cross of Ullard, 228; this the

first specimen of — a without a fore-pillar found out of Egypt, 228, 229; the quadrangular — invented in Egypt, 233; similarity of the — sculptured on the monument of Petun to that on the Irish Theca, 232, 233. Welsh name of the —, *i.* cccxcxi-cccxciii; *iii.* 351, 352; Caradoc's statement about the introduction of — music into Wales from Ireland, 353; the Welsh hair-strung —, *i.* cccxcxiv; the Irish and Welsh —s were called in Latin, Cithara, cccxcv; the quadrangular instruments figured on the Theca, the cross of Ullard, etc., represented the Psalterium, dvi; replacement of the Psalterium by the —, after the twelfth century, dvi; the Manx —, dxiii; the oldest figure of the true — known, dxviii; the modern harp originated in the British Islands, and was a modification of the Trigonon, dxviii; the Cruit was a true —, dxix; improvement in the —s in Ireland in the twelfth and thirteenth centuries, *iii.* 264; improvement of French —s, and introduction of the — into Italy due to visits of Irish harpers about the same period, *i.* dxix; introduction of the — into the arms of Ireland by Henry VIII., and issue of the — coinage, *iii.* 274. Ceis of a Cruit, 243, et seq.; parts of the — surmised to have been the Ceis, 251; principal parts of a —, 256, 257; reference to the different parts of a — in a poem of the seventeenth century, 258; names of the different classes of strings, 256; number of strings in early —s, *i.* dxx; instances where the number of strings is mentioned, *iii.* 259-263; relative powers of the Irish — and Timpan, 366. The — in Trinity College, Dublin, commonly known as Brian Boru's —, 263, 266, 291; Dr. Petrie's account of it, 267-269; it was probably the — of Donchad Cairbrech O'Brien, 280; Mac Connidhe's poem on the — of Donchadh Cairbrech, 271-273; this — was probably sent to Scotland, 285; what became of this harp? 273; it was probably the

- harp given by Henry VIII. to the Earl of Clanrickarde, and perhaps suggested the harp-coinage, 274; the — in Trinity College did belong to the Clanrickarde family; it was not an O'Neill harp, though Arthur O'Neill may have played upon it, 275; Dr. Petrie's antiquarian difficulties on this subject, 276; O'Curry's answer, 276, 277; the — known in Scotland as that of Mary Queen of Scots, may be the — of Donchad Cairbrech, 299; poem on another straying harp of the O'Briens, 286, 287; the owner of this — was Conor O'Brien, Earl of Thomond, 288; this is not the — in Trinity College, 289; the — in the possession of John Lanigan, Esq., of Castlefogarty, 289, 297. Dr. Petrie's notes on Irish —s, 289 et seq.; the ancient — found on the estate of Sir Richard Harte in the County of Limerick, and given by him to Dr. O'Halloran, 290; the —s of the harpers who met at Granard in 1782, and at Belfast in 1792, 291; "Brian Boru's harp", in Trinity College, Dr. Petrie's opinion that it should be called O'Neill's —, 276, 291; the — of Sir John Fitzgerald of Cloyne, now known as the Dalway —, 263, 291-293; the — belonging to the Marquis of Kildare, 293, 294; —s of the eighteenth century, 294; — in the possession of Sir Harvey Bruce at Downhall, 294; the Castle Otway —, 294; a — formerly belonging to Mr. Hehir of Limerick, 295; a Magennis — seen by Dr. Petrie in 1832, 295; the — in the possession of Sir George Hodson of Hollybrook House, 296; the — in the Royal Irish Academy, purchased from Major Sirr, 297; the so-called Carolan — in the Royal Irish Academy, 297; —s made by Egan of Dublin, 297, 298; Dr. Petrie's opinion of the Harp Society of Belfast, 298.
- Harpa, the, of the Teutonic nations, *i. cccclxxxix, dxviii.*
- Harper, Emher and Ereamhon cast lots for a poet and a, *iii. 240*; the — and timpanist not necessarily distinct persons, 263; the — considered to be of the rank of a Bò Airech, 365.
- Harpicordo, *i. dxvi.*
- Harpichord, *i. dxvi.*
- Hat, the, *i. cccxcv.*
- Hatchet, *i. ccexli.*
- Haube, *i. cccxcv.*
- Hauberk. See Broigne.
- Haugr, *i. cclv.*
- Head, coverings for, *i. cccxcv.*
- Heads of the slain, custom of cutting off the, *i. ccclxxxvii-ccclxxxviii.*
- Heath fruit, *i. ccllviii.*
- Heather beer of the Danes, a myth, *i. cclclxxviii.*
- Heerman, *i. ciii.*
- Heimgjöf of the Norse, *i. clxxii.*
- Helice, the Greek, *i. ccclclxxvi.*
- Hendinos, *i. ccii, ccxxx.*
- Heorth fastmen, *i. cxiii.*
- Herads, *i. cccxxi.*
- Herath, the, *i. lxxxii, lxxxii, cv, cclxv.*
- Heraths-Hofding, *i. ccl xv.*
- Heraththing, *i. cclvi, cclix, cclxiv.*
- Here, the Anglo-Saxon, *i. cv.*
- Herereita, *i. lxxxii, cv.*
- Heretog, the Anglo-Sax., *i. ccclliii.*
- Heretoga, *i. cccxxi,*
- Heriot, *i. cxii.* See Manchaine.
- Herizogo, Herizoho, *i. cccxxi.*
- Hertugi, Hertogi, *i. cccxxi.*
- Hetta, the Norwegian, *i. cccxciii.*
- Hezlagh, *i. ccxv.*
- Hhasor, the, *i. dix.*
- Highland Society's Dictionary, *iii. 358, 380.*
- Highlanders, *i. cclclxiii, cclclxxxv, cclclxxxvi.*
- Hindena, *i. ccii.*
- Hindradagsgaf, *i. clxxiii.*
- Historians of the Tuatha De Danands, *ii. 50*; — of the Milesians, 51, 52.
- History, inductive method, applied to, *i. ii*; scope and object of, *iii*; importance of Irish — in comparative history of Aryan race, and history of the laws of England, France, etc., *iv, v*; sources of ancient Irish —, *vi*; — anciently taught in verse, *ii. 167*; — and annals of the wars and battles of Eriu, by Mac Liag, 116.
- Hlaford of the Anglo-Saxons, *i. ci.*
- Hökulbroekr or Oekulbroekr, *i. cclclxxxv.*
- Hötttr, *i. cccxcv.*
- Hof or Curtis, *i. cccci.*
- Hofding, *i. cccxxi.*
- Hoffmen, *i. cclxv.*

Hog. See Pig.
 "Holy-water sprinkler". See Suist.
 Homestead, purchase of a, in early Irish Christian times, *i.* lxxxix; — early, in severalty, cxxxv; —s, did not form villages, cxxxvi.
 Homophonous music, always combined with poetry, *i.* dxlii; every tone of a scale used as a tonic in —, dxlv; Greek tragedies and epic poems musically recited; the rhythm of this music different from metre; the chanting of the liturgy like the Greek recitative; Christian hymns were rhythmized, dxlvii.
 Honey, *i.* ccclxiv-ccclxvii, ccclxxvi, dclxlii.
 Hood, *i.* cccxc, cccxcv.
 Hooks, *i.* ccclxix.
 Hoops, *i.* ccclvi.
 Hops, *i.* ccclxxiii, ccclxxvi, ccccliii; field —, ccclxxiii-iv.
 Horn, — cuirasses, *i.* cccclxxv; no implements of, found in Ireland, *ii.* 271.
 Horns, drinking, *i.* ccclvi.
 Horseback, instance of a combat on, *ii.* 340, 341.
 Horseshin shoes, *i.* dclx.
 Hosaneu, *i.* ccclxxxv.
 Hose, the, or stocking, *i.* ccclxxxv.
 Hosewaus, *i.* ccclxxxv.
 Hospites, the barbarian, were Fuidirs, *i.* ccxxv.
 Hostages, their position in a royal house, *i.* cccli, ccclv.
 Hotr, *i.* cccxciii.
 Houbittuoch, *i.* cccxciv.
 House: the houses of the Celts, Germans, and Slaves were built of wood, *i.* ccxvi; shape of ancient Irish houses, ccxcvii; *iii.* 30, 31; the round wicker —, construction of the round wicker —; *i.* ccxcviii; *iii.* 31, et seq; account of the building of a round wicker —, 32, 33; weather boards on wicker —, *i.* ccxcviii; circular wicker houses of the Gauls as represented on the column of Antoninus in the Louvre, ccxcviii-ix; the cup roofs of Irish wicker houses like those of the Gaulish ones, ccxcix; the residence of an Aire consisted of several houses; the custom of having each room an isolated —, existed in Gaul, Wales, Norway, and Sweden, ccc; the German farm-buildings

generally under one roof; divisions or rooms in Irish, Anglo-Saxon, etc., farmsteadings; the women's — a separate building; it was cut off from the other houses; Norse and German names of women's houses, cccl; the Irish Grianan; it seems to have been sometimes erected on the wall of the Dun, ccclii; windows and shutters mentioned in Irish tales, ccclii; fences and trees about Irish homesteads, cccliv; a spring of water in the dairy of a Bruighfer, and a stream of running water in the Lios or Airless of a Fer Forais, and of a leech or physician, ccclxviii; *iii.* 488. The principal — had but one room, *i.* ccclxv; number and position of doors, ccclxvi; number of doors in a Leech's —, ccclxix; doors of German houses, ccclxvi; position of Immdai or couches, ccclxvi; number of Immdai or couches, ccclxvii-viii; decorations of the Immdai; the Fochlu or seat of the chief of Household, ccclxix; the position of the occupants of Immdai as regarded the Fochlu determined by their rank, cccl; position of the seats of the members of the household of a Righ Tuatha, cccli; the Erlarchaich or Fore-hall, cccli; seats of the Rigan or queen, and of the other women, ccclii; feather beds and pillows in the Immdai; blankets and coverlets; covering of the walls at the back of the Immdai; the whole family slept in one room, as was also the case with the Anglo-Saxons, Germans, and other northern regions, cccliii; early marriage customs connected with this custom, cccliv; in the Duns of Righs, etc., there were distinct houses for the different members of the same family, *iii.* 70; the early houses had no chitanays, *i.* cccliv; they were only one-storied buildings; introduction of lofts; the common living room contained all the furniture, tools, etc.; the arms of the men, the bridles of horses, drinking vessels, etc., were arranged on the walls, ccclv; dimensions of the houses, and general character of the furniture of the different classes of society, *ii.* 33,

- et seq.; *iii.* 25-32, and *Crith Gablach*, 477, et seq.; the — of an *Oc Aire*, 26, 479-480; the *Tech* incis, or house of a superannuated man, 30, 31, 479, 480; the — of an *Aithech* ar a *Threba*, 26, 482; the — of a *Bó Aire Febsa*, 26, 27, 484; the — of the *Aire Reire Breithé*, 27; the — of a *Bruighfer*, 486; the — of a *Fer Fothlai*, 491; the — of the *Aire Cosraing*, 492; the — of an *Aire Desa*, 23, 495; the — of an *Aire Tuise*, 28, 499; the — of an *Aire Forgaill*, 28, 501; the — of a *Rig Tuatha*, 508; the — of *Bricriu*, *i.* cccxlvii; *iii.* 17-21; the — of *Crede*, 12-14; the royal — of *Cruachan*, *i.* cccxlviii, dclxi; the royal — of *Emania*, cccxlvii; the — of the *Royal Branch*, *iii.* 11; houses of the *Norse*, *i.* ccc lcclii; the *ale* —, ccclii, cccxxi; *iii.* 509, 511; the *Tech darach*, or oak —, *i.* cccxlviii; fines for injury to the —s and furniture of the several classes of *Aires*, *iii.* 27, 29, 30.
- Household of a King, *Cormac's* order regulating the, *ii.* 23.
- Hufe, *i.* cxlv, cxlvii, cccxev.
- Hulla, *i.* cccxciv-v.
- Human Sacrifice, reference to, in poem on the *Fair of Tailté*, *i.* dclx; *ii.* 222.
- Hundafaths, *i.* cccxix.
- Hundari, the *Swedish*, *i.* lxxxii.
- Hundred, the, *i.* lxxxi, lxxxii, lxxxiv, xcii, ccii, ccvii, cccxx, cccxxxi, cclvi, cclviii.
- „ the *Constable* of the, *i.* cccxlvii.
- „ *Gemôt*, *i.* cclix.
- Hundredes Ealdor, *i.* cccxix.
- Hunones or Hunnones, *i.* cccxix.
- Huns, *i.* cccxxxvii.
- Hurling-match between the *Tuatha Dé Danand* and the *Firbolgs*, *ii.* 237.
- Hús Karlar, *i.* cxvi.
- Hut, *i.* cccxcv.
- Hyde or Hide of land, *i.* xciv, ci, cxlvii.
- Hymanfylgja, *i.* clxxii.
- Hymns, *Christian*, were *rhythmed*, *i.* dclvii.
- Hynaviaid Cantrev, the *Welsh*, *i.* cclxii.
- Hynden, *i.* ccii.
- Hy Niall, the *Southern*, *ii.* 161.
- Hypnum cupressiforme, *i.* cccci.
- Iberians, *i.* lxxvii.
- Icelanders, *i.* cccxvii, cccclxxviii.
- Iceni, the, *i.* lxxiii, lxxiv.
- Idols invoked in the *Teinm Laegdha*; — taken into the *druid's* bed to influence his vision; the — called the *Crom Cruach*, *ii.* 6, 227; *iii.* 88; — worshipped by the *Druids*, *ii.* 227.
- Imitation (musical), early use of, *i.* dlvi, dlviii.
- Inar, the, or jacket; it corresponded to the *Norse Kyrtil*; materials and colours of, *i.* cccclxxxvi; cccxci, cccxevi, ccccliii, dclx, dclxii; *iii.* 105.
- Incantation of *Amergin*, *ii.* 190; *druidical* —, 226.
- Indigo, *i.* ccccliii, cccclv.
- Indigofera tinctoria, *i.* ccccliii.
- Inductive method applied to history, *i.* ii.
- Information, criminal, of three kinds, *i.* cclxxvii.
- Inheritance of daughters, *iii.* 183.
- Inille, chattels, *i.* cxxv.
- Inscribed swords, *ii.* 254.
- Inscriptions, *Celtic*, in *North Etruscan* alphabet, *i.* lxvi.
- Intervals of typical scales, *i.* dlxxx.
- Invista hús, *i.* ccci.
- Irishmen, distinguished, living abroad in the middle ages, very little known concerning, *i.* d'lxviii.
- Irish inscriptions, *i.* lxvi, lxvii.
- „ language, *Aryan* character of, established by *Dr. Ebel*, *i.* lviii.
- „ music, peculiarities of, *i.* dlxx; — constructed on a gapped *quinquegrade* scale, or in the *diatonic quinquegrade* scale of the old *Church* tones, dlxxi; historical position of, dciii; influence of *ecclesiastical* music on, dciv; — was *homophonous*, and not affected by *harmony*, dciv; a *rude* *harmony*, the organum of the *Church* practised in *medieval* times, dciv, dev; the successive developments of *harmony* known to the *Irish*; *discant* probably known, dev; the conditions necessary for the growth of *polyphonus* music did not exist in *Ireland*; effect of the introduction of *Protestantism* on —; *social* and *politi-*

- cal state of Ireland in the eighteenth century, *deviii*; state of — in the eighteenth century; influence of foreign music as in the compositions of Carolan, *deix*; transformation of homophonous —; rise of a school of — impossible; artistic development of — entirely arrested, *dex*; inevitable death of homophonous —, *dexi*; causes which hasten this event, *dexi*; disappearance of old — inevitable, *dexii*; Irish musicians do nothing for —, *dexvii*; duty of Irish Academy of Music, *dexviii*.
- Irish power, strong for offence, but weak for defence, *i. xli*; this explains the conquest of Gaul by the Romans, *xli*; state of — in the time of Carausius, *xlili*.
- „ writers, Edward O'Reilly's, *ii. 32, 86, 94, 98, 104, 105, 108, 113, 115, 128, 129, 137, 145, 150, 166*.
- Irminseule, *i. cclxvi*.
- Iron known to all European Aryans, *i. ccccxix*; evidence of the early use of — in Ireland, *ccccxxxi*; — age, *ii. 266*; — defensive armour, *347*; — Loricas on the horses of Cuchulaind's chariot, *300*; — sling balls, *291*; — spears, *i. ccccxlv*; — spear of Cethern, *ii. 313*; — weapons, *i. ccccvii*; *ii. 340*; use of — of considerable antiquity; — frequently mentioned in Irish MSS., *i. cccccxxxi*.
- Irrian race, chief of, *iii. 265*.
- Japhetian race, *ii. 184, 188, 233*.
- Jarl, *i. ccxx*.
- Jarðhus, *i. cxcxvii, cccli, cccxii*.
- Javelin, *i. cccccxxiii, cccccxxvii*; the Cletin or feathered —, *ccccxl*.
- Jig, *iii. 408*.
- Judges, the, of the various courts, *i. cclxxii*; remarkable — of Eriu, *ii. 21*; profession of poet — deprived of its privileges, *21*.
- Judicial system. See legislature, etc.
- Jurats, or Noillechs, *i. ccxc*; a jury of Noillechs formed apparently of twelve, *ccxc*.
- Kaino-Anthropic epoch, *i. ccccvii*.
- Kalendars, gilds of, *i. ccx*.
- Kannlau, or Guider, the, *i. cclxvii*.
- Kâpa, Kapi, *i. cccxciii, ccxcv*.
- Καπάνη the Thessalian, *i. cccclxxvi*.
- Kappa, *i. cccxciii*.
- Keeve, *i. cccclxv*.
- Keile, *i. ccccxliv*.
- Kemangeh a guz, the Arabic, *i. ccccxv*.
- Kemenate, *i. cccci*.
- Key of *C*, *i. dlxxxix*; Irish airs composed in the — of *C*, *dxc*; Scotch airs in the — of *C*, *dexix*; — of *D*, *dxc*; Irish airs in the — of *D*, *dxcii-dxciv*; Scotch airs in the — of *D*, *dexx*; — of *E*, *dxcv*; Irish airs in the — of *E*, *dxcvi*; Scotch airs in the — of *E*, *dexx*; — of *G*, *dxcvii*; Irish airs in the — of *G*, *dxcviii, dxcix*; Scotch airs in the — of *G*, *dexx*; the — of *A*, *dci*; Irish airs in the — of *A*, *dci*; Scotch airs in the — of *A*, *dexxi*.
- Keys of gapped quinqugrade scale, *i. dlxxi*; ancient — of diatonic scale, *dlxxii*; the five ancient Irish —, *dlxxxix*; the old — of Irish music the same as those of the Plain Chant, *dlxxii*.
- Kiafal, *i. cccxciii, cccxciv*.
- Kilt, the, *i. cccclxxviii, cccclxxxiv, cccclxxxvi, cccclxxxix: iii. 105*.
- “Kilruddery Fox Hunt”, the ballad called the, *iii. 296, 297*.
- Kindins, *i. cccxix*.
- Kindred. See Fine.
- Kindred, chief of. See Aire Fine.
- King, of a Territory, *ii. 28*; different ranks of —, *iii. 502, 503*; rank, rights, and obligations of a —, *503-512*; occupation of a —, *507*; occupation of a — in his Ale House, *510-512*; retinue of a —, *510*; body-guard of a —, *508, 509*; law-ful cooks of a —, *507*; three levies of a —, *507*; three ways in which the dignity of a — is lowered, *506, 507*; three fastings of a —, *507*. See Righ.
- Kingdoms, threefold subdivision of ancient, *i. lxxxiii*; sub- — of Ireland, *xcix*.
- Kinnor, the, an important instrument of the Phenicians; it was the origin of the Trigonon; the —, and the Assyrian harp, *dviii*; the — incorrectly called a Cithara, *dix, dx*.
- Kinyrva. See Kinnor.
- Kitchen, the, *i. cccclix*.

- Kitchen garden, *i.* cccclxvi.
 Kluffte, *i.* ccxviii, ccxix.
 Kneading troughs, *i.* ccclix.
 Knife, *i.* cccxi.
 Knighthood, *ii.* 200, 226.
 Knives, law as to seizure for debt of, *ii.* 332.
 Konungr, *i.* ccxxix.
 Kόρμα, κοῦρμα, *i.* cccxxi.
 Kote Setlan or Cotsetlers, *i.* clvii.
 Kothsass, *i.* cxv.
 Kotter, *i.* cxv, cxvi; Erb —, Mark —, cxvi.
 Kuß, *i.* cccxciii.
 Kvannahús, *i.* cccii.
 Kymri, the, *i.* cxxix.
 Kyrtil, *i.* cccclxxvi, cccclxxxix.
 Lacerna, *i.* cccxi.
 Lād, *i.* cci.
 Ladle, *i.* ccclix, dclx.
 Laeti, *i.* cccxii.
 Laetic grants, *i.* ccxxv.
 Lagenians, *i.* cccclxxiv.
 Laghaehus, *i.* ccc.
 Laghman, *i.* cclxv, cclxxiv.
 Lagrett, *i.* cclvi, cclxxiv.
 Laigen, *i.* xxi, ccccxviii, ccccxviii; the — was probably made of bronze, ccccxlv; *ii.* 256-261.
 Lamb, *i.* cccclxviii.
 Lambahús, *i.* ccci.
 Lance, *i.* ccccxviii, ccccxlv.
 Land, measured by quality, *i.* xc; curious measures of — in Cavan, xc; effect on occupiers of — substitution of measurement by area for that by quality, cxv.
 Land. See in Glos., *Land*, *Niamh Land*, *Mael Land*.
 Land laws, four classes of society, the result of, *i.* cxliv-cl.
 Landlord class, *ii.* 37, 38.
 "Land of Promise" of the Gaedhil, *iii.* 11.
 Land system in the time of Cæsar and Tacitus, *i.* cli.
 Language, decay and growth of, *i.* vii, ix; a — does not change uniformly, vii; dynamic action of nature on —; action of contact with other languages on a —, viii; a literary — becomes a dead language, ix; case of the Irish —; the — of Irish poems and tales constantly adapted to the spoken language, x; genealogical classification of —s, liv, lv; difficulty of the — of Ferceirtne's poems, *ii.* 9, 10; cultivation of the Gaelic — in the early ages of the Church, 73, 170, 171.
 Lapdog. See Mug Eimhe.
 Lappets, *i.* cccxci.
 Lard, *i.* dcccix, dclx.
 Lassi, *i.* cccxii.
 Lathe, the, *i.* cccvi.
 Laths or Letas of Kent, *i.* lxxxi, lxxxiv.
 Latin verse, influence of Celtic and German poetry on, *i.* dclviii.
 Law, date of Irish, fragments, *i.* xiii; age of Irish — MSS., xiv; general term for — in Irish, cclxxi: common —, Cairde, or interterritorial —, and Cain or statute —, cclxxi; portions of Irish —s unintelligible in the year 1509; —s of nations do not change rapidly, xv; Irish —s incompatible with the state of things in the Dano-Irish and Anglo-Norman times, but compatible with that from the fifth to the eighth century, xvi; the Irish —s belong to the latter period; Irish —s originally written in verse, xviii; Lombard —s, cvi; Salic —, "De corporibus expoliatis", cclv; Welsh —s, how drawn up, cclxvi; —s of Edward and Athelstane, cclxxxviii; accounts of the passing of particular —s, *ii.* 29; codification of Irish —s; revision of the laws in the time of St. Patrick, *ii.* 25; the twelve books of laws for West Munster, 31; local —s, mode of making, 31; —s or ordinances not passed in an assembly, 32; old Irish —s continued in force in the Co. of Clare down to the year 1600, 25; —s relating to co-stealing and co-eating, or to *Accessories*, *i.* cclxxvii; — of *Adamnan*, *ii.* 26; — regulating provision for the *Aged*, 30; — respecting the mode of wearing large *Brooches*, 163; *Brugh* —, or *Birlaw*, *i.* ccl; — regulating the price of *Buildings*, *iii.* 49, 50; — regulating the *Colour* of dress, *ii.* 6; *iii.* 88; — of *Contracts*, *ii.* 26; was like that of the Jews, 29; *Criminal* —, 26; —s regulating *Distress*, etc., of objects connected with *Dyeing*, weaving, and embroidery, *iii.* 115-117; — of *Eric* introduced by St. Patrick, *ii.* 29; —s against damage of *Houses* and furniture, *iii.* 29, — concerning the *House* of a leech or doctor, *i.* cccix; — as to the division of property of a *Husband* and wife when legally separated, *iii.*

- 118; —s as to *Land*, *ii.* 27, see also Crith Gablach; — as to the wearing of the *Leinidh* or kilt, and the Ochrath or greaves, *iii.* 107; *Meill Bretha*, or —s regulating juvenile sports, *ii.* 30; *Military* —s, 27; — of *Moses*, see *Moses*; — concerning the *Oircne*, *iii.* 334-335; — regulating the stipend of an *Ollamh*, 52; — against overholding *Pledged* articles of gold or silver, 122; — regulating the *Ranks* and classes of society, and houses and lands, see Crith Gablach, *ii.* 27; —s in *Seanchas Mór*, 26-29; various *Special* —s, 27; — concerning the profession of *Teaching*, 78; — as to the relation between *Teacher* and pupil, 174; — regulating the separation of a *Wife* from her husband, *i.* clxxvi; — for the protection of articles belonging to *Women*, *iii.* 114-115; — as to the pledging of ornaments and articles belonging to *Women*, 111-115; — of distress for the wages or for articles belonging to *Women*, 115-120.
- Lawn lights and signals of a *Forus*, *i.* cccxviii.
- Leabhar na h-ua Chongbhala, *ii.* 13, 321, 377.
- Lead, the use of, indicates a knowledge of silver, *i.* ccccxix; — in bronzes, ccccxv; difficulty of determining whether it be accidentally or intentionally present, ccccxix; localities of the — bronzes which have been analysed, ccccxix.
- "Leading Note", *i.* dlxv.
- Learning, men of, in the time of Concobar Mac Nessa, *ii.* 55, 57; state of — under Niall Naoi Ghiallach, 59; profession of — established by law, 136.
- Leather, *i.* cccclxxxiii; — bags, — bottles, and book wallets, cccclviii.
- Lecanora tartarea and *L. parella*, *i.* cccc.
- "Leech fee", *i.* cccxxxiv.
- Leeks, *i.* cccclxvi.
- Leet, or Leta, *i.* xciii, cccxxxv; — court, cci; the roll of the, ccii; — jury, cccclviii.
- Legend of Aithirne and the Brooch of Ard Brestine, *iii.* 161, 162.
- " Ambrose and Gortigern's Dun, *i.* cccxxxiv.
- " Amergin the smith, and the mother of St. Finnbar, *i.* cccxxii.
- Legend of Becuma and Conn Ced Cathach, *i.* cccxxxiii.
- " Blanat, or Blathnad, and Cuchulaind, *iii.* 80-82.
- " Blanat and Ferceirtne the poet, *ii.* 97.
- " the Broicseach and the Ceolans, *iii.* 332.
- " the Cathair of Curoi Mac Daire, *iii.* 75-79.
- " Prince Comgan, *ii.* 204, 205.
- " Connla's Well, the Eo Feasa, and the Seven Streams of Knowledge, *ii.* 142-144.
- " Corrgenn, *ii.* 152.
- " Cuchulaind and Eithne, *ii.* 195-198.
- " Dagda's Harp, *iii.* 213-214.
- " Dondbo, *iii.* 309-312.
- " Eadain and Eochad Airemh, *ii.* 192-194.
- " Einglan, king of birds, and Mesbuaachala, *i.* cccclxx.
- " Eithne Uathach, the Deisi, and the druid Dill, *ii.* 205-208.
- " Fer-fi and the yew tree of Mac Aingis, *iii.* 260.
- " Find Mac Cumhaill, Scathach and her magical harp, *iii.* 222-224.
- " Fingin Mac Luchta, king of Munster, *iii.* 201, 202.
- " Finntann, son of Bochrá, *iii.* 59-62.
- " the three modes of harp playing *iii.* 218-221.
- " Labrad Loingsech and Moriath, or the magic *Cruit* of Craiftine, *iii.* 243, 244.
- " Lomna and Find, Mac Cumhaill, *ii.* 209-210.
- " Lugad Delbaeth, the fire producer, *ii.* 220, 221.
- " Lugadh Reo Derg, *ii.* 198-200.
- " Lug Mac Eithlenn, *iii.* 42, 43.
- " Mac Lonain, the poet and the clown, *ii.* 100.
- " Mairend Mael and Mugain, *iii.* 193-194.
- " Marbhan's legend of the invention of the harp, of verse, and of the Timpan, *iii.* 235-237.
- " Mog Eimhe, or Mug Eimhé, the first lap dog brought into Ireland, *ii.* 210-212.

- Legend of Mogh Ruith and his druidical fire, *ii.* 212-215.
 „ Mongan and Dallan Forgaill, *iii.* 174-176.
 „ Muirni Muncaem, *i.* cccxxii.
 „ Neidhe and Caier, *ii.* 218-219.
 „ Nera and the Barr Briunn, *iii.* 200.
 „ St. Ciaran and the dye-stuff Glaisin, *i.* cccciv; *iii.* 120.
 „ St. Mochae, *iii.* 386, 387.
 „ St. Moling and Gobban Saer, *iii.* 34-36.
 „ St. Patrick and Eithne and Fedelim, daughters of King Laeghaire, *ii.* 201.
 „ Seanchan Torpeist's rhyming rats to death, *ii.* 87.
 „ Thirbhi, father of Gobban Saer, *iii.* 41.
 Legislation, local, *ii.* 30.
 Legislative and judicial, system of the Irish, information fragmentary regarding the, *i.* cclii.
 „ functions separated in Ireland at an early period, *i.* cclxii.
 Leidgreve, or Gerefá of a Leet, *i.* cccxlviii.
 Leirwite, *i.* cccxlviii.
 Lena, or Lene, its form, *i.* cccclxxviii; its material and colour; the Roman Lena, cccclxxix; it was perhaps different from the Irish one; the Irish — was like the Greek Chiton and the Roman Tunica; ornamented Lenas, cccclxxx; the — worn by women, cccclxxxi; cccclxxxii, cccclxxxvi, cccclxxxvii, cccclxxxix, cccxciv, cccxcvi, ccccliii, dclxlii.
 Leode of the Anglo-Saxons, *i.* cclxiii.
 Less, Les, *i.* clii, clxxvi, ccciv, cccxii.
 See Lis.
 Lethrind, Leithrind, *iii.* 251, 252, 361.
 Lia Lamha Laich, *i.* cccclxxxviii, cccclvi; *ii.* 263, 264, 273, 274, 277, 278-282, 283, 284, 285.
 Liath Macha, Cuchulaind's gray steed, *ii.* 319.
 Libellarii, *i.* cxciv.
 Liber Hymnorum Notkeri, *i.* dlxix.
 Libripens, the Roman, *i.* cclxxvi.
 Lichens, *i.* cccc, cccci.
 Ligurians, *i.* lxxvii.
 Lime, use of for whitewashing, known at an early period, *i.* ccclii.
 Lin. See Liun.
 Linde, the, *i.* cccclxv.
 Lindi, the, *i.* cccclxxxvi.
 Linen, *i.* cccclxxix, cccclxxxii; — sheets, ccccliii.
 Linté, *i.* clxxiv.
 Lis, the, *i.* clxxx, ccciv, cccvi, cccxiv, cccclviii, cccclxvi, cccclxxv, dclxii *iii.* 4, 12, 70.
 Literary offices connected with the monarch's court, *ii.* 55.
 „ men, ecclesiastics distinguished as, *ii.* 85.
 Literature and education in Eriu in the earlier ages, *ii.* 48.
 Lith, *i.* cclxxxii.
 Liti, *i.* cccxxii.
 Liun, ale, etc., *i.* cccclviii, cccclxxiii, cccclxxvi, dclxii.
 Lives of Saints. See Saints.
 Llawmawr, the, *i.* cccclxiv.
 Llys, *i.* ccciv.
 Loaf. See Bairgin.
 Lochlann, or foreign battle-axes, *ii.* 348, 349.
 Lodentappert, *i.* cccxciii.
 Loen-lands, the lands of Ceiles were, *i.* cccxiv.
 Lofts, *i.* cccv.
 Log Enach, *i.* cxix, cxxvii, clxxxviii, cclxxii, cccxcv.
 Logwood, *i.* ccccevi.
 Loín-guard. See Garde Reins.
 Lombards, *i.* cvi, cccxcviii. See Longbards.
 Longbards, *iii.* 7.
 Longobardai, *i.* xxi.
 Lopt. See Loft.
 Loricas of the Fomorians, *ii.* 253; — on the horses of Cuchulaind's chariots, 300; steel — of the Danes, 317. See Cuirass.
 Lute, the first instrument used in accompaniment, *i.* dlxi.
 Lyre, the, of the Britons, *i.* cccclxxxix; discovery and construction of the —, *iii.* 216; ancient painting of a — with a flute for a bridge, 218, 354.
 Lyric verse, ancient, *iii.* 391.
 Mac Fiuirmedh, an order of poets, *ii.* 217.
 Madder, *i.* cccclxxiv, cccclii-iii, dclxlii.
 Madra, *i.* cccclxxiv, cccclii.
 Madrigals, *i.* dlvi, dlxii.
 Maegh-Burh, *i.* lxxix.
 Maegh, the Anglo-Saxon, *i.* lxxix, lxxxvi, clxiii, cxcix, ccv, cccvi, ccxvii, cclxvii, cclix, cclxxxvi.
 Maegsceaft, the, *i.* lxxix.

Maer, or Steward, the, *i.* cliii, clxi;
— governed the towns of lords,
clxii, cci; the — Mór of Scotland,
ccxlv.

Maer Tref, *i.* clii.

Magi, Asiatic, *ii.* 228.

Magic wisp, *ii.* 226. See Druidical
Fire.

Magical fire. See Druidical Fire.

Magl, or Magyl, *i.* clix.

Mahal, Old Saxon, *i.* cclx.

Maign Digona, *i.* xcix, clv, clvi,
clxxxix, cccxxiv, cccxciv.

Mail, the coat or shirt of, *i.* cccclxxii.

Maire of the palace of the Merovin-
gian kings; the French —, *i.*
ccxlv.

Malberg Glosses, *i.* lviii. lix.

Mallum, the, of Charlemagne, *i.* cclix;
the word is cognate with Math-
luagh; character and functions of
—; those of the Mathluagh were
analogous, *i.* cclx.

Malt, *i.* cccclxxiii, dclxlii.

Malting, privilege of, *i.* dclxlii.

Mandoline, *i.* dxxi.

Mansus, the Frankish, *i.* lxxxix,
cxlvii.

Mantle. See Matal and Möttull.

Manuscripts, Irish, *i.* vii; — little
more than scrap books, xviii;
causes that led to this fragmentary
character, xix; — little studied
twenty years ago, *iii.* 230.

Manuscripts quoted:

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Vol. containing Nos. 2324-
2340, *i.* cclxxxix; *iii.* 32-33,
35, 44, 331-332.

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2572, (*Cogadh Gaedhel re
Gallaib*) *ii.* 347-352.

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4200, *iii.* 4, 34-36, 45.

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No. 5301 (in vol. containing
5301 to 5320), *ii.* 79, 390-
391; *iii.* 310, 311, 312, 313.

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i. ccccxcviii, dvi.

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dxxv.

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linson, 487, *i.* cxxvii, cxxxv-vi,
clxxii-iii, clxxvi-viii, clxxxi-ii,
clxxxix, cxc-cxc, ccl, cclxiv.

„ „ „ Laud. 610, *iii.* 46.

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i. cccxxvii.

„ „ „ 19,995,

iii. 282, 283.

Egerton, No. 88, *i.* lxxxv, lxxxvi,
clvi, cciv, cccxix, cccxx,
ccxlv-vi, cclxxvii, cclxxxix,
cclxxxix, cccxc, cccxviii,
dclxlii; *ii.* 8-9.

Egerton, No. 90, *ii.* 124, 125, 153.

„ No. 91, *i.* cexl-cexli; *iii.*
4, 44.

„ No. 93 (Tripartite Life of
St. Patrick), *i.* lxxxv; *ii.*
67, 74 201..

„ No. 111, *i.* 215.

„ No. 184, *iii.* 34.

„ Plut. el. xvi, Miscellanea
Hibernica, *ii.* 123, 143.

„ No. 1783, *ii.* 343-345.

Harleian, Titus D. II., *i.*
ccccxciv.

„ No. 432, *iii.* 115, 116, 117,
118, 134.

„ No. 5250, *i.* cccxxix,
cccxlvii, div, dcccxxx-xl;
ii. 33, 135, 253, 254, 369-
370, 371, 372-373; *iii.*
42, 43, 156, 159, 162, 164,
214, 239, 315, 365, 385.

Catholic University Library—

O’Curry MSS.:

Forbais Droma Damhgaire, and
other tracts, *iii.* 356-357.

Lives of Saints, vol. ii., *iii.* 58,
168 (from Book of Fearan
Connail).

Historical Poems, vol. iv., *iii.*
318, 329, 339.

Keating’s History of Ireland,
ii. 257, 379-382.

Lives of Saints, (copies from
MSS. in Burgundian Lib-
rary, Brussels), vol. i.,
i. cclxxxix; *iii.* 32-33, 34-6,
37-38, 332.

Historical Poems from the Book
of Delvin, bound up in vol.
ii. of Lives of Saints, *iii.*
168, 287-288.

Miscellaneous Poems, *iii.* 258,
271.

O’Davoren’s Glossary, *iii.* 215,
252, 322, 380.

Einsiedeln,—Codex, No. 121, *i.*
dlxix.

Lambeth Library, No. 614 (Carew
Papers), *i.* xc.

Manuscripts quoted:

Beck of Lismore (copies of), *i.*
cccxxii, cccxxiii, ccclviii,
ccc xlvi, dxiii; *ii.* 276,
279-281; *iii.* 12, 14, 121,
170, 202, 232, 237, 305, 324,
325, 328, 361, 362, 366,
377-378, 379.

Lebor Brecc, lxxxix, ccxli,
ccclviii, ccclx, ccclxi, ccclxii,
ccclxvi, ccclxviii, ccccxlv;
ii. 11, 33, 56, 81-82, 85,
175, 202; iii. 103, 105, 308,
329, 330, 331, 338, 359,
381, 387.

²³
C. 18 Betham MSS. iii. 281.

CXX, " " iii. 255.

23 O'Longan MSS. iii.
C. 20 392.

23
D. 5 ii. 10, 65.

Manuscripts quoted:

23 O'Connor Don's Book of His-
D. torical Poems, *ii.* 144; *iii.*
154.

23
E. 22 *iii.* 222, 223, 224.

23 O'Gara MS. *ii.* 118; *iii.*
F. 16 169.

23
G. 8. *ii.* 121.

23 (H. and S. MS. 208), *iii.*
H. i-h 265.

23 O'Clery's Book of Inva-
K. 26 sions, *i.* xxxii; *ii.* 4, 20,
109, 110, 112; *iii.* 240,
241.

23
K. 37 *ii.* 311.

23 H. and S. *iii.* 166, 167,
L. 22 361.

23
L. 24 *ii.* 129.

23
M. 24 *ii.* 61.

23 MacFirbis' Book of Gene-
P. 1 alogies, *i.* xxx; *ii.* 65-
66, *iii.* 15, 16, 83.

23 Felire Beg, *iii.* 203.

23
P. 3 *ii.* 160, 162, 163,
P. 8 164, 165.

23
P. 13 *ii.* 120.

23
Q. 1 *ii.* 160.

2, 25, *ii.* 129.

2, 36, H. and S. *iii.* 179, 380.

13, 5, *ii.* 116.

22, 5, *ii.* 118.

32, 5, *ii.* 121.

35, 5, *i.* cclxxx-cclxxxi, cxcxii.

205, H. and S. *ii.* 275, 277.

No. 208, H. and S. *iii.* 265.

Trinity College Library, Dublin:
Book of Armagh, *i.* xlvi, lxxxv,
lxxxix, cxxxv.

Class E. 3, 5, *i.* clxxxi, clxxxvi-
viii, clxxxix-cxc; *ii.* 365.

Manuscripts quoted:

Class E. 4, 2 (Liber Hymnorum),
ii. 74-75, 91-92; *iii.* 251.

Class H. 1, 15, *i.* ccciii; *iii.* 7,
107.

Class H. 1, 19 (Annals of Loch
Cé), *iii.* 264.

Class H. 2, 15, *i.* cxi, cxii, cxiii,
cxvi, cxvii, cxviii, cxix,
cxx, cxxi, cxxii, cxxiii-iv,
cxxx, cxxxviii, cxliii-iv, clxx,
clxxi, clxxxvii, clxxxviii,
clxxxix, cccxxix, cccxxxviii-
ix, cclxxxiv-v; *ii.* 119, 127,
128; *iii.* 11-12, 111, 112,
113, 114, 118.

Class H. 2, 16 (Yellow Book of
Lecan), *i.* lxxiii, cceli,
ccclxx, ccelxxxiv-v, cclxxxix;
ii. 33, 60, 96-97, 99, 102,
287, 333, 383, 390-391; *iii.*
52, 54, 102, 106, 160, 161,
190, 200, 219-220, 221, 242,
243, 244, 251, 266, 312,
313, 339, 360, 381, 383.

Class H. 2, 17, *i.* ccxxxviii,
ccxxxix, cccclvii-viii,
dclxxxviii; *iii.* 334, 374.

Class H. 2, 18 (Book of Leinster),
i. cccxxvii, ccxxxii, cccxli,
cccxlii, cccxlvi, ccccl,
cccxlviii, cccclxvi, cccclxi,
ccclxviii, cccclxxvi, cccclxi,
ccclxvi, cccclxix, cccclxxxiii,
dclxxiii, dclxi-dclxii; *ii.* 8,
39-44, 86, 99, 106, 107,
108, 110, 111, 112, 123, 138,
147, 148, 149, 150, 151, 154,
155, 156, 158-159, 165, 176,
237, 260, 292, 293, 294,
297, 298, 302-310, 316-
318, 319, 320, 333, 338-339,
340, 356, 357, 359-366; *iii.*
6, 10-11, 14, 34-36, 37, 38,
59-62, 81, 88, 90, 92, 93,
94, 95, 96, 97, 98, 99, 100,
101, 109, 110, 162, 168-
169, 182, 195, 196, 197,
199, 207-208, 210, 243, 260,
277, 306, 308, 313, 316,
329, 334, 358, 365, 367,
372-373, 376, 383, 388,
400, 404-405, 536-547.

Class H. 3, 3, *ii.* 284-285,
356, 377.

Class H. 3, 17, *i.* cclxxv; *ii.* 14,
216, 329; *iii.* 48-50, 255,
256.

Class H. 3, 18, *i.* xv, xviii,
lxxxv-vi, cx, cxvii, cxxxvi,
cxliii, cxliv, clvi, clx, clxxiv

Manuscripts quoted :

clxxx, clxxxii, cixxxxiii,
clxxxvii, cxc-exci, exci-
excii, cxcviii, ccvii, cccxxviii,
ccxxx, cccxxviii, cclii,
celxii-iii, celxvii, celxxix,
celxx, celxxi, celxxiv,
celxxv, cccxi, cccxxiii,
cccxxx, cccclxxii, cccclxiv,
cccclx, cccclxiii, cccclxvii,
cccclxxviii, cccclxxxii, dlxx,
dclxiii; *ii.* 8-9, 31, 93, 186,
376, *iii.* 3, 26-30, 56, 152,
153, 160, 161, 188, 254,
326, 336, 363, 375.

Class H. 4, 4, *i.* cccclxv.

Class H. 4, 20, *iii.* 256.

Class H. 4, 22, *i.* cliii, cclxii,
cclxiii, cclxiv, celxxi; *ii.*
61; *iii.* 305.

Marcellian Formulæ, the, *i.* lviii-ix.

Mardell's, Margelles, *i.* cccxvii.

Markgenossenschaft, the German, *i.*
cxli.

Markvogt of the Germans, *i.* clx.

Marraba, the Arabic, *i.* cccxcv.

Marriage of the Irish with the Picts,
Britons, etc., *i.* xx.

Marriage customs of the Irish; the
Tincur or — portion, *i.* clxxii; the
Coibche or bridal gift, clxxiii; the
Tindsra, Log Lanamais, or
"Bride Price", clxxiv; rights of
married women, clxxv-vi; separa-
tion and divorce in Wales, clxxvii;
separation and divorce in Ireland,
clxxviii; position of women in
Wales as to inheritance, clxxviii.

Mart lands, *i.* xcv, cliv.

Matting, *i.* cccliii.

Maynaul, the, of North Wales, *i.*
xcii.

Mayor or Mayer, *i.* cclxv.

Meal, *i.* ccccl, dcccxi.

Meal and milk, *i.* cccclx, cccclx.

Meat, different kinds of flesh, *i.*
cccclxviii; persons entitled to —,
cccclxvii; salt —, cccclxix.

Melodies, uses of national, *i.* dexii.

Menyanthes trifoliata, *i.* cccclxxiv,
cccclv.

Mercenaries, Gaulish, in the pay of
Ailill and Medb, *i.* xx.

Meso-Anthropic epoch, *i.* ccccvi.

Metals, M. Ad. Pictet's researches on
the — of the Aryans, *i.* ccccix.

Metayer, the, *i.* cxxiii.

Metempsychosis, no trace of the
doctrine of, among the Gaedhli,
iii. 60.

Metheglin, not the only or chief in-
toxicating drink of the Irish, *i.*
cccclxxvii.

Metre, *i.* dclvii.

Meyer, the German, *i.* cccclx.

Mezzajuolo, the, *i.* cxxiii.

Mi-Canon, *i.* dxvii.

Milesian colony and colonists, *ii.* 50,
51, 188, 222, 226; — Gaedhils,
231; — or Gadelian tribes, *iii.*
384; — dynasty, 204; — sove-
reignty, foundation of, *ii.* 3.

Milesians, *i.* xxiii, xxiv, lxxi, lxxvi,
lxxvii, cccviii, cccclxxviii,
cccclxvii; historians and poets of
the —, *ii.* 51, 52; 153, 169, 170,
188, 189, 234, 256; *iii.* 2, 43, 73,
82; inferiority of the —, a modern
hypothesis, 83, 85; 89, 182, 231,
240, 241.

Military education in Eriu, a system
of fosterage, *ii.* 375.

„ Fork, *i.* cccclxvi, cccclxvii,
cccclxviii; a wheeled eight-
pronged —, dclx. See
Foga.

„ organization, *ii.* 12.

„ School, *ii.* 354.

„ Teacher, first historical allusion
to a, *ii.* 356.

„ Tutors of celebrated champions,
ii. 374-5.

Milk, *i.* cccclxi, cccclxiv, cccclxv,
cccclxvii, cccclxix, cccclxxi, dcccxi.

Mil, *i.* cccclx, cccclx; — pound, cccclx;
— shaft, cccclx; — stone, cccclx.

Millet, *i.* cccclxiii.

Mince meats, *i.* cccclxix.

Mine, gold, *ii.* 5; *iii.* 204; mineral
district of Silver Mines and
Meanus, 208.

Minor key, supposed predominance
of the, in the national music of all
nations, *i.* dc.

Minor scale, modern, of *E*, *i.* dxevi;
modern — of *A*, dciii.

Minor seventh, change of the, into
the major seventh, *i.* dlxv.

Mirrors, *i.* cccclvii.

Missus, the, of the Emperor, *i.* cclx.

Mitgift, *i.* clxxii.

Mjõðkarni, *i.* cccclvi.

Mat, the Bohemian, *i.* cccclvii,
cccclx.

Modes, the three ancient musical,
iii. 381.

Möttul, the; the Tiglar —, *i.* cccclxxxix.

Möttulköp or Mantlepurchase, *i.*
clxxv.

Μολυβδίδης, *i.* cccclxi.

- Momonians, *i.* cccxxi, cccclxxiv.
 Monodon monoceros, *i.* cccclxix.
 Moraches, *i.* dxvii.
 Mordants, *i.* ccccl, ccccevi.
 Morgangaba, *i.* clxxiii.
 Morgenstern, the, *i.* cccclxii.
 "Morning Star", the, *i.* cccclxii.
 Mortar not used in the earliest stone buildings, *i.* ccciii.
 Mor Tuath, *i.* xcvii, xcvi, ccliii, ccliv, cclviii, cclxviii, cclxix, cclxx, cclxxix.
 Motet, *i.* dliv, dlxii.
 Mouldings of red yew, *i.* dclxi.
 Mundbora, *i.* cxvii.
 Munder, *i.* clxxiv.
 Mundiburdus, *i.* cxvii.
 Muse, the, *i.* dxxxii.
 Music, object of the discussion of Irish, *i.* dcli; three epochs of development of —, dclii; introduction of — into the service of the church, dclvi; *genus* of church — different from that of modern —; development of — according to caprice, dlxxvii; causes which led to the emancipation of —, from the dominating influence of plain chant, dlxxviii; principal defect in modern —, due to this cause, dlxxix; professors of —, *ii.* 4; — not played at the battle of Magh Tuirel, *iii.* 225; Dr. Ferguson on the antiquity of — in Ireland, 226; skill in — a characteristic of the Eberian race, 231; — traditionally preserved by gipsies of Spain, 233; present indifference to Irish —, 290; testimony of Giraldus Cambrensis to excellency of Irish —, 405; particular kinds of — mentioned in ancient MSS., 370.
 Musical branch, the; was used in other countries also; the *Circulus tintinnabulis* instructus; the *cymbalum*; the Irish — was a lay instrument; similar instruments may have been elsewhere used in churches, *i.* dxxxvii; the *Bombalum*, dxxxviii; — of Porsenna, king of Etruria, dxxxix; *iii.* 313; — was a symbol of poets, and used for commanding silence, 314; 315, 316; the finding of the — of king Cormac Mac Airt, 317; — was symbolical of peace and repose; a poem on —, 318; — was analogous to the Turkish crescent and bells, 319.
 Musical Canon of the Welsh, *iii.* 227.
 „ Feats, the, of the Dagda, *i.* dxxxiv; *iii.* 214; they represented different keys; existence of similar keys amongst the early Greeks, *i.* dxxxiv; *iii.* 216, 217; similar legends to be found in other countries, *i.* dxxxv; — of the Norse harper Bosc, dxxxv; — compared to different seasons of the year in Egypt, *iii.* 216; legend of the origin of the three —, 218-222.
 „ Instruments of the Irish, *i.* cccclxxxiv; — of Ireland, Scotland, and Wales, according to Giraldus Cambrensis, cccxc; — mentioned under the name of *Cruit* in Irish MSS., probably of the *Psalterium* or *Nabulum* class, dxiii; — of the east in use in Spain, dxxii; existing — adapted to the bow when the latter was first introduced; the same — was played with a plectrum, a bow, or with the fingers, dxxiii; statements of Walker and Bunting regarding Irish — of no value, *iii.* 302; names of Irish — found in Irish MSS., 305; — mentioned in the tale of the Battle of Almhain, and in the poem on the Fair of Carman, 313.
 „ Modes, *iii.* 214, 216, 217, 218-222, 381. See Musical Feats.
 „ Performers, professional names of, *iii.* 367; — mentioned in the Brehon laws, *iii.* 368.
 Musicians, instance of, in the train of a king on a military expedition, *iii.* 309-312.
 Mustard, *i.* cccclxiii.
 Mutton, *i.* cccclxviii.
 Myrica gale, *i.* cccclxiii.
 Mythology, comparative, of Aryan nations, *i.* iii.
 Myvirian Archaeology, the, *i.* dxxxviii-dexxx.
 Naba, or *Nabulum*, the, *i.* diii, dvi, dx; — was considered a superior instrument by the Greeks, dxi; —

- was an instrument of the elegant Roman world, *dxii*; — may have been used by Tuotilo, *dxii*, *dxiii*.
Naidm, *i. cxcvii*, *cxcviii*, *ccclxii*, *ccclxvii*, *ccclxxv*, *ccclxxvi*, *ccclxxxiv*, *ccxc*, *ccxcii*; *iii. 470*, *471*.
Nálgund, *i. cccclxvii*.
Nam, *i. ccclxxxii*, *ccclxxxv*.
Narwhale, *i. cccclxix*.
National music, sources of error in noting down, *i. dexciv*, *dexcv*.
Natural diatonic scale now used in Plain Chant, *i. dlxxxvi*, *dlxxxix*, *dxci*.
Nawd, the Welsh, *i. cccxciv*.
Nebel, the, *i. dix*, *dx*, *dx i*; — *Nassor*, *dx*.
Needle, the pledging of a, *iii. 112*; legal fines for overholding a pledged —, *112*, *113*.
Nemda, the court or jury called a, *i. cxxxvi*, *exciii*, *ccclxiv*, *ccclxv*, *ccclxvi*.
Nemedians, *i. xxxviii*, *xxxix*, *lxxi*, *lxxvi*; *ii. 50*, *109*, *184*, *185*, *225*, *233*, *234*; *iii. 2*, *231*.
Nemet, *i. ccclxiv*, *ccclxxxix*.
Νεμῆται, *Nemetes*, the tribe name, *i. ccclxiv*.
Nemeton, *i. ccclxiv*.
Neuad, of the Welsh, *i. ccc*.
Neumes, *i. dlxix*.
Nexum, *i. ccclxxv*. See *Nexus*.
Nexus, *i. cccxii*, *ccxciii*.
Niebelungen Lay, *i. ccclxxvii*, *cccclxix*, *dxvii*.
Nimidas, *i. ccclxiv*.
Nodman, *i. ccclxxvi*; *iii. 470*.
Nofre, *i. dxi*.
Nola, *i. dxxxiv*, *dxxxv*.
Nomenclature, confusion of musical, *i. dlxxxix*.
Normans, *i. xlii*, *lxviii*, *lxix*, *cxxxix*, *cxvii*.
Norse, or *Norsemen*, *i. xxxvi*, *lxxiv*, *xc*, *xcii*, *cciv*, *cccclix*, *ccclx*, *cccclix*, *ccclxxviii*, *ccclxxxix*, *cccclxix*, *ccccli*.
 “Norse-beer”, *i. ccclxxviii*.
Norse Saga, *i. ccccclxiv*, *cccclxx*.
Northmen. See *Norsemen*.
Norwegians, *i. xxiv*, *ccc*, *ccclxxvii*, *cccclii*.
Notation, no example of musical, in Irish MSS., *i. dlxix*; supposed musical — of the Britons; the Welsh musical MS.; Dr. Burney’s opinion of it, *dccxxviii*; he deciphered a little of it; the greater part was deciphered by Barthelemmon; Mr. Parry’s pretended *fac-simile* of the Welsh MS.; Dr. Burney’s *fac-simile*; the transcript in the *Myvrian Archaeology* not a *fac-simile* at all, *dccxxix*; the five Welsh keys of Mr. Thomas; they are modern keys; the keys in the Welsh MS. as given by Mr. Thomas are unintelligible, *dccxxx*; Mr. Thomas thinks the music of the Welsh MS. was for the *Crwth*; he has deciphered some of it; he thinks the — was that of St. Gregory, *dccxxxi*; it is the tablature of a stringed instrument, and is not older than the sixteenth century; this instrument may have been the *Crwth*, *dccxxxi*.
Numbers, preference of the ancient Irish, for certain, *i. cccli*; this has no political importance, *ccclii*.
Numismatics, Celtic, *i. lxxvii*.
Nut of Knowledge, *ii. 144*.
Nutmeal, *i. ccclxv*.
Oak bark, *i. ccclxxiii*.
Oathmen, *i. ccclxvii*.
Oaths of different kinds, *i. ccclxxxix*.
Oatmeal, *i. ccclxxiii-vi*.
Oats, *i. cccclxii*, *ccclxxiii*, *ccc’xxiii*.
Obai, the Spartan, *i. lxxxi*; — subdivisions of the —, *xciii*.
Oblivion, drink of, given to Cuchulaind and Emer, *ii. 226*.
Oc Aire, *i. cxxx*, *cxli*, *cxlii*, *clv*, *clvii*, *clxv*, *cccli*, *ccclix*, *ccxcviii*, *cccliv*, *ccclix*, *ccclxvi*, *ccclxvii*; *iii. 469*, *479*, *480*, *481*, *482*.
Ocrath, *Ochrath*, *i. ccclxxiv*, *ccclxxxv*; *iii. 105*.
Oendvegi, *i. ccccl*.
Offices, literary, of the Irish monarchs, *ii. 35*.
Og Aire, *i. cclxxx*; *iii. 26*. See *Oc Aire*.
Ogam, *Ogham*, tract on, in Book of Ballymote, *i. lxvi*, *cccvii*; writing the name of a deceased person in —, part of the burial rite, *cccx*, *cccli*; — inscriptions usually cut in wood in pagan times; the old Germans cut their runes on tablets of ash, *ccclii*; the Irish *Duille feda* were probably tablets of this kind, *cccliii*; instances from Irish MSS. of — being cut on sticks, *cccllii-ccclxiv*; *ii. 210*; instances of an —

- cut on stone, cccxli; — inscriptions cut on stone probably not older than the Roman occupation of Britain, cccxlii; some — inscriptions may be cryptic, but all are not, cccxliii; why — inscriptions may show traces of Latin influence, cccxliv; — not borrowed from the Norse runes, cccxlv, cccxlv; first — inscriptions, *ii.* 7, 172; — cut or written by Dallan, 192-194; — used by the druids, 194; — stones and monuments, 194; Lomna communicates with Find in — characters, 209, 210; — letters, 226; — inscriptions on swords, 254; — stone of Dunmore, *iii.* 71; Mr. Richard Hitchcock's manuscript book of notes on —, 71.
- Odal land, *i.* clxxxv.
- Ollamb, *i.* clvi, cclii, cclxx, cclxxii, cclxxx; *ii.* 39, 42, 217; *iii.* 43; meaning of —, *ii.* 136; *iii.* 52, etc.; Book of —s, *ii.* 171-173; the stipend of an — builder, *iii.* 53-55; artistic work of an —, 57; great stories an — was bound to tell before a king, 81.
- „ Aighne, *i.* eclxxiii.
- „ Brethemnaïs, *i.* cclxvi.
- „ Cruitire, and — timpanist, *iii.* 365.
- Ol na Guala, *i.* cccclxxi-cccclxxiii.
- Omens, of a day, *ii.* 226.
- Onions, *i.* cccclxvi.
- Opera, influence of the, on the change of polyphonous into harmonic music, *i.* dlxiv.
- Opsonia, *i.* cccclxvi.
- Oracles, druidical, *ii.* 226.
- Ordeal by fire, use of the roan tree in, *ii.* 216.
- Ordnance Memoir of Derry, *ii.* 153; *iii.* 8.
- Organ, the pneumatic, *i.* dxxix; — may have been known in Ireland, dxxx.
- Organistrum, *i.* dxxiv.
- Organum, *i.* dxxx; use of the term —; was probably known in the time of St. Isidore, but not generally practised, as shown by the choir of St. Gall in the ninth century, dxiix; rules for the — existed however in the ninth century, dl; first kind of —; second kind of —, or diaphony; Herr O. Paul's view as to the nature of —, dli; the first kind of —, disused before the eleventh century; the — had no independent meaning; — not used in secular music, according to some writers; proof that — was sometimes used in secular music, dliii.
- Ornaments, description of gold and silver, in the tale of the Wandering of Maeldun's Boat, *iii.* 158 et seq; — described in the Tochmorc Bec Fola, 150; explanation of the finding of — unconnected with human remains, 162; — mentioned in the description of a cavelcade, 156-158; — for the neck, 178; — for the necks of animals, 180; — of native manufactures, 211.
- Orobis niger and Or. tuberosum, *i.* cccclxiii.
- Ossart, *i.* cxci.
- Ossianic poems, *iii.* 300, 392; — Society, *i.* xii.
- Ossorians, *ii.* 46, 206, 207.
- Ownership of land, sources of information regarding, *i.* cxxxi; mediæval sources; modern French writers on the —, cxxxii; M. Guizot's opinion, cxxxii, cxxxiii; M. Sismondi's opinion; the state conjectured by the latter that of nomadic tribes, cxxxiii; assumed absence of ownership in severalty among the Germans; individual property in lands known to the Germans, cxxxiv.
- Oxen, *i.* cccclxviii.
- Oxgang, the Anglo-Saxon, *i.* lxxxix, cxlviii.
- Paalstab, *i.* ccc-l
- Pagus, the Latin, *i.* lxxxii, lxxxiii, lxxxiv, lxxxviii, xci, cccxxx.
- Palæo-anthropic Epoch, *i.* ccccvii.
- Paling of bronze, *i.* dclxii.
- Palli, the Sanskrit, *i.* lxxxiv.
- Pallium, *i.* cccclxxx.
- Pâl-stafir, *i.* ccccl.
- “Palstave”, *i.* ccccxliv, ccccxlix, ccccl, ccccli.
- Papal choir in the Sistine Chapel, *i.* dlxxxviii.
- Parmelia saxatilis, P. omphalodes, *i.* cccci.
- Parsnips, *i.* cccclxvi.
- Partnership Tenure, nature of, *i.* cxlviii; form of entering into co-partnery, cxci; protection one object of —, cxevi.
- Partnerships, their advantages, *i.* clviii; Fuidir —, cxxiv, clviii; co-

tillage — in Wales, Scotland, Friesland, etc.; rundale, or runrig, the relics of partnership, *i.* clix; insolvent members of —, exc-exci; absent members of —, excii. See Gilds.

Pastinaca sativa, *i.* ccclxvi.

Pavana, *i.* dlxii.

Pavaniglia, *i.* dlxii.

Pencedl, *i.* cci.

Pennpits, *i.* ccxcvii.

Persians, *ii.* 160; *iii.* 72.

Pertuisane, *i.* cccclxlii.

Philology, Irish, works on, *i.* lvii.

Phœnician origin of the Irish, *i.* lxxviii; — trade with Cornwall a mere assumption, cccxi.

Phratry, *i.* lxxviii, xciii.

Phrygian musical mode, *i.* dxxv; *iii.* 217.

Phyle, the Greek, *i.* lxxx; sub divisions of the —, lxxxi, xciii.

Pianoforte, *i.* dxvi.

Picts, *i.* xx, xxiv, xxxiv, xxxv, xliii, xlv, xc, cexxxix; *iii.* 7, 34; Irish —, *i.* ccclxxv. See Cruithen-tuath.

Pig, *i.* ccclxv, ccclxviii, ccclxix, dxxxxix.

Pin, *i.* ccclxxxvii; chased gold —s, *iii.* 167.

Pillows, *i.* cccliii.

Pilum, the, *i.* ccccxviii.

Pipa. See Bagpipe.

Pipe. See Bagpipe.

Pirete, *i.* ccxcvi.

Pi-santir, the, *i.* dxiv.

Pitch of *A* adopted in France, *i.* dlxxxii.

Pitcher, *i.* dclxii.

Placitum, the general; it corresponded to the Aenech, *i.* cclx-cclxi.

Plagal Church Tones, relation of, to Irish music, *i.* dxcix-dc. See Tones.

„ Modes, *i.* dlxxv, dxcix.

Plain Chant, *i.* dclviii, dlxxvii, dlxxviii, dlxxxix, dlxxxvi, dxcix, dc.

Planxties, *i.* dcix.

Plaustrum, the, *i.* cccclxxvi; — majus, *i.* ccclvi.

Plebs, *i.* cclviii.

Ploughlands. See Seisreach.

Plume, the bird, *i.* cccclxxx.

Plunder of the Castle of Maelmilcothach, a Rabelaisic tale, *ii.* 130-135.

Poems quoted:

Aedh Abrat's poetical invitation to Cuchulaind, *ii.* 196.

Anonymous, to a harp of Conor O'Brien, Earl of Thomond, *iii.* 287.

„ to a MSS. book, and to the harp of the author, *iii.* 318.

On the origin of the name *Ath Liag Find*, *ii.* 283-284.

Stanza from Zeuss on the singing of blackbirds, *iii.* 387.

Breasal Belach's appeal to Find Mac Cumhaill, *ii.* 384, 385.

On the modes of *Burial*, *i.* ccxxxx, ccxxxxi.

Cailte's description of the vocal music of Find and his warriors, *iii.* 377.

Of *Cano* on the celebrated ales of Ireland, *i.* ccclxxiv-v.

Ceanmhair's invocation to his handstone, *ii.* 281, 282.

On the chief cemeteries, *i.* cccxxvii.

Cinnaeth O'Hartagan's, on the Tech Midchuarda, *ii.* 378.

Fragment of a, on the *Clann Colla*, *ii.* 17.

Colman Mac Lenene's, on his sword, *iii.* 245.

On *Cormac's* interview with Aengus Mac Inog, *iii.* 362.

Cormac Mac Cuilennain, fragment of a religious, of, *iii.* 388.

On *Craiftine's* harp, by Nos, son of Find, or by Ferceirtne, *iii.* 249.

On the Courtship of *Credé* and *Cael*, *iii.* 13, 14.

Of *Cuan O'Lothchain*, on the privileges, etc., of the Ard Righ, and provincial kings, *ii.* 142.

Of *Crubretan*, son of Aengus, on violence done to a leper, *ii.* 390.

On *Dubh Gilla*, the shield of Aedh, king of Oirghiall, *i.* dclxlii.

Of *Dubthach Dael Uladh* on Cuchulaind, *i.* cccxxxviii.

Of *Dubthach Ua Lugair*, *ii.* 340.

Story of *Duiblinn*, *ii.* 289.

On the lot casting of *Eber* and *Ereamhon*, *ii.* 4; *iii.* 240-241.

Of *Eochaidh Eolach O'Ceirin* on the history of Ailech, *iii.* 8, 9.

Of *Eochaidh Eolach O'Ceirin* on the origin of the name and ancient history of Loch Garman, and on the Feis of Tara, *ii.* 12-13.

Poems quoted:

Eogan Mór's address to Eadan and her answer, *iii.* 360.

Of *Fercertne* on Ollamh Fodhla, *ii.* 8, 9, 257.

On the Fight of *Ferdiad* and Cuchulaind, *i.* devi; *ii.* 303, 305, 306; *iii.* 400-401, 415-463.

Of *Fergus* on an Ogham inscription on an Id, *i.* ccxliv-v.

Pierce *Ferriter's* panegyric on a harp, *iii.* 258.

Fionntan's elegy on the death of king Raghallach, *ii.* 81-82, 343-345.

Of *Flanagan*, son of Ceallach, on the death of Aedh Finnliath, *ii.* 96.

Of *Flanagan* on the death of his son Ceallach, *ii.* 96.

Of *Flanagan* on the historical tales which an Ollamh should know, and on the deaths of eminent persons, *ii.* 96-97.

Of *Flann Mac Lonain* on the death of the sons of Flanagan, *ii.* 96.

Flann Mainistrech's pedigree of the saints of Ireland, *ii.* 166, 167.

Fothadh na Canoine, stanzas on the death of king Aedh Finnliath, *ii.* 95.

Fulartach on the Fair of Carman or Garman, *ii.* 38 to 47; *iii.* 358-359, 526 to 547.

Discovery of the *Gae Bulga*, *ii.* 311, 312.

Giolla Brighde Mac Conmidhe on the Church of Armagh, *iii.* 58.

Geoffrey Keating on his harper Tadhg O'Cooley, *iii.* 215.

Laegh's description of his visit to the court of Labrad, *iii.* 192.

Loch Lein and *Len* the goldsmith, *iii.* 203.

Mac Conmidhe on the harp of Donnchadh Cairbrech O'Brien, *iii.* 271-272.

Mac Liag's elegy on the death of Tadhg O'Kelly, *ii.* 125.

„ topographical poem, *ii.* 100.

„ and Mac Coise, dialogue of, *ii.* 127-128.

Midir's address to Edain as Befinn, *ii.* 192-193; *iii.* 191.

On the death of *Mogh Neid*, *i.* ccxli.

Mogh Ruith's address to his Lia Laimhé, or hand-stone, *ii.* 279, 280.

Poems quoted:

On the Battle of *Móin Trogaidhé*, *ii.* 356, 389.

Nuacha O'Leathuile on the Battle of Almhain, *ii.* 391.

O'h-Eimhin, a prayer, *iii.* 399.

Brian *O'Higgins'* address to David Roche of Fermoy, *iii.* 284.

Oisín, on the chess playing of Diarmait O'Duibhne, and other Fenian chiefs, *iii.* 166-167.

„ from the fragment of the battle of Gabhra, *i.* ccxli-ii.

„ lament of, for his son Oscar, *i.* ccxxv.

Satire of a master on his pupil, *iii.* 393-394.

„ on a student, *iii.* 396.

Satirical dialogue with a student, *iii.* 395.

Rath and Caiseal builders, metrical list of, *iii.* 15, 16.

Rumain Mac Colmain, quatrain of, enumerating the number of boards for an oratory, *iii.* 37.

Saint Baoitbin's lesson from the building of a round house, *iii.* 33.

„ *Maedhog* of Cluan Mór, address of, to Bran, King of Leinster, *ii.* 338, 339.

„ *Moling*, panegyric on King Aedh, *iii.* 46, 47.

„ „ appeal of, to the Ui Deagha, *iii.* 36.

Scathach, the magic harp playing of, *iii.* 223-224.

Seanchan Torpeist, elegy on the death of Dallan Forgaill, *ii.* 85, 86.

„ fragments of the *Satire* on rats of, *ii.* 87.

„ farewell to Guairé, *ii.* 88.

Suibne, the mad, on a building made by Gobban Saer, *iii.* 46.

On the Fair of *Tailhé*, *i.* dclxdcli.

Tunaidhe O'Maelchonaire, on the Firbolg kings, *ii.* 237.

On *Tara*, *iii.* 7.

Tathlum, on the making of a, *ii.* 252.

Torna Eiges, on the death of Niall, *i.* lxxiii; *ii.* 60.

„ on Niall and Corc, King of Cashel, *ii.* 63.

„ on Religh na Righ, *ii.* 71-72.

Tuirbhi, father of Gobban Saer, legend of, *iii.* 41.

Ui Cormaic, appeal of the Abbot

- of, to Feidhlimidh Mac Crimhthainn, Ard Righ, *iii.* 262.
- Poems referred to:
- Aengus na Diadachta, or Aengus Finn O'Daly, *ii.* 143, 144,
- Amergin, lament for Aithirne, *iii.* 374.
- Anonymous, in praise of the palace of Ailinn, *iii.* 182.
- „ instructions to a new king, *iii.* 255,
- „ on the Fair of Taité, *i.* cccxxvi, cccxxiii.
- „ Address to Randall, Lord of Arann, *iii.* 339.
- Art "the Solitary" son of Conn, prophecy of, *ii.* 58.
- Blessed Virgin, ancient hymn to, *iii.* 392.
- Brian Ruadh Mac Conmidhe, panegyric of Neachtan O'Donnell, *ii.* 98.
- Cenfaeladh, on the migrations of Golamh or Milesius, *ii.* 94.
- „ Aidedhaibh Uladh, on the death of the Ultonians, *ii.* 94.
- Cimbaeth, on, *ii.* 357.
- Cinaedh or Cinnaeth O'Hartagan, on the death of the sons of Aedh Slane, *ii.* 106.
- „ on Brugh Mic an Oig, *ii.* 106.
- „ on Dunha Firc, and the Hill of Acaill, *ii.* 106.
- „ on the Champions of Eriu, *ii.* 106, 107.
- „ on the death of Niall, *ii.* 108.
- „ on Rath Essa, *ii.* 105, 106.
- „ on the manner of the deaths of the chief heroes of the Red Branch, *ii.* 325.
- „ on the pillar of St. Buite, *ii.* 107.
- „ on the origin of Tara, *ii.* 106.
- „ on the Tech Midhuarta, *ii.* 105.
- Colman O'Cusaigh, elegy on St. Cumain Fadda, *ii.* 90.
- „ hymn against the Yellow Plague, *ii.* 91.
- Cormac an Eigeas, circuit of Muirchertach "of the leather cloaks", *ii.* 105.
- Cormac Filé, poem on Tara, *iii.* 6.
- Cuan O'Lothchain, panegyric of Cormac Mac Airt, *ii.* 140, 141.
- „ on the origin of the name and ancient history of Drúim Criaich, *ii.* 145, 146, 147.
- „ on the privileges, prerogatives, etc., of the Ard Righ and Provincial Kings, *ii.* 141, 142.
- Poems referred to:
- „ on the origin of the name of the river Shannon, *ii.* 142.
- „ on the history of Taité, *ii.* 148, 149.
- „ Panegyric on Tara, and on Noall of the Nine Hostages, *ii.* 147, 148, 378.
- Cuaradh on Aileach, *ii.* 155.
- Dallan Forgaill, Amra or elegy on St. Colum Cille, *i.* cccclxxv-vi, cccclxxix, ccccxvi; *ii.* 52, 78, 85; *iii.* 245-246. 247-249, 250-251, 253, 371, 376.
- Deirdre, lament of, *iii.* 378, 385.
- Diarmait, son of Laoighseal Mac an Bhaird, on the right of the Uhdiaus to the "Red Hand", *iii.* 265.
- Dorban on interments in Cruachan, *ii.* 72.
- Dubhthach, panegyric of Crimhthann, son of Enna Cinselach, *ii.* 340.
- Eochaid Eolach O'Cerin on the origin of the name of Loch Carman, *ii.* 12, 13, 113, 114.
- „ on the history of Aileach, *ii.* 153; *iii.* 8, 9.
- „ O'Beoghusa, lament on the decay of the warlike energies of the Irish, *iii.* 169.
- „ O'Cleircin. See Flann, Pedigree of the saints of Ireland, *ii.* 167.
- „ O'Flinn, on the invasion of Ireland by Partholan, *ii.* 108-109.
- „ „ on the colonization of Ireland by Caesar and Partholan, *ii.* 109.
- „ „ on the division of Eriu between the sons of Partholan, *ii.* 109.
- „ „ on the names of the druids, etc., of Partholan, *ii.* 109.
- „ „ on the destruction of Conaing's tower, *ii.* 109.
- „ „ the colonization of Ireland, *ii.* 109.
- „ „ the invasion of Ireland by the Tuatha Dé Danand, *ii.* 110-111.
- „ „ on the chiefs of the Milesian expedition, *ii.* 111.
- „ „ on the accession of Sobharcé and Cernna, *ii.* 111.
- „ „ on the coming of the Gadelians, *ii.* 111.

Poems referred to :

- Eochaid O'Flinn, on the building of Emania, *ii.* 112.
 " " on the kings of Ulster from Cimbaeth to Concobar Mac Nessa, *ii.* 112.
 " " on the reign of the monarch Eogan Mór, *ii.* 112.
 " " on the creation of the world, *ii.* 113.
 Eoghan O'Donnghaile, on a harper named Feidhlimy, *ii.* 329, 357.
 " " on the right of the O'Neills to the "Red Hand", *iii.* 265.
 " Ruadh Mac an Bhaire on the baptism of Conal Gulban, *ii.* 165.
 Errard Mac Coisé, panegyric of Maelseachlain or Malachy and the chief princes of Eriu, *ii.* 127.
 " Dialogue between, and Mac Liag, *ii.* 127, 128.
 " Panegyric of Maelbruanaidh, son of Tadgh of the Tower, *i.* 128, 129.
 " on the death of Fergal O'Ruairc, *ii.* 129.
 " Address to the plunderers of his Castle, *ii.* 135.
 Fercertne, Amra Chonrai, *i.* cccvi; *iii.* 152-153, 179, 209.
 Fiacc, Bishop, metrical life of St. Patrick, *ii.* 74-75.
 Find Mac Cumhaill, poems attributed to, *ii.* 59.
 Flann Mac Lonain, elegy on the death of Eignechan, *ii.* 102-105.
 " on the sons of Eochaidh Muighmheadoin, *ii.* 102.
 " Address to Forester, Son of Entangled Forest, *ii.* 102.
 " on the qualifications of an Ollamh, *ii.* 96-97.
 Flann Mainistrech, on the death and place of sepulture of the Tuatha Dé Danand, *ii.* 150; *iii.* 210.
 " on the length of the reign and manner of death of each of the Pagan monarchs of Eriu from Eochaidh Feidhleach to Dathi, *ii.* 150.
 " on the manner of death of the Christian monarchs of Eriu, *ii.* 150.
 " a satirical poem on the names of the Tróm Daimh, *ii.* 89, 150, 151.

Poems referred to :

- Flann Mainistrech, on the names, length of reign, and manner of death of the Christian Kings of Munster, *ii.* 151.
 " on the monarchs of Friu and kings of Meath descended from Niall, *ii.* 151.
 " on the origin and history of Aileach, *ii.* 151-153.
 " on Aileach (a second), *ii.* 154.
 " on the battles and deeds of valour of the descendants of Eoghan, son of Niall, *ii.* 155.
 " on the battles and deeds of valour of the Cinel Eoghain, *ii.* 156.
 " on the life of Muirchertach Mac Era, *ii.* 156.
 " on the birth and history of Aedh Slainé, *ii.* 158, 159.
 " on the monarchs of Eriu and kings of Meath of the race of Aedh Slainé, *ii.* 159.
 Flann Mainistrech, on the household of St. Patrick, *ii.* 159, 160.
 " a metrical abstract of ancient history, *ii.* 160.
 " on the taxes and tributes paid to the King of Tir Chonaill, *ii.* 160.
 " on the rights and privileges of the kings of Aileach, and the kings of Tir Chonaill, *ii.* 160.
 " Panegyric of Conall Gulban, *ii.* 161.
 " Pedigree of the Saints of Ireland, *ii.* 166.
 Fothadh na Canoine, metrical precepts on the duties of a king, *ii.* 176.
 Fulartach, Fair of Carman, *i.* cxvi, ccxxii, cclv, cclvii, cclix, ccxxvi, ccxlii, ccxliii, dxxi, dxxxii; *iii.* 313, 325, 335-338, 364, 367, 368.
 Giolla Brighde Mac Conmidhe on Dalach, son of Muirchertach, *ii.* 162.
 " on Maelseachlain O'Donnell, Lord of Tir Connell, *ii.* 162.
 " on the territories of Conall Gulban and his brothers, *ii.* 163, 164.
 " on the territory and race of Enna, *ii.* 164.
 " on the division of territory between Conall Gulban and Eoghan, *ii.* 164, 165.

Poems referred to :

- Giolla Brighde Mac Conmidhe on the hardships of the literary orders, *iii.* 167.
 „ Panegyric on Donnchadh Cairbreach O'Brien, *iii.* 271.
 Laitheog's address to her son Flann Mac Lonain, *ii.* 98.
 Mac Liag, topographical poem, *ii.* 99.
 „ on the sons of Cas, *ii.* 117.
 „ on the sons of Ceineidigh, *ii.* 117.
 „ on the fall of Brian Borumha, *ii.* 117-118.
 „ Address of Errard Mac Coisé on the death of Brian, *ii.* 118-119.
 „ Lament for his absence from Ceann Coradh, *ii.* 120.
 „ on giving the name Borumha to Ceann Coradh, *ii.* 120, 121.
 „ on Carn Chonaill, *ii.* 121, 122.
 „ Panegyric on Tadhg O'Kelly, *ii.* 123, 143.
 „ Panegyric on Tadhg O'Kelly and other chieftains, *ii.* 124.
 Maelmura of Fahan, in praise of Flann Sionna, *ii.* 98.
 Marbhan, dialogue between, and his brother Guaire, *iii.* 356, 357.
 Muireadhach Albanach O'Daly—three laudatory poems addressed to O'Donnell, *iii.* 281.
 „ appeal to Donnchadh Cairbreach O'Brian, *ii.* 281.
 „ appeal to Morrogh, son of Brian O'Brien, *iii.* 282-283.
 O'Duibhagan, Sean Mór, panegyric on Tara, *ii.* 58-59, 65, 66.
 Olioll Oluim, poems of, in Book of Leinster, *ii.* 57.
 Oisín, account of the wooing of Berach Breac by his father Find, *iii.* 380.
 Ruman Mac Colman, poem written for the Galls or foreigners of Dublin, *iii.* 37.
 Saint Mochaë, poems relating to the legend of, *iii.* 387.
 Seanchán Torpeist, on the battles of the monarch Ruadhraidhe, *ii.* 86.
 Torna Eígas, poems attributed to, *ii.* 60, et seq.
 Poet, a, governed Ireland conjointly with a priest, *ii.* 133, 139.
 Poet-judges, profession of, deprived of their privileges in the time of Conobar Mac Nessa, *ii.* 20.
 Poets of the Milesians, *ii.* 51, 52; — at the court of Laeghaire, 72; the different orders of —, and the kind of poetry peculiar to each, 171.
 Poetry, professors of, *ii.* 4; the twelve books of —, *ii.* 381.
 Pole, the, of a chariot, *i.* cccclxxx.
 Pole hammer, the, *i.* cccclix.
 Polis, the Greek, *i.* lxxxiv.
 Polychord instruments known to the Greeks, who looked upon them as foreign, *i.* cccclxxxvi; the absence of — from sculptures, etc., not a proof that they were not in extensive use, *i.* cccclxxxvii.
 Polyphonus music, *i.* dxlvi.
 Poor, relieving officer of the, *i.* ccli.
 „ Poor scholars”, *ii.* 279.
 Population, distribution of, in Ireland; demesne of the Flath; comparison with Wales; Fuidirland; number of freeholders, *i.* cliii; extent of the holdings of Ceiles; public land; was gradually converted into allodium, *cliv*; life estates lapsed into estates in fee; tribe land; rights of freemen on it; establishment of a Selb, *clv*; the Maigin Digona, *clv*, *clvi*; extent of, land in usufruct of freemen not Aires, *clvii*; partnerships or gilds, their advantages, *clviii*; Fuidir-partnerships; co-tillage partnerships in Wales, in Scotland, in Friesland, etc.; rundale or runrig, the relics of partnership, *clx*; Brughrecht, or Birlaw; the Brughfer, the Brughtown, it was the prototype of a borough, *clx*; different ranks of Brughfers; the Forus of a Brughfer the place of election of a king; representation of a borough, the Brughtier, the mayor, *clxi*; the Brugh town represented the Saxon Burgh; development of a Brugh town into a city; the towns of lords were governed by their Maers or stewards, *clxii*.
 Pork, *i.* cccclxix.
 Porphyra vulgaris, and *P. laciniata*, *i.* cccclxvii.
 Porridge, *i.* cccclix, cccclxiii, cccclxvi.
 Port Gerefa, *i.* cclxxxviii.
 Posaune, the, *i.* dxxx.
 Possessores among the Salic Franks, *i.* cxiv.
 Pot, cooking, *i.* cccclix.
 Precarium, nature of, *i.* ccxxiii; the land held by a Fuidir, was a —, *i.* ccxxiii.

- Prerogatives of the Ard Righ and provincial kings, *ii.* 140, 141; a knowledge of the — necessary for the chief poet and historian, *ii.* 142.
- Prescription of different kinds, *i.* clxxxvii, clxxxviii, c xxxix.
- Prescriptive rights, evasion of, in Ireland, *i.* cccxxv.
- Prestariae or Praestitae, *i.* ccxxiii.
- Priapus, *i.* cccxc.
- Priest, provisional government of Ireland by a, and a poet, *ii.* 138, 139.
- Probi-homines, *i.* ccxc.
- Procedure, legal, in criminal trials, *i.* clxxvii; worthy and unworthy witnesses, clxxvii; different kinds of criminal information, clxxvii; confirmation of a criminal charge; simple expurgation, clxxviii; the Tuarastal or proof; the Fir Dé, or truth of God; the Crannchur or lot-casting; complainant might proceed either by criminal indictment or civil process, clxxix; costs and damages; the leech fee, clxxx; compurgation, clxxxi; information of an accomplice or accessory, clxxx; private information of an accomplice or accessory should be made to three magistrates or to a "worthy" priest, clxxxii.
- „ in civil actions; the Fosc or summons; the Gabhail or distress, *i.* cclxxxii; the Trosca or fasting; the Anad or stay; the pound or Airlis of a Forus, cclxxxiii; Replevin; immediate distress; the Re Dithma or detention in pound; the Lobad or sale of the distress, clxxxiv; trial in Replevin; forfeiture of a Gell or pledge; the Athgab-hail or Withernam, cclxxxv.
- Profession of learning established by law, *ii.* 136; — of teaching not confined to the clergy, *ii.* 176-177.
- Professors of music and poetry, *ii.* 4; — in a public school, 84; — as rulers and Ministers of State, 137.
- Prohibitions of the Ard Righ and provincial kings, *ii.* 140, 141; a knowledge of — necessary to the chief poet and historian, *ii.* 142.
- "Promotion", English law of, *i.* cxxx.
- Property, the descent of, among the Gauls and Germans was according to the custom of Gavelkind, *i.* clxviii-clxix.
- Prostates, *i.* cxvii.
- Protestant Hymnology in relation to the history of music, *i.* dlxiii.
- Proverbs, poetical, *ii.* 173.
- Provisional Government of Eriu by a poet and a priest, *ii.* 137-139.
- Prud'hommes, *i.* ccxc.
- Psalterium, the, *i.* diii; two forms of it in use before the eleventh century; the rectangular —, *div*; the — in modum clypei, *dv*; — must have been known to the Irish, *dvii*; the triangular — represented the Kinnor, *dviii*; *dx*, *dxiii*, *dxxxx*, *dlvi*.
- Psalter. See Saltaire.
- Public land gradually converted into allodium, *i.* cliv.
- Puddings, cclcxix.
- Pulk, the Selavonic, *i.* lxxx.
- Purple, *i.* cclxxx, cclxxxvii, cccc, dclxiii.
- Pyben. See Bagpipe.
- Quadi, the, *i.* ccccxxii, ccccxxv.
- Quadrilateral musical instruments of the harp kind in common use down to the twelfth century, *i.* *dv*; these were ecclesiastical instruments, *i.* *dvi*.
- Quadruplum, *i.* dliv.
- Quanon, the, *i.* *dxv*; number of strings in a —; transformation of the — into the pianoforte, *dxvi*; Mr. F. Graham's statement that the — came into Europe as the tympanum, *dxvii*.
- Queen, see Rígan.
- Quern, the; it was worked by women who were slaves among the rich, *i.* cclcx.
- Quinnabenkr, *i.* cclli, dclxli.
- Quinquegrade scale, early Church music constructed on the, *i.* dlxxxvi, dccxv.
- „ diatonic scale, *i.* dlxxx, dlxxxix, dxcí, dxcvi, dxcviii, dciii. See Scale.
- Rabe, the, *i.* dxxiii.
- Raccs, constant struggles of, in Ireland, *i.* xxiii; effect of mixture of — on language, lxviii-lxix; Ireland peopled by different —, lxx; Irish traditions about — not fully

- worked up, lxxi; existence of two types in Ireland, lxxii; early —, fair-haired, lxxiii; governing classes fair-haired, menial classes dark-haired, lxxv; prejudice of Norsemen against black hair, lxxiv; identity of all fair-haired — in Europe, lxxv; this explains why words that are Celtic to some are German to others, lxxv; difference of rights among tribes due to difference of race, lxxvii.
- Rachinburgen, *i. civ.*
- Rade Knights of Bracton, *i. cclxxxviii.*
- Radechenistres, *i. cclxxxviii.*
- Radman, *i. cclxxxvii.*
- Raith (a householder), *i. clxxxviii, cxcvii, cxcviii, cci, cclxii, cclxxv, cclxxvi, cclxxxvi, cclxxxvii, cclxxxii, cclxxxviii, cxcx, cxcxi.*
- Raithmann, *i. cclxxvi.*
- Randir of the Gwentian and Dime-tian codes, *i. xcii.*
- Rapes of Sussex, *i. lxxxi, lxxxiv.*
- Rath, the (a fort or mound), *i. cxcvii, ccii, ccv, ccvii, ccxxx, ccel, ccelxxiv, dclxxxvii, dclxxxviii; iii. 3, 4, 5, 7, 8, 12, 14, 15, 70, 75, etc.; — chambers, i. cxcvii; — na Righ at Tara, iii. 5, 12; — of Ailech, 8, 9, 10, 12; — Cruachain, description of, 11, 12; — builders, 14, 15, 16.*
- Rath (wages), *i. cx, cxi, cxii, cxiii, cxxiii, cxxiv, cxliv.* See *Taurerech.*
- Rath, or Raith (a householder, etc.), *i. clxxvi, ccliii, cclviii, cclxxxii.* See *Raith.*
- Rebab. See *Rebec.*
- Rebebc. See *Rebec.*
- Rebec, the, used in Brittany, *i. dxxii; — in Ireland and in Wales, dxxiii; dxxv, dxxvii.*
- Recitative, invention of, *i. dlxiv.*
- Red Branch House, *iii. 380.*
- ” Hand, the, the armorial bearings of Ulster, *iii. 264; — the arms of the O’Neills belonged of right to Magenis, 278.*
- Reel, *i. dcxx; origin of the word, iii. 408.*
- Reel (for winding yarn), *i. ccclix.*
- Rees’ Encyclopædia, article on druids in, *ii. 179, 182; iii. 341.*
- Reeve, *i. cciii, cccxxi.* See *Gerefa.*
- Refrain, nature of; called in Norse Stef; the *Vidkvæli*, a particular kind of it; a similar kind of — in Irish, *i. devii; the Irish Burdoon* not a —, *devii.*
- Reiterhammer, the, *i. cccclix.*
- Rennet, *i. cclxxviii.*
- Replevin, *i. cclxxxiii.*
- Residences of the Ard Righ after the desertion of Tara, *iii. 24.*
- Revolution in music foreshadowed in works of Palestrina, *i. dlxii; cause of that revolution, dlxiii; effect of similar causes on music of Palestrina, dlxiii.*
- Rhaith Llys, *i. ccliv.*
- ” Gwlad, *i. ccliv.*
- Rhingyl, the Welsh, *i. cclxliii.*
- Rhodymenia palmata, *i. cclxxvii.*
- Rhythm, musical, *i. dclvii; — and tonality of popular music, dlvii.*
- Ri, *iii. 469, 493, 502, 513, 514; — Ard Erind, i. clvi.* See *Rig.*
- Rice, the Anglo-Saxon, *i. lxxxiv.*
- Rig, the, or Righ, *i. lxxxiv, clii, cliii, cliv, clv, clviii, clx, clxi, clxv, clxxxv, cxcviii; other names for —; corresponding titles among the Norsemen, cclxxxviii; different ranks of, cclxxxix; the — Tuatha represented the Ealdorman of the Hundred, cclxxx; the Dux, and the Ealdorman of a Trithing corresponded to the — Mór Tuatha; the — Ard Erind, cclxxxi; the office of — elective, but confined to certain families, hence the value of genealogies; the — was elected by the Aires; the Tanaiste, cclxxxii; the election of officers took place at a Brugh; the power of a — limited, cclxxxiii; extent of the sanctuary of a —; the Folach or leech fee of a — Tuatha, and of a — Mór Tuatha, cclxxxiv; a — not permitted to do servile work; the Dam of a —; its composition, cclxxxv; the Foleith of a — Tuatha, of a — Mór Tuatha, and of a — Rurech; the Amus or Ambus of a —, cclxxxvi; the residence or Dun of a —, cclxxxviii; the household of the — Ard Erind, cclxxxix; the revenue of a —, ccll-cclli; ccllii, ccllviii, ccllii, ccllii, cclvii, cclxii, cclxvi, cclxxxiii, cclcv, cclcviii, cclcxvii, cclclxxvi; ii. 38.*
- ” Ben, *i. cclxxxix; iii. 111, 502.*
- ” Buiden, *i. cclxxxix, cclxxxi, cclxxxiv; iii. 502, 503.*

- Rig Bunad, *i.* cccxix; *iii.* 503.
 „ Cuicid, or Cuicidh, *i.* cccxix, cccix.
 „ Damna, *i.* cccl, cccli.
 „ Flath, *i.* cxviii.
 „ Mór Tuatha, *i.* cviii, clxxxv, cccxix, cccxx, cccxxi, cccxxvi, cclxix, cccl.
 „ Rurech, or Ruirech, *i.* clvi, cccxix, cccxxiv, cccxxv, cccxxvi, cccxxviii.
 „ Treaba, *i.* cccxx.
 „ Tuatha, Rii Tuaithe, *i.* cvii, cviii, cx, clvi, clxxxv, cxviii, cxi, cccxix, cccxxi, cccxxiv, cccxxv, cccxxvi, cccxxviii, cclx, cclxiii, cccxliv, cclxix, cclxxiii, cccviii, cclxxi, dclxiii; *iii.* 510, 513, 515.
 Right of Sanctuary, tradition of the, among the Irish peasantry, the true cause of their harbouring criminals, *i.* clvii.
 Rigsmál, the, *i.* cxxxiv, cccx, cccxxvii, ccclvi.
 Rii. See Rig.
 Riki, the Norse, *i.* lxxxiv.
 Rikir, *i.* cccxix.
 Rings, different kinds of, *iii.* 168; finger — used to indicate the number of warriors slain by a champion, 156; hair — used in the seventeenth century, 169, 174, 175; spiral — for the hair mentioned in the Wanderings of Mael-dun's Boat, 188. See Ear-rings and Au-Nasc.
 Roan tree, quickbean or mountain ash, use of in druidical rites, *ii.* 213, 214, 227; use of the — in the ordeal by fire, 216, 227.
 “Robin Adair”, the air called, *iii.* 296, 297.
 Rock, the German. See Frock.
 “Rogaire Dubh”, the air called, *iii.* 399.
 Romans, *i.* xxi, xxxiv, xl, xlv, lxix, lxxiii, xciii, cvi, cccclxxvii, cccclxxix, cccclxxx, cccclxxxii, cccclxxxii, cccclxxxvii, cccclxxx; *ii.* 160, 300, 381; — at Tara, *iii.* 7; 172, 340, 341, 346.
 Roman singers sent to England in the seventh century, *i.* dlxvii.
 Rondeau, *i.* dxi.
 Ross-schinder, *i.* cccclxiv.
 Rote, two different instruments called, in use in the middle ages, *i.* di; difference between them; one of them was played with the fingers, dii, diii; the triangular Psalterium called a —, dxiv; dxviii, dxxiii, dxxv, dxxvii, dxxviii, dxxix.
 Rotta, Rota, supposed derivation of the word, from Chrotta, *i.* cccxcix; the — not the ancient or modern Vièle, or the harp, d, di; the German — in the ninth and tenth centuries described as a Psalterium, *i.* diii. See Rote.
 Round Towers, price of erection of a —, *iii.* 50; origin and use of —, *i.* dxxxvi; evidence of the Christian character of —, *iii.* 46; Dr Petrie's view regarding — unassailable, 52.
 Royal Branch, house of the, at Emania, *ii.* 261; heroes of —, 325, 356, 357, 367; *iii.* 11, 12.
 Royal Irish Academy, library of the, MSS. in the, *i.* lvi; *ii.* 353; *iii.* 162, 163, 174, 261, 263, 276, 317, 329, 332, 380, 397, 403, 413, 523, 525; Mr. Hitchcock's MS. book of Notes on Ogams —, 71.
 „ Museum of the, *i.* ccccliv, cccclxii; *iii.* 181, 182, 189, 205, 289, 297, 303, 308, 319, 321, 340, 342, 344, 350, 367.
 „ Transactions of the, *iii.* 347, 348, 349.
 „ Papers read before the, *i.* lxviii; *iii.* 71.
 Rubebe. See Rebec.
 Rubia tinctorum, *i.* cccclii.
 Rubus fruticosus, *i.* ccccv.
 Rudrician race, chief of, *iii.* 265.
 Rudzi, *i.* cclxxii.
 Rumex acetosa, *i.* ccccevi.
 Runes, *i.* cccxliii, cccxliv.
 Rye, *i.* cccclxii.
 Sab, pl. Sabaid, *i.* xcvi, cxxx, clxxxvi, cclii, ccliii, cclvi, cclxviii, cccviii, cccclxi; *iii.* 41, 42, 511.
 Sachsenspiegel, *i.* cccclxxxv.
 Sackcloth, *i.* cclxvi.
 Sacrifice (human); one instance of the sacrifice of hostages recorded in Irish MSS., *i.* cccxx; legend of Gortigern, cccxxiii; similar legend of Conn and Becuma, cccxxiii; — referred to in a poem on the Fair of Taité, dclx.
 „ of animals; instance of the slaying of the animals of a

- deceased person, *i.* ccxxxi;
reference to the slaying of
animals in a poem on the
Fair of Taité, *i.* dextl.
- Saer Bothach, *i.* cxv, cxvi, clxxxvi.
- , Ceile, *i.* cxiii, cxxix, cxxxix, cxli,
cxliii, cxli, clxvi, clxxxvi,
ccxl, cecil.
- , Fuidir, *i.* cxvii, cxxi, cxxvii,
cxxxix.
- Saffron, *i.* ccccciii.
- Sagum, the, *i.* cccclxxxviii.
- Sai, *i.* ci, clxxx, cexx, cclxxx; *ii.*
171; *iii.* 510.
- Saints, manuscript lives of, quoted :
Beatha Abbain (St. Abban), *iii.* 44.
" Brighte (St. Brigit), *i.* cecilxi.
" Cholmain Ela (St. Colman
Ela), *iii.* 32-33.
" Cholum Cille (St. Colum
Cille), *ii.* 81, 202.
" Ciarain (St. Ciaran), *i.*
cccciv; *iii.* 120-121.
" Coemghin (St. Kevin), *i.*
ccccxv.
" Cumine Fata (St. Cumin
Fata), *iii.* 35.
" Finnbairr (St. Finnbar), *i.*
ccccxii.
" Greallain (St. Grelan), *iii.*
84.
" Maic Creiche (St. Mac
Creiche, or Creha), *i.*
cclxxxix; *iii.* 331-332.
" Maighnein (St. Maighnein),
i. cecil-cexli.
" Mochuda (St. Mochuda, or
Carthach), *iii.* 4.
" Moedog (St. Moedog of
Cluan Mór), *ii.* 338-339.
" Moling (St. Moling), *iii.* 34-
36, 45.
" Patraice (Tripartite life of
St. Patrick), *i.* lxxxv; *ii.*
67, 166, 201-202.
" Ruadain (St. Ruadan), *ii.*
336-337.
" Senain (St. Senan), *i.*
ccccxix.
- " Sak and Soke", *i.* cclxx.
- Salad, *i.* cecilxvii.
- Salmon, *i.* cecilxx; — of knowledge.
See Eo Feasa.
- Salt, *i.* cecilxvii, dextlii.
- Salteire, the, of the Trouverès a dif-
ferent instrument from the Psal-
terium, *i.* dxiv; method of playing
the —; figures of the —, dxiv-
xv; transformation of the — into
the pianoforte; the — in use
in the seventeenth century, dxvi.
Salterio tedesco, *i.* dxvii.
- Sambucus, *i.* dxx.
- Sanskrit grammar, Wilkins', *i.* li.
- Santir, the, *i.* dxvii.
- Saraad, *i.* cxxviii, cxxix, clxxviii.
See Sarhaet.
- Sarcilis, the, *i.* cecilxxxii.
- Sarhaet, *i.* cexcv. See Saraad.
- Sarugh. Sarughudh, Sarugud, *i.*
cxxxviii; clxxviii, cexl, cexlviii,
celi, cexxiv, cexcv; *iii.* 473, 481,
482, 514, 515, 516, 517, 518, 519.
- Satin, striped, *i.* cecilxxxiii,
cecilxxxvi.
- Satire, power and nature of, *ii.* 217,
218, 219; poetical effects of —,
227.
- Satrap, *i.* cexxx.
- Saudahús, *i.* ccci.
- Saurion, *i.* cecilxiii.
- Sausage, *i.* cecilxix.
- Sautrie, see Salteire.
- Saw, *i.* cecilxi.
- Saxon, music *i.* dextxii; — nation,
students of the, in the schools
of Eriu *ii.* 82; treachery of the
— invaders of Britain, 222; the
descendants of Brutus and Britan
Mael driven out by the — settlers,
185.
- " Saxon ale of bitterness", *i.* cecilxxv-
vi.
- Saxons, *i.* xx, xxi, xxiv, xxxiv;
early acquaintance of the — and
the Irish; their hostility the re-
sult of political relations in the
north, xxxv; the — first men-
tioned as enemies of the Irish in
the seventh century; importance
of this fact, xxxvi, xl, xlii, xliii,
xliv, lxxxv, cxxxix, cxcvii, cccxxxix,
cecilxxxii; *ii.* 185; *iii.* 7, 146; the
old —, *i.* cccxxxi.
- Scabini, *i.* cvi, cviii.
- Scale; existence of many musical
—s; origin of the notes of a —, *i.*
dxlii; mode in which the quinque-
grade — was obtained, dxliii;
relation of the notes of the quin-
quegrade — to each other, dxliv;
no natural tonic among them;
way in which the diatonic — was
completed, dxliv; — thus ob-
tained not identical with the
modern one; every tone of a —
used as a tonic in homophonous
music, dxlv; comparison of mu-

- sical —s, *dlxxxi*; modern — of *G*, *dxxviii*.
- Scandinavians, *i. xxxiv, lxxv, clxxv, cclv, cclvi, cclxv, cccxxxvii, cccxlili, cccliii, cccclxxiii, cccclxxxiii, ccccli, cccclvii, cccclxiv, cccclxx*.
- Scena, *i. ccccli*.
- Schellen, *i. dxxxvii*.
- Schlachten, *i. ccxix*.
- Schöffén, *i. cvii*. See Schöppen.
- School, Mœngal, teacher of the inner, of St. Gall. *i. dlxxviii*; his scholar Tuotilo probably an Irishman, *dlxxviii-ix*; — of Fileadh, *ii. 49*; — of St. Ailbhi at Imliuch, *76*; — of Beannchoir under St. Comgall, *76*; — of Birr, under St. Cronan, *76*; — of Cluain Uamha, now Cloyne, *76*; — of Clonard, *76, 79, 81, 83, 84, 84*; — of Clonmacnoise, *76*; — of St. Finnbar at Cork; lay — of Colman Ua Cluasaigh at Cork; — of Mungaret, near Limerick; of Lothar, *76*; — of Ross Ailther, *76, 77*; — of Swords, *77*; — or college under St. Bricin at Tuaim Dreacain, *77, 93, 94*; — of Kildare, *77*; foreign students at — of Armagh, *82*; qualifications of a Fer Leighinn, or master of a public —, *84*; professors or teachers in a public —, *84*; — of Cathbadh the Druid, *200*.
- Schools, the ecclesiastical, of the early Christian period, *ii. 76*; lay national — at the same period, *77*; revision of the system of teaching in — made at Drom Ceat, *78*; sizars and poor scholars in those schools, *79*; hut encampments of students at Irish —, *81*; Bede's allusion to Saxon and British students at Irish —, *82*.
- „ of music, Flemish, *i. dlviij, dlxi, dlx*; French —, *dlxi*; early Florentine —, *dlxi*.
- Schöppen, *i. cclxvi*. See Schöffén.
- Sciath, the, *i. cccclxiii*; *ii. 330, 331*; — clis, *i. cccclxv, cccclxvii*. See Shield.
- „ Arglan, the shield of the poet Senchad, *i. 333*.
- Scire Gerefa, *i. ccxlviii*; — Gemôt, *cclviii*.
- Selavonians, *i. cccxxxvii*.
- “Scorpion” the. See Suist.
- Scotch, the, *i. ccccxliv*.
- Scoti, Scots, *i. xxiii, xxxi, xxxiv, xxxv, xliii, xlv, xlv, xlvii, lxxvi, xci; iii. 2*.
- Scottic power was recent at the period of the Atticotic revolution, *i. xxviii*; — conquests on the coast of Britain, *xxxiii*.
- Scottish music, two kinds of: Highland —, nearly the same as the Irish, *i. dxxviii*; recognition of the gapped scale in —, *dxxviii-ix*; Lowland — has the scale and keys of Irish music, *dcxix*; the conventional style of —; difference between Highland and Lowland —; hypotheses to explain this difference, *dcxxii*; Highland — not affected by polyphonus music; influence of foreign music on Lowland —, *dxxviii*; preservation of —; growth of a conventional style in —, *dcxxiv*.
- Screpal, Screpall, Scrapal, *i. clxxxi, ccl, cclxxx, cclxxxi, dclxiii*.
- Screuna of the Franks, *i. cccxvi*.
- Secular national schools in early Christian times in Ireland. *ii. 77*.
- Secular Song, difference between, and ecclesiastical chant recognised by early composers, *i. dlxii*.
- Seilloin, see Teillin.
- Senchas Mór, *iii. 20*; account of the more remarkable judges of Eriu from the —, *21, 23, 25, 26-29, 31*; — said to have been drawn up by a committee of nine, *52*; presence of Corc, king of Munster, at Tara during the revision of the —, *63-68*; colours of winds according to —, *iii. 133*.
- Sencleithe, *i. xcvi, cxv, cxvi*: rights of —; tradition of those rights still preserved, *i. cxxi, cxxix, cxxx, clii, clxxxiii; iii. 494*.
- Sepulchral monuments, names of: the Derc, *i. cccxxix*; the Fert, *cccxxx*; the Indeib cloiche, *cccxxx*; the Fyht of Anglo-Saxon law; the Leacht, *cccxxxi*; the Leac or Liacc, Cairte or pillar stones; the Tamleacht; the Mur, *cccxxxii*; the Cnoc, *cccxxxv*; the Carn; use of a Carn to ascertain the number slain in battle; instance of a Carn placed over the corpse of a warrior, *cccxxxvi*; and over the heads of those slain; custom of cutting off the heads of

- the slain; the Cairn used to protect the heads of the slain from being carried away as trophies, *i.* cccxxxvii-viii; stones afterwards added to the Leacht; the Carn invariably connected with the Fírbolgs, cccxxxix: — referred to as existing on the plain of Magh Tuired, dccxxvii; — mentioned in the Dindsenchas of the Fair of Tailte, dccxxviii; — mentioned in the Dindsenchas of Brugh na Boine, dccxxxix.
- Sequences, *i.* dl, dlxix.
- Shears, *i.* ccccli.
- Sheep, *i.* dccxxxix.
- Sheriff, *i.* ccclviii, ccclix; —'s Tourn, cclxii.
- Shield, the, form and material of —s, *i.* cccclxiii-iv; names of —, cccclxiv; *ii.* 333; wooden —s; rims of —s, *i.* cccclxv; bosses and umbo of —s; rivets of —s; sharp and wave-edged —s, cccclxvi; small —s or Sciatha Clis, cccclxvii; Bronze — in the Museum of the R. I. Academy, cccclxvii-viii; large —s used by the Irish, cccclxix; German and Danish —s, cccclxix; colours of shields; —s ornamented with devices, cccclxx; —s ornamented with precious metals, etc.; —s presented to poets; —s were heirlooms, cccclxxi; personification of —s, cccclxxii; silver —s, when and where first made, *ii.* 6, 328; —s with sharp rims, 319; missive —s, 318-319; Ochain the — of Conco-bar Mac Nessa, 321; —s used in ancient Eriu, 327; — of Corb Mac Ciarain, 327; early references to the —, 328-329; metal —s used by the Gaedhil at a very early period, 328; Cuchulaind's — Duban, 329; — of Aedh, son of Duach Dubh king of Oirghiall, made of the Eo Rossa, 330; — of Mac Conn, 331-332; the — strap, 331-332; names of celebrated shields, 332-333.
- Shirt. See Caimsi and Skyrta.
- Shoes, different kinds of, *i.* cccxcvii, dcl; bronze —, cccxcviii.
- Shutters, *i.* dclxi.
- Sialfacti of the Norse, *i.* cccclix.
- Sic Oc, *i.* cccxxv, cclxii, cclxix, cclxx, cclxxi.
- Sieve, *i.* cccclx.
- "Sighile ni Gara", the air, *iii.* 296.
- Silk, *i.* cccclxxix, cccclxxxii, cccclxxxvi.
- Silures, *i.* lxxvii.
- Silver, knowledge of, indicated by the use of lead, *i.* cccccxxii; — ornaments mentioned in MSS. along with gold and bronze, cccccxxii; shields of —, *ii.* 6.
- Sinapis nigra, *i.* cccclxiii.
- Sith, *i.* ci.
- Sithar, *i.* ci.
- Sithcundman, *i.* cxxx, cxl.
- Sixhaendmen, *i.* ci.
- Sizarships, *ii.* 279.
- Skalks, *i.* cccxxxvii.
- Skemma, *i.* cccci, cccii, ccccviii.
- Skewers, *i.* cccclix.
- Skickjá, the, *i.* cccclxxxix.
- "Sky-farmer", *i.* cxxiii.
- Skyrta, or Serker, the Scandinavian, *i.* cccclxxxiii.
- Slaves, *i.* cccxvi, cccclxi.
- Sleeping room, *i.* cccliii.
- Slegh, the, *i.* lxxiv.
- Sling, *i.* cccclxxxviii, cccclxx, cccclxi; *ii.* 195, 287, 288, 292, 294, 318.
- "Balls, *ii.* 288, 289, 290, 291.
- Sling Stones of iron and bronze, *ii.* 251, 252, 291.
- Sloke, *i.* cccclxvii.
- Sluice, mill, *i.* cccclx.
- Smith, *i.* cccclxii.
- Smithy, *i.* cccclxii.
- Smock-frock, *i.* cccclxxxii.
- Social state of Ireland, the, was advanced in the period from the fifth to the eighth century, *i.* xvii.
- Society, political organization of, in England before the Norman Conquest, *i.* cxcvi-vii; organization of Irish — very similar, *i.* cxcvii.
- Sock (a stocking), *i.* cccclxxxv.
- Soc-men of a Tuath, the, *i.* cccclii.
- Soen, *i.* cclxx.
- Sodales, *i.* ccviii, ccix, ccxii.
- Sodalitas, Sodalitates, the religious associations so-called, *i.* ccviii-ix.
- Soke. See Soen.
- Soldurii, *i.* cccclxxxvii.
- Solo-airs, invention of harmonized, *i.* dlxiv.
- Sonata, *i.* dluii.
- Soothsaying, *ii.* 219-222.
- Sorrel, *i.* ccccevi.
- "Sortes", the barbarian, *i.* cccxxiv; Palgrave's idea that the — were allodial, cccxxiv.

- Spara, the, *i.* ccccl.
 Spardha, the, *i.* cccclii.
 Sparša, the, *i.* ccccl.
 Spear, *i.* ccccxv - ccccxvii ;
 pointed —s known to the
 Firbolgs, *ii.* 237 ; double-
 bladed —s, 314 ; the — of
 Assal, King of Persia, 325 ;
 the — of Celtchar, called
 the Luin Cheiltchair, 325 ;
 the iron — of Cethern, 313 ;
 the — of Conall, son of
 Baedan, 342 ; the — of Con-
 gall, called Gearr, 342 ; the
 venomed — of Cormac. See
 Gae Buaifnech ; the — of
 Cuchulaind, called a Cletiné,
 298, 299 ; the Gaulish or
 “broad green” — introduced
 by Labrad Loingscech. See
 Laigen ; the — of the
 Tuatha Dé Danand, 245-
 246 ; a — of honour one of
 the emblems of royalty,
 336.
 ,, points, mounting of, among
 the Firbolgs, *ii.* 241.
 ,, rivets. See Fethana.
 Spelt Wheat, *i.* exli, cccclxiii.
 Spinetta, *i.* dxvi.
 Spinning Wheel, *i.* cccclx.
 Spits, *i.* cccclx.
 Spjöt, the Norse, *i.* cccclxvi.
 Squirrel, the, of Medb, *ii.* 293.
 “Staff of Jesus”, or Crozier of St.
 Patrick, *ii.* 165.
 Staiga, *i.* cccvi.
 Stainbart, *i.* cccclviii.
 Stars and clouds, observation of the,
 ii. 226.
 Staves, *i.* cclvi.
 Stee. See Steigh.
 Steigh, *i.* cccvi. See Stee and
 Stig.
 Steva, *i.* ccc.
 Stig, the Angl.-Sax., *i.* cccvi.
 Stipends paid by kings to their
 Subreguli, *iii.* 125-133.
 Stirabout, *i.* cccclxv, dcccix, dclx.
 Stocking. See Hose.
 Stockschleuder, *i.* cccclx, cccclxi.
 Stone, age, *ii.* 266.
 ,, axes, *i.* cccclviii.
 ,, buildings ; use of stone as a
 building material borrowed
 from the Romans ; earliest
 churches built of stone be-
 long to the sixth century, *i.*
 ccxcvi ; mortar not used in
 the most ancient buildings,
 ccclii ; the Caisel and Cathair
 built of stone, *iii.* 4 ; stone-
 built Duns, Cathairs, etc.,
 chiefly found in the S.W.
 and W. of Ireland ; ancient
 — of Kerry, *i.* cccvii ; these
 are very old, but were prob-
 ably ecclesiastical, cccviii ;
 they are constructed like
 the Duns, etc., described in
 Irish tales ; three types of
 buildings—the Caiseal, the
 fort, and the Dun, cccix ;
 ancient — at Ailech, *iii.* 8,
 9, 10 ; ancient — on Arann
 Islands, 5.
 Stone house, *i.* cccclxix.
 ,, missiles, *ii.* 277, 278.
 ,, weapons, *i.* ccccvii, ccccxviii,
 ccclvi.
 Stones used in battle, *i.* cccclvii,
 ccclviii ; *ii.* 275.
 Story telling, the three sorrows of,
 ii. 325.
 Stowe Library, ornamented cover or
 theca of a MS. in the, *iii.* 227,
 228, 229, 230, 233.
 Straddle, the peaked, *i.* cccclxxxii.
 Strainers, *i.* dclii.
 Strangers, naturalization of, *i.* cxxxi.
 Strathclyde Britons, *i.* cxxviii.
 Strathspeys, *i.* dclxx.
 Streitkeile, Streite-kewl, *i.* cccclxi,
 ccclxiv.
 Students, hut-encampments of, *ii.*
 81 ; foreign — at Armagh, 82 ;
 Bede's allusion to Saxon and
 British — at Irish Schools, 82.
 Sturmgabel, *i.* cccclxvi.
 Subdivision of land, early, *i.* cclvii.
 Sucking Pigs, *i.* cccclxix.
 Suitors, Aires only could be ;
 various capacities in which —
 acted, *i.* cclxxv.
 Supper, *i.* cccclxvi.
 Sûri, *i.* cccclxiii.
 Svefnskemma, *i.* cccii.
 Svinasteuer, *i.* cccci.
 Sweet Gale, *i.* cccclxxiii.
 Sword, *i.* ccccxviii, ccccxix,
 cccxviii, cccclv, cccclv ; dif-
 ferent shapes of — blades, *ii.* 243 ;
 a two-handed — ; Calad Bolg the
 — of Leite, 310 ; the inscribed —
 of Cuchulaind, 322 ; the — of
 Crimthann, 337-9, 350 ; —s, etc.,
 found in Cullen Bog, *iii.* 205.
 Symphonia, *i.* dclxiv.

Symphonie, the. See Chifonie.

Synchronisms of Flann, *ii.* 167.

Tales, Irish, internal evidence of the antiquity of many, *i.* xi; localization of personages and events—a characteristic of —, *xii*; absence of this characteristic from Welsh and Old German poems and Tales, *xiii*; the — of the Heroic Period the most valuable, and those principally used by O'Curry, *xxi*.

Tales, Irish, quoted and referred to: Agallamh na Seanorach (Dialogue of the Seniors), *iii.* 169-170, 179, 222-224, 315-316, 323-324, 325, 328, 360-361, 366, 376, 377, 379, 380.

Aided Aithirne Ailgisech (the Death of Aithirne), *iii.* 373-374.

„ n-Athi acas a adnacól (the Death of Athi and his burial), *i.* cccxxvii-viii.

„ Blathnaite ingen Paill Mic Fidaid le Conculainn (the Death of Blathmat, daughter of Pall, son of Fidaid), *ii.* 97.

„ Chloinne Tuirend (Death of the Sons of Turend), *i.* cccxxxii; *ii.* 325.

„ Conrui, *i.* cccxxxvi; *iii.* 81, 82. See Argain Cathrach Chonrai.

„ Firdiaid (Death of Ferdiad), “Fight of Ferdiad”, *i.* cccclvi, cccclv, cccclxvi, cccclxxii, cccclxxv; *ii.* 302 to 310; *iii.* 413 to 463. See Táin Bó Chuailgne.

„ Meidbe (Death of Medb), *ii.* 290-291.

Aisling Maic Conglinne (the Vision of Mac Conglinde), *i.* cccxxxiv-v, cccxcviii; *ii.* 81, 82; *iii.* 102-104.

Aithirne and the brooch of Ard Brestiné, *iii.* 161-162.

Anidia fil Aidid Fothaid Airgdech (Death of Fothad Airgdech), *i.* cccxxxiv.

Argain Cairpri Cinn Cait for Soer Clannaibh Erenn, *i.* xxiii, xxxiv; *iii.* 84.

„ Orgain Cathrach Conrai (the Plunder of the Cathair of Curoi Mac Dare), *i.* xxii; *iii.* 81, 82.

„ Cathrach Maoil Milscothach

Tales, Irish, quoted and referred to: (the Plunder of the Cathair of Mael Milscothach), *ii.* 130-135.

Argain Dindrih (the Destruction of Dindrih), *iii.* 242-244, 249-250.

Cath Aenach Tuaighe (Battle of Aenach Tuaighe), *ii.* 275, 276.

„ Almhaine (Battle of Almhain), *ii.* 389-391; *iii.* 309-313, 326, 381.

„ Atha Comair (Battle of the Ford of Comar), *ii.* 261-263.

„ Caenraighe (Battle of Caenraighe), *ii.* 388.

„ Cnamhros (Battle of Cnamhros), *ii.* 383-386.

„ Dunbolg (Battle of Dunbolg), *ii.* 338-339, 340-341.

„ Fimtragha (Battle of Ventry Harbour), *iii.* 82.

„ Gabhra (Battle of Gabhra), *i.* cccxli-ii; *ii.* 387.

„ Maige Lena (Battle of Moylena), *i.* cccxxvi, cccxl; *iii.* 179, 181, 359.

„ Maige Rath (Battle of Moyrath), *ii.* 341, 342; *iii.* 368.

„ Moin Trogaidhe (Battle of Moin Trogaidhe), *ii.* 356.

„ Muige Mucroima (Battle of Magh Muehruimhe), *i.* cccxxxiv.

„ Muige Tuired Conga (Battle of Moytura of Cong), *i.* cccxxix, cccxxxix, cccclvii, dccxxvii; *ii.* 188, 225, et seq.; *iii.* 5.

„ Muige Tuired na bh-Fomorach (Battle of Moytura of the Fomorians), *i.* cccxcvii, ccccliii, cccclxxiv, dccxxxix-xi; *ii.* 45 et seq., 248 et seq., 253-254, 288; *iii.* 42-43, 155-156, 213-214, 385.

Cathreim Cheallachain Chaisil (Warfare of Callaghan of Cashel), *ii.* 276.

„ Chonghail Clairingnigh (Warfare of Congal Clairingnigh), *ii.* 274, 276; *iii.* 380-381.

Cogadh Gaedhel re Gallaibh (Wars of the Gaedhil with the Danes), *ii.* 346-352.

Compert Conculaind (Conception of Cuchulaind), *i.* ccciv.

Tales, Irish, quoted and referred to :
 Cormac Mac Airt's Adventures
 in the Land of Promise, *iii.* 11.
 Dinnsenchas, *i.* cccxxvii, cccxxxvi;
ii. 106, 172, 191, 252, 283-284,
 288-289, 329; *iii.* 41, 80, 82,
 122, 203, 355-356, 404-405.
 Exile of Cano, son of Gartnan,
i. cccxxiv-v; *iii.* 164-165, 180,
 196.
 Feis Temra (Feast of Tara), *iii.*
 180, 197.
 Finding of Cormac's Branch, *iii.*
 317.
 Fled Bricrind (Bricriu's Feast),
i. cccxxix, cccii, cccxlvi,
 ccclii, cccxv, cccxxii,
 cccxxvii, ccccxvvi,
 cccclxvi, cccclxx; *ii.* 198-
 200; *iii.* 17, 22, 31, 315.
 „ (Curathmir Emma Macha,
 dispute about the Cham-
 pion's Bit), *iii.* 75-79.
 „ (Tochim Ulad do Chruach-
 naib Ai. Progress of the Ul-
 tonians to Cruachan Ai), *i.*
 ccii, cccv, cccxlviii, ccclvii,
 ccclxiii, ccccliv, cccclxvi,
 cccclxxx, cccclxxxii.
 „ Dun na n-Gedh, *ii.* 342.
 Forbais Droma Damhgaire, *ii.*
 212, 215, 278-282; *ii.* 361-
 362.
 „ Fer Falga, *i.* cccclxii.
 Fotha Catha Cnucha (cause of the
 Battle of Cnucha), *i.* ccciii.
 Genemain Aéda Sláine (Birth of
 Aedh Slane), *ii.* 335-336; *iii.* 193,
 194.
 Immram Curaig Mailduin (Wan-
 dering of Maeldun's Boat), *i.*
 ccciii, cccliii, cccclvi, cccclvii,
 cccclxviii; *iii.* 158-159, 163-164,
 180, 188.
 „ Snedgus ocus Maic Righail
 (or Voyage of Snedgus and
 Mac Riaghla), *iii.* 385.
 „ h-Ua Corra (Wandering of
 Ua Corra), *i.* dclii-dclxiii.
 Imtheacht na Trom Daimhe (Pro-
 gress of the Great Company),
ii. 89; *iii.* 234-237, 317, 334, 376.
 Iomarbhadh na bh-Filidhe (Con-
 tention of the Bards), *ii.* 62.
 Iubhar Mic Aingis (The Yew tree
 of Mac Aingis), *iii.* 259-261.
 Longes Labrada Loingsech (Exile
 of Labrad Loingsech), *ii.*
 256, et seq.

Tales, Irish, quoted and referred to :
 Longes Mac n-Duidermata (Exile
 of the Sons of Duidermat),
iii. 106, 360.
 „ Mac n-Uisleand (Exile of
 the Sons of Uisnech), *iii.*
 368, 378, 385.
 „ Ulaid (Exile of the Ulto-
 nians), *ii.* 320.
 Mesca Ulad (Intoxication of the
 Ultonians), *i.* cccix-ccc.
 Scel Muicce Mic Dathó (Story of
 Mac Dathó's Pig), *iii.* 371-373.
 Scirgligi Conculaind (Sick Bed
 of Cuchulaind), *i.* cccxlvi; *ii.*
 195-198, 367; *iii.* 192.
 Senchas na Relec (History of
 Cemeteries), *ii.* 114; *iii.* 524-
 525.
 Siabur Charpat Conculaind (Phan-
 tom Chariot of Cuchulaind), *i.*
 cccclxxvii, cccxe, cccclxxxix; *iii.*
 187.
 Sluagad Neill Mic Echach co
 Muir Nicht (Expedition of Nial,
 son of Eochad, to the Ictian
 Sea), *ii.* 287.
 Succession of the kings of Tara,
iii. 177.
 Story of Finntan, son of Bochra,
iii. 59-62, 241-242.
 „ of Lugad Delbaeth, *ii.* 221.
 Táin Bó Aingen (Prey of the
 Cows of Aingen), *iii.* 199-
 201, 202.
 „ Chualigne (Cattle Prey of
 Cooley), *i.* xi, xviii, xx,
 xxxii, lxxii, lxxiii, lxxiv,
 ccvii, cccv, ccexxxviii,
 ccexli, ccexliii, ccexliv-v,
 cccx, cccclxxix, cccclxxxiii,
 cccclxxxvi, cccclxxxvii,
 cccclxxxix, ccccxviii,
 ccccxv, ccccxvvi,
 cccclxvi, cccclxvii, cccclxviii,
 cccclxix, cccclxx, cccclxxii,
 cccclxxiv, cccclxxv,
 cccclxxx, cccclxxxiii; *ii.*
 89, 200, 259-260, 292-293,
 296-310, 313-321, 358-366;
iii. 89-102, 109-110, 186-
 187, 195, 196, 197, 376, 400-
 401, 414-463.
 „ (Preface to —), *iii.* 156-158.
 „ Bó Dartada (Prey of the
 Cows of Dartad), *ii.* 357.
 „ Flidais (Prey of the Cows of
 Flidas), *iii.* 338-339, 512.

- Táin Fraich (Prey of the Cows of Fraech), *i.* cccxlviii, dxxxv, dxxxvi; *iii.* 10-11, 181, 218-221, 307, 323, 382-383.
- Tochmore Bec Fola (Courtship of Bec Fola), *i.* cexl, dxxxv, *iii.* 160-161, 180.
- „ Creide (Courtship of Crede), *iii.* 12-14.
- „ Delbh Chaim ingine Morgain (Courtship of Delbh Caem, and visit of Conn Ced Cathach to Tir Tairngire, and his courtship with Becuma Cnesgel), *i.* cccxxxiii.
- „ Emer eocas Foglain Conculaind (Courtship of Emer and education of Cuchulaind), *i.* lxxii, cccxlvii, cccclxxi, cccclxxxvii, ccccxix, cccclxxviii; *ii.* 322-324, 368-373; *iii.* 11, 122, 365.
- „ Etaine, (courtship of Etain or Edain), *i.* lxxiii, cccci, cccii, cccclix, cccclxxx; *iii.* 162-163, 190-192, 193-194.
- „ Feirbe (courtship of Ferb), *iii.* 307-308, 367.
- „ Treblainne (courtship of Treblain), *i.* xxii.
- Tochomlad Loingsi Fergusa a h-Ultaib (Emigration of Fergus and his companions from the Ultonians), *ii.* 320.
- „ na n-Deisi o Themraig, or as it is elsewhere called Tucat Innarba na n-Dessi Imnumain acas Aided Cormaic (Emigration of the Deisi from Tara to Munster), *ii.* 205-208, 326.
- Togail Bruighean Chaertain (Destruction of the Bruighean of Chaertain), *iii.* 305.
- Bruidne Da Choga (Destruction of the Brudin Da Choga), *i.* ccccxix, cccclxxviii; *iii.* 254.
- „ Dá Derga (Destruction of the Brudin of Da Derg), *i.* xx, lxxii, lxxiv, cccxxxix, cccxxxv, cccxlvii, ccl, cclv, cccclxx, cccclxxix, cccclxxxiii, cccclxxxvii, ccccx, ccccxix, cccclxxxiii, cccclxvii, cccclviii, cccclxii, cccclxiii; *iii.* 136-150, 165, 183-184, 186, 189-190, 367-368.
- Bruidne Tuir Chonaing (Destruction of the Tower of Conaing), *ii.* 109.
- Tamarix Germanica, *i.* cccclxxxii.
- Tamboura, *i.* dxi.
- Tanacetum vulgare, *i.* cccclix.
- Tanaise Righ or Ri, *ii.* 39; *iii.* 469, 493, 501, 502.
- Tanaiste, *i.* clxi, clxxxiii, cccxxxii, cccxxxiii, cccxxxv, cccxxxvi, ccclii, cclxvi.
- Taniaccae, Tanacae, *i.* cccclix.
- Tanist of a king, *ii.* 39. See Tanaise Righ and Tanaiste.
- Tanistry, custom of, *i.* cccxix, clxxxii; estates of Bó Aires might be subjected to the —, *i.* clxxxiii.
- Tansey, *i.* cccclix.
- Taran, Jupiter Taranis, *i.* cccclxxxi.
- Tassels, *i.* cccclxxxvii, ccccx.
- Tassets, the, *i.* cccclxxxiv.
- Tate, Tath, or Tatty, *i.* lxxxix, xev, xeviii.
- Tatoeing, *i.* cccxiv.
- Teacher, legal relation between, and pupil, *ii.* 174; office of —, a layman's function in Christian times, 176, 177.
- Teachers in a public school, *ii.* 84; — employed as ministers of state by their former pupils, 175.
- Tectosagi, *i.* xciv, cccxcvii.
- Teillin, not the name of a musical instrument in Irish, *iii.* 351; occurrence of — in MSS., 355-357; applied to humming bees, 358; has become obsolete in Ireland, but exists in Scotland in the form *Seiloin*, 358. See Telyn.
- Teisbantyle, *i.* cci, cclxviii.
- Telyn, the, *i.* ccccx, cccxcix, cccxcix, cccxcix; — the Welsh name of the harp, and the Chronicle of Caradoc, cccxcix - cccxcix; O'Curry's etymology of —, cccxcix; cccxcvii; — the Welsh name of the harp, *iii.* 351; meaning of —, 352; was perhaps originally a derisive name, 353; the — was the Cruit of Ireland, 354; the word — the equivalent of the Irish Teillin, descriptive of the humming bee, 355; — could not be derived from the Greek Chelys, 358.
- “Tempered” Scale, the, *i.* dlxxxvii-dlxxxviii.
- Tenancy, hereditary, in the middle ages, *i.* xciv.

- Tenant, the Irish law protected the —, *i.* cxxvi; preference given by —s to Irish laws discreditable to English rule, cxxvii; damages of large —, how estimated, cxxvii; the — class, *ii.* 35, 36.
- Tenor, origin of the term, *i.* dlv.
- Tenure en bordelage, *i.* cl.
- Tenures of Ceiles, *i.* cxxiv; nature of the estate of a Flath, clxxxv; — of a Saer Ceile; — of a Daer Ceile; — of Bothachs; privileged villenage, or villein-socage, burgage —, a kind of socage tenure, free Socage —, copyholders, clxxxvi; the Daer Ceile represented a copyholder, clxxxvi-vii; Taurrech and Rath paid to Ceiles, clxxxviii; relation of lord and Ceile; land let to freemen of a Tuath, clxxxix; compensation to tenants for improvements, exc; insolvent members of partnerships, exc-exci; absent members of partnerships, excii; insolvent owners, excii-exciii; — of Fuidirs, exciii; Irish — throw light on those of Europe, exciv-v; contrast between the Irish and Continental land systems, excvi.
- Teog, *i.* cxiv, cxxviii, clii.
- Teothing. See Tithing.
- Terra dominica, demesne land of a lord, *i.* clii
- Testudo, the, *i.* cccclxix.
- Textile arts, *iii.* 118, 121.
- Theca, or case of a missal at Stowe, *iii.* 226, 227, 232, 233.
- Thegn, *i.* ci, cii, cxxxi, cxxviii, cciii, cclviii, cclxxxvii; — land, ci.
- "The Last Rose of Summer", *i.* dxxiii.
- Theowas, *i.* cxxvii-viii; Wite —, cxxviii.
- Thing, *i.* cclvii.
- Thjoth, the Scandinavian, *i.* lxxx, lxxxiv.
- "Thorough Bass", *i.* dlxiv.
- Thread, gold, *i.* cclxxix, cclxxxiii; coloured — paid as rent, *iii.* 118.
- Thiuda, the Gothic, *i.* lxxx, lxxxiii.
- Θάραξ, the, *i.* cccclxxiv.
- Thverpaller, *i.* ccllii.
- Tign, *i.* ci.
- Tignar Konur; — Mathr. *i.* ci.
- Tilgiöf, *i.* clxxv.
- Time, three epochs of human, *i.* ccccvii.
- Timpan, the, *i.* cccclxxxiv, ccccx, ccccxviii, dxxi, dxxii; two kinds of —, dxxviii; one played with a bow, some strings being touched with the finger nail; no evidence as to whether the — was a Rote or a Vièle; the — and Welsh Crwth were borrowed from the Continent, dxxix; legend concerning the —, *iii.* 236; mystery attached by the Gaedhil to the —, 238; the — was a stringed instrument, 234, 264; reference to strings of the —, 264; the — distinguished from the Cruit, 265; the — mentioned in the poem on the Fair of Carman, 358, 364; derivation of the word —, 359; reference to the — in MSS, 359, 360, 361; — played by Mirian, sister of Moses, 359; — mentioned in dialogue of Ancient Men, 360, 361; description of the — in the tale of the Forbais or Siege of Dromdamghaire, 361-362; the — was a stringed instrument played with a bow, 362, 363; the Irish — was the same as the Welsh Crwth; difference between the — and the Irish Cruit, 363; the — continued in use down to the seventeenth century, 364; the deeper strings of the — were struck with the nail, 365; relative powers of the Cruit or harp and the —, 366.
- Timpanist, the chief, of a king had the rank of a Bó Airech, *iii.* 365.
- Tin, Irish names of, *i.* ccccx; the Phœnicians obtained their — from Asia, ccccx; — abundant in the Caucasus, ccccxii; European localities of tin-ore, ccccxix.
- Tintinabulum, *i.* diii, dxxxiv, dxxxvii, dxl.
- Tir-Connellians, their standard, *ii.* 165.
- Tir Gwelyawg, *i.* lxxxvii, cxliii.
- Tithing, the English, *i.* lxxxii, lxxxiv, cc, ccxvii.
- Tocomrach, the, *i.* cclii, ccliv, cclvi, cclvii, cclviii, celix, celxi.
- Toft, the Danish, *i.* cxxxv, clv; the English — and Croft, cxxxv.
- Toilet, articles for the —, *i.* ccllvii.
- Toing, Tuing, *i.* cclxxv, cclxxxix, cxc, cxcxi; *iii.* 473, 474, 475, 482, 485, 487, 490, 496, 498, 499, 501, 502, 503.
- Tolisto Bogii, *i.* xciv.

- Tompt, the Swedish, *i.* cxxxv.
- Tonality, development of modern, *i.* dlxvi; the sentiment of — of modern growth; all the notes of the Irish scale served as tonics, dlxxi.
- Tones, fusion of the old Church, into the major and minor modes, *i.* dlxv; five melodic families of —; authentic — of St. Ambrose, dlxi; extent and tonality of pieces in old Church —; extension below and curtailment above the tonic; peculiarity of the — thus developed, dlxxiv; ordinal designation of Church —; plagal —; origin of the term plagal; the eight Church —, dlxxv; no Church — having *C* or *A* for tonic, dlxxvi; the twelve — of Glareanus, dlxxix.
- Tonic, no natural — among the notes of the quinquegrade scale, *i.* dxxiv; every tone of a scale used in homophonous music as a —, dxxv. See Keys.
- Tools which a Brughfer should have, *i.* cclxi.
- Tooutious, the Gaulish, *i.* lxxv.
- Topographical divisions, occurrence of the numbers twelve and thirty in, *i.* cxiii.
- Torques, worn by the ancient Egyptians, and by every people of ancient Europe; account of — first published by Lhuyd; no account of — in works of older antiquaries; — found at Harlech in Merioneth; drawing of a — in the *Gentleman's Magazine*, *iii.* 172; anonymous notice of Irish —, 171; description of two — found at Tara, and bought by Alderman West, 172, 173; Gibbon's conclusions as to the uses of —, 173; use of the Tara —, 173-174; waist — of Fothadh Airgtech, 174, 175; neck — of Cormac Mac Airt, 180. See Tore.
- Totland, *i.* lxxxix.
- Tourn, Turn of the Sheriff, *i.* cclxix, cclxii.
- Town, *i.* cccv.
- Townland, the modern, the representative of several different denominations of land, *i.* xeviii.
- Tracts, Irish Miscellaneous, quoted and referred to:
Amra Choluim Cille (Elegy on the death of St. Colum Cille, *i.*
- Tracts, Irish Miscellaneous, quoted and referred to:
ccclxxv-vi, ccclxxix, cccxcvi; *ii.* 52, 78, 85; *iii.* 245-246, 247, 248, 249, 250-251, 253, 371, 376.
- Annals, Duaid Mac Firbiss' manuscript, *ii.* 79.
- Bible, old Irish version of the, Exodus, *iii.* 359; Genesis, 308, 336-338; I. Kings, *i.* cclviii.
- Cain Adamnain (Law of Adamnan), *ii.* 26; *iii.* 375.
- „ Domlnaigh (Law of Sunday), *ii.* 32-33.
- Chronicon Scotorum, *ii.* 391.
- Coir Anmann (Etymology of Names), *ii.* 204, 237.
- Felere Oenghuis (Festology of Aengus Cele Dé), *i.* cccix, cclxvi; *iii.* 123, 386-387.
- Fis Adamnain, Vision of Adamnan), *i.* cccxcv.
- Grammar, on ancient Gaedhelic, *ii.* 53-54, 93-94.
- Leabhar Gabhala (Book of Invasions or Conquests), *ii.* 3, 4, 20, 109, 110, 111, 112; *iii.* 3, 240, 241, 326, 384.
- „ na g-Ceart (Book of Rights), *i.* cexl, cccii, ccciii, cccxxxviii, cclxvii, cclxxxix, cccci, ccciii; *ii.* 45; *iii.* 124-133.
- „ Olloman (Book of Ollamhs), *ii.* 171-173.
- Liber Hymnorum, *ii.* 90; *iii.* 251.
- Life of Alexander the Great, *iii.* 239-330.
- On Omens, Dreams, and Visions, *ii.* 223-224.
- Origin and arrangement of the Book of Psalms, *iii.* 238-239.
- Sanas Cormaic (Cormac's Glossary), *ii.* 11, 48, 89, 208, 209, 210-212, 217-219, 250, 324, 335, 342, 356, 383; *iii.* 185, 276, 384, 388.
- Sean Raite Fithail (Precepts of Fithail), *ii.* 22.
- Siege and Destruction of Troy, *i.* cccxxv-vi; *ii.* 89; *iii.* 332-333.
- Travels of Marco Polo, *i.* cccxxiii.
- Traha, Trahea, Traga, *i.* cccclxxvi.
- Tref, the Welsh, *i.* xcii, cxiii; the Gwestva paid in Gwent for a —, *i.* cxli, clii.
- Trehingreue or Gerefa of a Trithing or Riding, *i.* cclxviii.
- Triads, the Welsh, *i.* xxxvii.
- Tribe, of Boinraighe, *iii.* 208; — of

- Ceardraighe, 207, 208; — of Ciaraidhe, 126; — of Coircoiche, 208; — of Crothraidhe, 129; — of Dal Mughaide, 208; — Forthluatha, 131; — of Greaghraidhe, 126; — of Muscraighe, 208; — of Ossairghe, 208; — of Tradraidhe, *ii.* 220; *iii.* 262.
- Tribes (Free —), Benntraighe, Bibraighe, Bladraighe, Boecraighe, Bondraighe, Brughraide, Callraighe, Carraighe, Cathraighe, Condraighe, Corco Ainge, Corco Bili, Corco Bruidi, Corco Dega, Corcoige, Corco Maige, Corco Muich, Corco Soilehend, Crothraigh, Curaigh, Dal n-Didail, Dal Maigni, Dal Mathrach, Dal Mecon, Dal Mendato, Dal Mochoirp, Dal Mochon, Dal Muide, Dal Muigid, Dal Tidilli, Dal h-Uiscide, Gabhraigh, Glosraighe, Granraighe, Lathraige, Ludraige, Luffraighe, Mendraighe, Nudhraige, Rathraighe, Saithrighe, Scothraighe, Sedraighe, Semrighe, Teocraighe, h-Uraighe, *i.* xxvii.
- Tribes (Rent:)—Tuath Airbri, — Aithechtha, — Benntraighe, — Bibraighe, — Biobraighe, — Brecraighe, — Buain, — Cairige, — Cathbarr, — Cathraige, — Chonchobairni, — Connraighe, — Cregraighe, — Cruithnech, — Cruitnech of the North, — Currat, — Domnann, — n-Eibluirg, — Emenrighe, — Farduis, — Fer-Buidi, — Fer More, — Fer Nais, — Fidhga, — Firbh, — Fochmond, — Gailcoin, — Gebtine, — Glasraighe, — Guaire, — Liguine, — Luaigne, — Mac Derbhon, — Mac Umoir, — Mac Umor, — Maistini, — Masraighe, — Ochuinne, — Resent Umoir, — Selli, — Semonn, — Sen-Cheneoil, — Sen Erann, — Sen Mogad, — Tregae, — Treithirni, *i.* xxviii-xxx.
- Tribes, made up of Fines or Houses, *i.* lxxvii.
- Tribe land, rights of persons on; establishment of a *Seb*, *i.* clv.
- Tribus, the Latin, *i.* lxxxi.
- Tributes due to kings from their sub-reguli, *iii.* 124, 125, 126, 129, 130, 131.
- Trichaeus rosmarus, *i.* ccccxlviii.
- Triding, *i.* lxxxi. See Tritbing.
- Tri Finn Eamhna, "the three fair twins", *recte* "the three fair [youths] of Emania", *ii.* 145, 146.
- Trigonon, the, *i.* cccclxxxvii; has relief of a — on a sarcophagus of Volterra, cccclxxxviii; figure of a — on an Apuleian vase; this — has a fore pillar, and is the prototype of the harp, cccclxxxix; the Kinnor was probably the origin of the —, *dviii*; Doni's opinion that the harp is a modified —, *i.* dxx.
- Trinity College, Dublin, MSS. in Library of, *i.* lvi; *ii.* 327, 330, 353; *iii.* 7, 117, 187, 250, 256, 317, 324, 326, 336, 363, 375, 413, 414, 466, 523; harp in museum of —, *iii.* 230, 263, 266, 267, 268, 269, 274, 280, 285, 289, 291, 299; Stuic, Sturgana, etc., in museum of —, 350.
- Triplum, a, *i.* dliv.
- Tristan and Iseult, romance of, *i.* xxxix.
- „ of Gottfried von Strasburg, *i.* ccllii.
- Trithing, *i.* lxxxi, ccxxxi. See Triding.
- Triticum sativum, *i.* cccclxii; — spelta, cccclxiii. See Wheat.
- Tritonus, *i.* dlxxvi, dlxxviii.
- Triucha ced, *i.* xcii, xciii, xevi, xviii, xcix, c; *ii.* 392; *iii.* 502.
- Trocmi, *i.* xciv.
- Tropes, *i.* dlxxix, dlxxviii.
- Trousers, the, *i.* cccclxxxiv.
- Trumpets, possessed by Lord Oxmantown, *iii.* 320, 321; Mr. Ralph Ousley's account of the trumpets in the museum of R.I.A. found in the County of Lime-*rick*, 342-343; — of Lord Drogheda, 343; — described in Walker's *Irish Bands*, 342, 345, 346; these were first described and figured in Smith's *History of Cork*, 344; — figured in *Vestusta Monumenta*, 345, 346; Smith's errors regarding these —, 346, 347; Smith's error that the Cork — formed but one instrument, reproduced by Mr. R. Mac Adam, 347; Sir William Wilde's novel idea as to the use of the straight tube of the Cork —, 348-349.
- Tuath, the, *i.* xxxiii; —, a territorial political unit, lxxix, cxeviii; cognate forms of the word —, lxxx;

- the Mór — was made up of several Tuaths, lxxx, lxxxii, lxxxiv, xci; number of Ballybiatachs in a —, xcii, xciii, xevi, xevii, xeviii, xcix, cxxv, cxxix, cxxxi, cxxxix, cliii, cliv, clvi, clx, clxvii, clxxxiii, clxxxv, clxxxix, xcii, cci, ccii, cccxxviii, cccxxix, cccxi, cccxlii, cccxliii, cccxlv, cccxlvii, cccxlvi, cccxlix, cccliii, ccliv, cclvii, cclxii, cclxx, cclxxvii, cclxxxiii, cclxxxv, cccviii, cccxlii, cccclxxx.
- Tuatha Dé Danann, or Danand, *i.* xxiii, xxiv, xxxii, xxxix, lxxi, lxxiii, lxxvi, cccxxviii, cccxxix, ccclviii, cclxiv, cccxxvii, cccclxxxii, cccclxxxvii, cccclxxxix, cccclxi, cccclxvi, ccccl, cccclii, cccclvii, cccclviii; *ii.* 3, 39, 42, 50, 51, 52, 71, 106, 110, 122, 128, 131, 142, 148, 150, 151, 152, 153, 185, 187, 188, 189, 198, 226, 231, 232, 233, 234, 235, 236, 237, 238, 241, 243, 245, 246, 248, 249, 250, 251, 252, 255, 258, 272, 288, 295, 301, 324, 328; *iii.* 2, 5, 8, 10, 12, 15, 40, 42, 43, 59, 60, 73, 83, 97, 122, 151, 155, 156, 157, 163, 169, 174, 179, 190, 191, 192, 200, 202, 204, 210, 211, 213, 215, 218, 219, 225, 226, 227, 231, 232, 233, 240, 255, 260, 306, 324, 325, 328, 362, 366, 384, 425, 527.
- Tuathas of Fort, *iii.* 127; — of rent-paying tribes, *i.* xxvii-xxx.
- Tubs, *i.* cccvi, cccvii, ccclix, cccxvi.
- Tuceta, *i.* cccclxx.
- Tuguria, *i.* cccxvii.
- Tuirnd, Tuirnn, *i.* cccclxii. See Tarai and Wheat.
- Tún, the old Norse, *i.* lxxxvii, cccv; the Anglo-Saxon —, or town, lxxxviii.
- Tunc, the, or "Dungs" of the old Germans, *i.* cccxvi.
- Tunes of savage nations, extent of, *i.* dcliii.
- Tunginus, the, of a Salic village, *i.* clxi.
- Turks, *i.* viii; *iii.* 314, 319.
- Twelfhaendmen, *i.* ci, cxvi.
- Twysawg, the Welsh, *i.* ccccliv.
- Tydden, the Welsh, *i.* lxxxix, clxxx, clxxx.
- Tyggi, Tiggi, *i.* ci.
- Tympanon, *i.* dxvii.
- Tympanum, *i.* cccxc, dxvii.
- Tyr Cyfrif of the Welsh, *i.* cxxxix.
- Uchelwyr, *i.* cxvii, cxxviii.
- Ui Neill, *iii.* 24, 25, 248, 309.
- Ulidians, *i.* 156; *iii.* 265.
- Ulster Journal of Archaeology, *iii.* 347.
- Ulstermen, *ii.* 335.
- Ulonians, *i.* cccclxi, cccclxxi, cccclxvi, cccclxx; *ii.* 319, 329; *iii.* 314, 372, 423, 431, 433.
- Umorians, *i.* xxiv, lxxi; *ii.* 122.
- University, ancient academic or — course; order of the studies of the twelve-years course of study, *ii.* 171-173.
- Uthús, *i.* ccci.
- Vaccinium myrtillus; — uliginosum, *i.* cccclxxviii.
- Vaisla. See Veisla.
- Valhumal Voldhumle, *i.* cccclxxxiii, cccclxxiv.
- Vassal, etymology of, *i.* cccxxvi; tribute of food given by the vassal to the lord, and not by the lord to the —, cccxxvii.
- Vassalage, military service not the essential characteristic of —, *i.* cccxxviii.
- Vasseur, etymology of, *i.* cccxxvi.
- Vat, Ale, *i.* cccclxxxiii; brewing —, *i.* cccclx.
- Vavassor, *i.* cccxxvi.
- Veal, *i.* cccclxxviii.
- Veil, *i.* cccclvii, cccxciv.
- Veisla, *i.* cccxxvii.
- Veislu-mađr, *i.* cccxxvii.
- Veitsla, Veizla, *i.* cccxv. See Veisla.
- Verkmenn, *i.* cxvi.
- Verse, history anciently taught in, *ii.* 167; legend of the invention of —, *iii.* 236.
- Verses, four-lined, which sing to certain airs, *iii.* 392, 393.
- Versification, tract on Irish, in the Book of Ballymote, *iii.* 388, 391.
- Vessels. See Culinary Vessels and Drinking Vessels.
- Vetch, the black bitter, and the tuberous bitter —, *i.* cccclxiii.
- Vièle, the, *i.* cccxcix, d; Teutonic names for —; form of —, up to the eleventh century, dxxiv; the Rote, Rebec, Gigue, and —, like each other; change of form of these instruments after the eleventh century, dxxv, dxxvi; — a favourite instrument; it was played by women as well as by men, dxxvii, dxxviii, dxxix, dxxxiv.

- Vielle. See *Vièle*.
 Videla, *i.* dxxiv.
 Vigele, *i.* dxxiv.
 Vihuela, *i.* dxxiii-iv; — de arco, dxxiii-iv; — de peñola, dxxiii-iv.
 Villa, *i.* cc.
 Villae liberae, *i.* cxiii; — nativae, cxiv.
 Villeins, *i.* clxxxvi; free — in Wales, cxiii.
 Villenage, *i.* clxxvii.
 Vindauga, *i.* cccii.
 Viol, the modern, *i.* dxxiv.
 Viola, the. See *Viola*.
 Viole, the. See *Vièle*.
 Violin, the, *i.* d.
 Virginal, the, *i.* dxvi.
 Vitex agnus castus, *i.* cccclxxiii.
 Viðarmundr, or counterpurchase, *i.* clxxv.
 Vitrum, *i.* cccciiv, cccclxxxv.
 Vinla, *i.* dxxiv.
 Volcae-Tectosages, *i.* lxxx.
 Volk, *i.* cv.
 Vorderschurz, *i.* cccclxxiv.
 Vryccan, or Welsh Plaid, *i.* cccclxxvii.
 Wagon, the. See *Fedhen*.
 Wainscotting, *i.* cccliii.
 Waishumen, *i.* cccxxvii.
 Waist-piece, the, *i.* cccclxxv. See *Brayette*.
 Walhalla, the doors of, *i.* cccclvi.
 Walrus, the, *i.* cccclxviii, cccclxix.
 Wapentake, the, *i.* lxxxiv, cccxxi.
 Warda or Ward, the, *i.* cc.
 "Warder's Seat", the, of Irish tales, *i.* cccxiii.
 Ward-Reeve, the Anglo-Saxon, *i.* cclxvii.
 Warp, *i.* ccelix.
 Water, a spring of, in the house of a Bruighfer; a running stream of — in the Lios or Airless of a Fer Forais, and in the house of a Leech, *i.* cccxviii.
 „ Cress, *i.* cccclxvi-vii.
 "Wayland Smith", Cualand the Irish, *i.* ccvii.
 Weapons, the words *dubh*, *gorm*, and *glas*, as applied to, *i.* cccclxxxv; — mentioned in Irish MSS., *i.* cccclxxxvii; scope of lectures on — of warfare, *ii.* 230; earliest descriptions of — in Irish MSS., 231; — of the Milesians; distinction between the — of the Tuatha Dé Danand and of the Finbolgs, 256; recapitulation of — anciently in use, 295; law as to seizure for debt of —, 332; continued use of the same — down to the ninth century, 335. 345; no account of the — of the Danes before the Battle of Clontarf; — used at the Battle of Clontarf, 345.
 Weft, *i.* ccelix.
 Wele. See *Gwelly*.
 Welsh music, not derived from the Irish; old — merely restored by Gruffyd ab Cynan; story of Giraldus Cambrensis concerning the existence of part-singing among the Welsh, *i.* dccciv; — was constructed on a gapped scale, but was more affected by Church music than was the Irish music, dccciv; and by polyphonus music also, dcccvi; the old — was extinguished by Protestant hymnology; modern — does not differ essentially from English music; the Welsh not cognizant of the great change which has taken place in their music, dcccvi; evidence of this change to be found in the works of the Welsh bards; traces of the true — to be found still in old airs, dcccvi.
 Wends, *i.* cccclxxxv.
 Wer, *i.* cci, cccv.
 Wergild, *i.* cxvii, cxxviii, clviii, clxix, cclxviii.
 Wheat, *i.* cccclxii, cccclxiii, cccclxiv, dclii.
 Wheeled carriages used by the Irish in peace and war; Irish names of, cccclxxxv.
 Wheels of a chariot, *i.* cccclxxxvii.
 Whorts, *i.* cccclxxxviii.
 Wind instruments, *i.* dxxix; ancient Irish — of graduated scale and compass, *iii.* 344.
 Windows and shutters mentioned in Irish tales, *i.* cccii; dclxi.
 Wine, *i.* cccclxxvii.
 Wine cellar, *i.* ccelx.
 Withernam of the Anglo-Saxons, *i.* cclxxxv.
 Witness, *i.* cclxxxviii; the Irish — affirmed, cclxxxix, cccv; penalties for false witness, cccxi.
 Wlad, the, of the Slavonians, *i.* ci.
 Woad, *i.* cccclii, ccccv; — cultivated in Limerick, *iii.* 120.
 Women, custom as to inheritance by, in Ireland, among the Ger-

- mans, Franks, Burgundians, in Denmark and in Sweden, *i.* clxx; "inheritance of Hand and Thigh", clxx-clxxii; female judges, Σαμνι-
τῶν γυνῆκες, the Barrigenae or Senae, Matres familiae, Matrae, Mairae, etc., Dames Souveraines des pensées, etc., clxxi; dress of Irish —, cccxciv; character of — tested by ordeal by fire, *ii.* 227.
- Wool paid as rent or tribute, *iii.* 118.
- Woollen cloth, *i.* cccclxxix.
- Workbag, pledging a queen's; its lawful contents, *iii.* 113; — of the wife of an Airech Feibhe, 114; the contents of a — only a small part of a lady's personal ornaments, 114; the Land formed part of the contents of a —, 182.
- Wort-boiler, the, of Gerg, *i.* cccclxxii.
- Writers, Gaedhelic —, in early Christian times, *ii.* 74.
- Wurfpeil, the, *i.* ccccxlvi.
- Wylise gafol gilda, *i.* cxiv.
- Wynebwerth. See Gwynebwerth.
- Venison, *i.* cccclxvii.
- Yarrow, the, *i.* cccclxxiii.
- Year, divisions of the, *iii.* 217.
- Yeast, *i.* cccclxiii.
- Yennissei Oztyaks, *i.* viii.
- Yew, Druids' wand of divination made of —, *ii.* 194; the —, a sacred tree of Irish druids, 226; articles of furniture made of —, *iii.* 62.
- Yoke, the, *i.* cccclxxx.
- Ystavell, or Estavelle of the Welsh, *i.* ccc.
- Zaun, the German, *i.* lxxxvii, cccv.
- Zinc bronzes of Roman origin, *i.* ccccxii.
- Zünfte, *i.* cex, cexi, cccxiii.
- Zukkarah, the, *i.* dxi.
- Zün, *i.* cccv.

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