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DUANAIRE FINN

THE BOOK OF THE LAYS OF FIONN

PART III

INTRODUCTION, NOTES, APPENDICES AND GLOSSARY

BY

GERARD MURPHY

INDEXES

BY

GERARD MURPHY and ANNA O'SULLIVAN

APPENDICES G AND L

BY

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

DUBLIN

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FOREWORD

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

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

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

On p. 278 we read that

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

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

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

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

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

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

The preparation of Part III of Duanaire Finn has taken longer than was anticipated when the Foreword to Part II was written in 1933. The length of time spent on it has resulted in discrepancies between parts of the work done at different times. Accents, for instance, have sometimes been omitted over ò, ó, ò, í, úa, in accordance with modern practice, and at other times they have either been inserted regularly, or the fluctuating manuscript usage has been followed. Likewise e of Part I has sometimes been changed in the Notes, etc., to ea in accordance with the principles laid down in Part II, p. v, and at other times it has been left unchanged.
In the Glossary there are a few instances of silent normalization on modern lines when adherence to manuscript spellings did not appear to be of lexicographical importance.

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

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

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

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

(1) Through the war years the corrected proofs of the Introduction, Notes and Appendices were with the printers in Belgium. In an effort to return them before the end of the war, some of the corrected pages were lost. In spite of the printers' care, it is hardly to be hoped that all errors in those pages had been satisfactorily rectified before the loss of the corrected copies.
some or all of the stages on its way from rough notes to final printed form; and every page she has worked at has benefited from her diligence and care.

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

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

G. M.

(1) Both Dr. Bergin and Dr. von Sydow have passed to their reward since these lines were written.
(2) The title given him on p. 198 is now out of date. He is at present Professor of Celtic, Jesus College, Oxford.
(3) Mademoiselle Henry would now assign the Drumhallagh cross-slab to the 8th century rather than the 7th: see her Irish Art in the Early Christian Period (1940), pp. 108-09; — the figures on it believed to represent Fionn are reproduced ib., p. 110.
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INTRODUCTION

§ 1 The manuscript (additional information)

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

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

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

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

Dr. Mac Neill has pointed out that the scribe of the later Aodh Ó Dóchartaigh portion of the Agallamh and of the whole of Duanaire Finn was Aodh Ó Dóchartaigh, who was probably an O’Doherty of Inishowen, the most northerly part of Ireland, lying due north of Tyrone, in the north-east of the modern Donegal. The pa-
tronic for whom he wrote belonged to the Antrim Mac Donnells whose Scottish associations are well known to historians. For remarks on Aodh’s dialect, see p. 126, footnote. If the Don Hugo Doharty mentioned infra p. 217 be identical with Aodh, the Duanaire was written in the year following the scribe’s retirement from service in O’Neill’s regiment, in which, in 1622, his patron had held the rank of captain.

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

The poem written by an unidentified scribe on the last two pages of the Duanaire Finn manuscript (referred to by Dr. Mac Neill, Part I, p. xviii) has been printed by Father Paul Walsh in Gadelica I 249 sq., and reprinted by the same editor in his Gleanings from Irish Manuscripts 86 sq. Father Walsh says that «the person whose want of hospitality for the poor friar is complained of in these verses was in all probability Ulick Burke, fifth Earl and first Marquess of Clanrickard, who «died in July 1637, at his residence at Summerhill (Cnoc Samhraidh) in Kent. »

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

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

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

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

§ 2 THE FIONN CYCLE

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

In carrying out this revision it is important to remember that Professor H. M. Chadwick in his Heroic Age has shown that a type of literature commonly described as 'heroic' is to be found in
many languages. While in style it may vary from the poetic perfection of the Iliad to the bare prose of Táin Bó Cuailnge, in matter and in the structure of its narrative it is almost everywhere the same.

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

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

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

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

---

(1) Duanaire Finn, Pt. I, p. xxxiii: "the Ulster Epic, which is our chief source of pre-Milesian tradition." Cf. also Dr. Mac Neill's Phases of Ir. Hist., p. 100, Celtie Ireland, chaps. I-III.
§ 3]  FIONN FOLKLORE  

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

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

§ 3 Survey of Fionn Folklore

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

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

(1) A representative collection of them will be summarised and discussed in Appendix A,infra p. 177.
(2) Appendix A, nos I-XV, XXI-XXIII.
(3) Appendix A, many of nos. II-X, also nos. XIV, XV, XXI-XXIII.
(4) Irish versions not attached to the Fionn cycle are: C. Ó Muimhneacháin Bealoideas Bhéal Átha an Ghaorthaidh 104; É. Ó Tuathail Sgéalta Muaintir Luinigh 41. The strong man story has also influenced stories about Oisin and St. Patrick: cf. p. xix footnote 2.
(5) This is the common name for Fionn’s ship in folk-tradition, at least
as regards the setting of his tale. Fionn’s attribute of second sight, obtained by chewing his thumb, is also a characteristic element. The story-teller commonly uses it to give Fionn knowledge of his helper’s extraordinary power, or to enable Fionn to be of assistance to his helper by discovering how to resuscitate him when he is killed. Occasionally too the story-teller makes Fionn strike the final blow by which the main opponent is defeated after the way has been prepared and all real difficulties overcome by the helper.

The international folktale of the Skilful Companions (Aarne-Thompson 513), to which these Fionn helper-tales bear a generic resemblance, is sometimes, though not always (1), welded by Irish story-tellers to the Irish-Welsh folkmotif of Children stolen regularly on the night of their birth by a Hand-down-the-chimney in Munster (cf. e.g., Béaloideas IV 449). In the literature it is sometimes called the Breac-bháir (e.g., RC XVI 21; and Tór. Gra. Griansh., ed. Miss C. O’Rahilly, Ir. Texts Soc., XXIV, p. 20, l.21). Breac-bháir means ‘speckled ship’. Cuach in Welsh means ‘a boat’. Now cuach is not what one would expect as Gaelic equivalent of a Welsh cuach. Therefore, in view of the parallelism between literary breac-bháir and folk breac-chuach, one is tempted to see in cuach here a survival meaning ‘boat’, to be added to the many Irish words of *homely* character showing Welsh rather than Gaelic development which Professor T. F. O’Rahilly believes to be survivals from the speech of a pre-Gaelic Celtic-speaking people of Ireland (see his lecture on The Goidels and their Predecessors, Brit. Acad., 1935, p. 4). Gaelic cuach ‘a goblet’, or cuach ‘a cuckoo’, may have influenced the form breac-chuach, but hardly explain how the phrase came to be applied to a boat.

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

In *Dyeermud Ulta and the King in South Erin* (Donegal), published in J. Curtin’s Herotales 183 sq., the story appears again in its international form, loosely linked, however, to an annex which tells how one of the Skilful Companions, a *Red Man* [i.e., Fear Ruaadh = a red-haired man], in the end carried the bride off, so that she had to be rescued by the hero and two new helpers. This annex has a hint of the Four Skilful Brothers’
The compound tale produced by this welding has been attached to the Fionn cycle, either as part of a Helper-story (see XI, XIII, XXIII, XXV in list in Appendix A), or as part of a story in which Fionn helps a giant (No. 1 in footnote 3 on p. xvi), or as part of a story which tells how Fionn found Bran (2).

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

The Skilful Companions also appear disconnected from the Hand and Children in an annex to the Fionn Giant-story listed as No. 11 in footnote 3 on pp. xvi-xvii.

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

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

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

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

The motif of Children stolen by a Hand-down-the-chimney occurs in Irish folklore, outside the Fionn cycle, not welded to the folktale of the Skilful Companions, in the story of Cú Bán an tSleibhe (= Cupid and Psyche, AARNE-THOMPSON 425), published by D. O’FOHARTA in ZCP I 146 (arm not taken off); and in many versions of the Irish folktale of the
The Giant-stories of the oral Fionn cycle are not easily reducible to a formula. One group of them, however, as Mr. Delargy has pointed out to me, resembles an international group of folktales whose theme is the tricking of a Stupid Ogre by a human hero (Aarne-Thompson 1060 sq.). Typical of the group is the episode of Fionn in the Cradle (1), in which Fionn frightens off a foreign giant mainly by disguising himself as his own infant son so that the foreigner may get an inordinate idea of the strength of the supposed infant’s father. In the same tale Fionn’s wife gives to the giant, as Fionn’s bread, bread that has a grid-iron inserted in it, much as the ogre in Aarne-Thompson 1061 is given a stone to bite while the man bites nuts.

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

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

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

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

(3) Gigant-tales of adventure with some humour are:
The helper of the « Strong Helper » division of Fionn Helper-tales often too assumes gigantic porportions, and occasionally, superficially at least, the Fiana are his helpers, not he theirs (Appendix A, xi). There is humour in this group of Helper-tales just as in other Giant-tales. A tale modelled in its opening, and sometimes in its end, on the international folk-tale of the King who Discovers his Unknown Son (Aarne-Thompson 873) is told of the coming of Fionn’s son (Faolán), or his grandson (Osgar), to the Fian after he had been reared from birth in a distant land by his mother (1).

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

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

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

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

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

(1) See pp. 50-51 infra (paragraph on the marrow-bones); and cf. Helper-tales VIII and IX in Appendix A; and supra footnote, Giant-tale IA.
This Fionn tale has sometimes attracted to itself as an episode the winning of his story from the Gloomy Hairless Knight, a folktale which is common also outside the Fionn cycle in Ireland (1). The same Irish folktale about the Gloomy Hairless Knight also appears as part of certain of the Fionn Helper-tales already spoken of (2).

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

(1) Bibliography of Gloomy Hairless Knight tale referred to infra, p. 50, footnote.
(2) For references to the Helper-tales which include the Gloomy Knight tale see Appendix, A, No. XX.
(3) Instances from Aecall. na Sen. are given infra p. xlili.
(4) Article by Peadar Ó Dubhda in The Irish Press, Nov. 5, 1934.
(7) Kilkenny Arch. Soc. I 360, footnote.
(8) He used to jump it every May-day morning forwards and backwards. There, having met a red-haired woman who refused him milk [violating a geis?], Fionn finally met his death by falling as he did the backwards jump. This tradition is recorded by N. O'Kearney, Oss. Soc. II 131, footnote.
(9) Kilkenny Arch. Soc. I 361.
of the story he carries off two fat bullocks under his arm. Either Fionn, or Oisín, or Osgar, as occasion suits, is made to seize one horn of a cow, while a giant seizes the other, and between them they pull the animal asunder (1). Oisín pulls up ash-trees and uses them to flail more corn in one day than any ordinary man can flail in twelve months (2). In a story about a magic milk-giving cow and the slaying of a dreadful beast called Lun, recorded in the Transactions of the Kilkenny Archaeological Society, II, 317. Fionn’s men are called «the giants, or Fenians». Again in a story, properly told about Oisín, a modern Tyrone story-teller, out of touch with the old tradition, substitutes for the name Oisín, which he has forgotten, the vague epithet fathach ‘a giant’ (3).

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

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

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

(3) É. Ó Tuathail Sg. Mhuíntir Luinigh 110: A magic bull destroys Patrick’s building by night (cf. infra p.lxi. footn. 1); a giant is employed by Patrick to slay it; Patrick, fearing the giant’s strength, takes his strength from him. That the giant is Oisín is proved: 1) by the fact that the same story is told of Oisín in J. Curtin’s Myths 334 (cf. also a similar tale Béaloideas II 256); 2) by the fact that Patrick, when baptising him, sticks his crozier accidentally through the foot of the giant, who, believing it to be part of the ceremony, does not complain (told of Oisin in S. Ó Searcaigh’s Foghraidheacht 163; also in Béaloideas I 222; cf. also places there referred to by Dr. Hyde, and the same scholar’s references, Béaloideas II 259, I. 36, and also Mayo version in J. H. Simpson’s Poems of Oisin 1857, p. 197; cf. a similar tale about Aonghus and Patrick in Keating’s Híst., ed. Dinneen, vol. III, pp. 24-26); 3) by the fact that sentences attributed to the «giant» in Sg. Mh. Luinigh, p. 111, are attributed to Oisín, ibidem, p. 153, no. 31.
entitled ‘Oisin and Patrick’s Housekeeper’, and in a succession of incidents, centring around Oisin’s enormous appetite, it represents Oisin as a survivor from an age of giants (1).

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

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

(1) Bibliography by An Seabhac and Mr. Delargy, Béaloideas II, 68, 260 (the Wexford version is on p. 211 of the 1856 ed. of P. Kennedy’s Leg. Fict.). Add: versions mentioned by Dr. Hyde, Béaloideas II 259, l. 29 sq., and footnotes 4 and 5; Bantry (Co.Cork) version publ. by M. Ó Lubhaing, Béaloideas V 292; also J. F. Campbell Leabhar na Feinne 39 (Scottish); W. G. Wood-Martin The Lake Dwellings of Ireland 5; Oss. Soc. IV 216; Kilkenney Arch. Soc. I 348; Ir. Fairy Tales... illustrated by Geoffrey Strahan (Gibbings, London, 1902) 137; and the Mayo version in J. H. Simpson’s Poems of Oisin. 1857, p. 191 (ibidem, p. 209, all the Fian are referred to as ‘giants’). This story is referred to again infra pp. xvi-xvii.

(2) Stíth Thompson Motif-index (Folklore Fell. Commun., 106), Nos. A 901, A 972 sq., A 984 (Pillars of Hercules at Gibraltar set up by Hercules).

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

(4) Included in some folk versions of the ram-allegory discussed infra p. xxii.
Before passing from this wholly orally preserved Fionn lore to Fionn lore preserved either wholly or at least primarily by manuscript tradition, there is an intermediary class to be considered, that is to say Fionn lore which exists primarily, it would seem, by oral tradition, but is to be found also in manuscript versions.

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

Other stray traditions are: 1° the anecdote about Fionn and the Limpets, told by Peig Sayers (Great Blasket, Co. Kerry) on p. 105 of her autobiography (1936). [Two other West Kerry anecdotes in which Fionn eats limpets are mentioned by Mr. Delargy, Béaloideas VI 129. According to a Scottish tradition, too, which I have read somewhere, the Fian at one time had to live upon shellfish.]

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

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

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

5° The Galway story of Critheaghl a gan E agla, contributed by Dr. M. Dillon to ZCP XIX 137 sq., which joins the Invader-motif and the Wife-rescue motif (p. xl), and other Fionn-motifs to Fionn-in-the-cradle (p. xvi) and the international folktale of the Three Lazy Ones (Aarne-Thompson 1950).

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

(1) Sligo version, with reference to a Scottish version, contributed by Dr. Hyde to Béaloideas II 258; other Scottish versions referred to by Mr. J. G. McKay, Béaloideas III 146. There is a strange version, based perhaps on Irish oral tradition, perhaps on one of the published Scottish versions, in P. Kennedy’s Legendary Fictions (1866) 235 sq. What is probably a Mayo oral version, but clearly altered in style to suit romantic taste, is included in ‘Mayo Mythology’, J. H. Simpson Poems of Oisín, 1857, p. 221 sq.

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

Dr. R. D. Scott The Thumb of Knowledge 140 gives references to works where the significance of this tradition is discussed.
The allegorical story of Fionn's adventure with the ram who represented the world is also known to folkstory-tellers in both the north and south of Ireland (1). Those folkstory-tellers have probably never heard of Feis Tighe Chonáin, an Early Modern Irish literary frame-story in which the ram-allegory is included (2). The author of Feis Tighe Chonáin has certainly borrowed from folklore (3). Moreover, in the particular instance of the ram-allegory, agreement between the folk versions regarding important details not included in Feis Tighe Chonáin proves, as Dr. Christiansen has pointed out, (4) that the folk versions do not derive from the literary version. It may be regarded as certain, therefore, that the ram-allegory is primarily an orally preserved tale (5).

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

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

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

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


(4) Vikings 31.

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

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

(7) Ed. by B. O'Looney, Oss. Soc. IV 227 sq.; slightly abridged separate edition by T. Flannery (Dublin, Gill); see also [Dr R. I. Best's] Bibl. of... Ir. Lit. 207-8.
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by unlettered story-tellers, speaking northern, and even Scottish, dialects of Gaelic, is something which would hardly be believed by those who know how restricted the area of circulation of the dialectal poetry of the 18th century has normally been.

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

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

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

(1) In the Cork and Tipperary versions referred p. xxii, footnote 6.
(2) Bibliography in Lebor na Huidre, ed. by R. I. Best and Osborn Bergin, 1929, p. xxxv.
(4) Cf. The Hawk of Achill, or the Legend of the Oldest Animals, by E. Hull, in Folk-Lore, December, 1932, p. 386 sq.
(5) Cf. also infra pp. lxxxviii-lxxxix.
(6) Foras Feasa ar Éirinn, ed. Dinneen, II 326.
INTRODUCTION

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

Which story has been modelled on the other?

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

PARALLEL SURVEY

Orally preserved Bruidhean tales of the Lorcán Mac Luire type (see Append. A, p. 181. Nos. XVI-XIX : cf. Dingle A, B, C, described infra (2), and Roscommon version of some Lorcán incidents which have found their way into folk re-telling 1 of Bruidhean Chaorthainn, described infra, (3)

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

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

Dingle A : included in Giant-tale I A analysed supra, p. xvii footnote. Dingle B follows the account of the Everlasting Fight at Ventry contributed by S. Ó Dhubhda to Bréaloideas VI 13 sq. (cf. infra p.xxxxiv): a year after the Revivifying Hag had been killed in that Fight by Osgar, her son entices Fionn and his companions by means of fog and music (cf. next footnote) to his “cúirt”: the incidents that follow are much as in Dingle A, except that Osgar shares Diarmaid’s adventures and that after the sheepskin episode the story ends abruptly with no fight, or no account of what happened to the bag’s son.

Dingle C : *Sceil Chéadaigh mac Rí na Sarach*, Bréaloideas III 387 sq., analysed infra, p. 178, footnote to Helper-tale VII.

(3) Folk re-tellings of the literary Bruidhean Chaorthainn sometimes
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[Where no reference to a particular tale is given it is to be understood that at least tales XVI-XVIII are in substantial agreement.]

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

borrow incidents from folktales of the Lorcán type, or from other folktales (e.g., from Lorcán tales, the enticing incident in no. I, the introductory story in no. II, the final sheep-skin episode in nos. I, II, III; from other folktales, the hag in nos. II and III who resuscitates slain enemies: cf. infra p. 151). The following folk re-tellings of Bruidhean Chaorthainn are known to me:

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

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

III J. Curtin Myths 221.

IV Donegal oral version of Bruidhean Chaorthainn published by Feargus Mac Róigh [i.e. H. Morris] in 1932.

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

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

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

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

«Goll agus an Bhean Mhór», in Dr. D. Hyde’s Sg. Gaedh. (Nutt) 306, is a folk retelling of a poem belonging to the Bruidhean type, namely «Seíg Ghleanna an Smóil», published by J. O’Daly, Oss. Soc. VI 74 sq.
Enticing to a magic house by a friend or relative (XVI, XVIIA, XVIII) (Dingle A, B) of the enemy, or enemies, slain in the introductory story:

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

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

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

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

his men defeat Colgán. Of Colgán’s family only the youngest son Miodhach is spared. He becomes a servant of Fionn’s. After long service, Fionn (on the advice of Conán) gives Miodhach a district on the lower Shannon for himself.

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

A poet (whom Conán recognises as Miodhach in disguise) invites Fionn and the Fian to his Bruidhean for a feast. They go, leaving Oisin, Fatha Canann, Diarmuid, Caoilte, Fiachna and Inse behind.

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

(2) From here on XVII B bears only incidental resemblances to the Bruidhean type (cf. p. 26).
(his brothers) to a graveyard followed by the Fian as had been promised im (XVII A);

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

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

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

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

Or in the temple on "Inis Caoil" they stick (XVIII) (in an unspecified graveyard, XVII A).

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

5) Lorcan appears and at once beheads the enticer (XVI, XVII); Or "Sriun gan Orm" overcomes and binds him (XVII A);

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

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

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

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

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

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

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

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

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

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

8) A woolskin is substituted for the lost skin. From the wool that grew on the woolskin the Fiana used to make their stockings into his mouth, by Diarmaid from the roof of the Bruidhean.]

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

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

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

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

Further instances of Conán's sticking to a seat are mentioned infra p. 78, footnote 1.
(XVI, Ballingeary version, and unpublished Ballyvourney version; also XVII, from Donegal; XVII A, From South Galway [many sheepskins]: Dingle A, B, C; and Roscommon version). [Dingle A and B add an account of a battle; see supra incident 5.]

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

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

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

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

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

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

The argument cannot be reversed: there was among folktale-tellers no tradition of deliberately altering literary lore, with its tendency to lay stress on heroism, to the simpler style and marvel-moulded standards of folklore. See infra Appendix B, p. 188.

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

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

(1) Apollodorus The Library, with an English tr. by Sir J.G. Frazer, 1921, vol II, Epitome ii 24 (Loeb Classical Libr.) : ‘But when Theseus arrived with Pirithous in Hades, he was beguiled; for, on the pretence that they were about to partake of good cheer, Hades bade them first be seated on the Chair of Forgetfulness, to which they grew and were held fast by coils of serpents. Pirithous therefore remained bound for ever, but Hercules brought Theseus up and sent him to Athens: [See also Sir J. G. Frazer’s note, ibidem, p. 152.] Pirithous had gone to Hades to woo Persephone.
In the literary tale Conán loses the skin of his heels, the back of his head, and shoulders: no humorous passage follows the account of the loss.

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

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

AULUS GELLIUS (X, xvi, 13) refers also to the rescue of Theseus by Hercules.

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

Suidas, ed. Ada Adler, p. 275, l. 2 sq., sub voce Δίσσων, having related this story of Theseus’ loss of the portion of his buttocks attached to the rock (τὸ πουραμένον αὐτῆς τῶν γλυκτῶν μέγας), adds that the nickname was then given to the rest of the Athenians in honour of Theseus (εἰς τιμήν ἔξελθον).

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

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

Further references to the motif are given in C. PLUMMER’S Bethada II 324 § 31, 348 § 12.

My friend Professor Michael Tierney informs me that the sticking motif in classical literature has been studied in the Revue des Études Grecques, 1931, in an article which neither he nor I have been able to consult,
use, in full accord with the Dinnsheanchas and Cőir Anmann tradition in which he was bred. (1) Moreover the redactor of the literary tale, wishing to end his story on that heroic note which is its chief excellence, by omitting the humorous passage was enabled to begin immediately a description of a final battle for which there was no need and no room in most versions of the magically controlled folktale.

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

The manner in which the Fian are enticed to the Bruidhean (episode 2) is not the same in all the folk Bruidhean-tales belonging to the Lorcan type. A northern version and a western version, however, agree with two of the Cork versions in introducing a horse into the episode. Neither the decrepit old man who is connected with the coming of the horse, nor the horse itself, resembles the weird Giolla Deacair or his extraordinary horse sufficiently to explain them as being modelled on the Giolla and his horse in the literary tale of the Giolla Deacair. Moreover the rareness (3) of recorded folk versions of the story of the Giolla Deacair suggests that it was hardly popular enough to have influenced a northern as well as a southern version of the Lorcan type of Bruidhean-tale.

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

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

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(1) The epithet *Maol* is similarly explained in episodes referred to *infra* p. 141, note to 17d of poem LX, and footnote.
(2) References *supra* p. xxviii, footnote.
(3) There is one in J. Curtin's *Hero-tales* 514 sq.
(4) Dr. Krappe's argument concerning the tale of the *Gilla Dacker*,

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Episode 2

(no model in the literary version for the widely distributed horse-motif)

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

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

Future investigators will doubtless study the relationship of

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

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

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

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

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

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

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

(2) Ed. K. Meyer, 1885; oral version mentioned infra p. xxxix footnote 2.

(3) References infra p. liii.


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

(7) See infra p. 32, footnote 2.
constructed Middle Irish version, or from the brief references in the poems. Indeed the references go rather to show that oral versions, resembling the modern oral versions and differing in certain details from the Macgimhartha, were current at all periods (cf. infra notes to poem XV).

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

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

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1) Cf. especially pp. 1 sq., lxix.
2) s.v. Lebaith Dhiarmada Uí Dhuibhne agus Gráinne.
4) Onomasticon, l.c.
5) For a note on the competition folk version from Coolea, Ballyourney, Co. Cork, see infra, p. 154. Dr. Hyde has contributed a Roscommon folk version to Béaloideas iv 425. A very broken-down folk version from Tyrone is to be found in É. O’ Tuathail’s Sg. Mhuinirt Luinigh 108. There is a version from Galway in S. Mac Giollarnáth’s Loinnir Mac Leabhair 1936, p. 47 sq.; and a Donegal version has been contributed to Béaloideas VII 125 sq., by S. Mac Meanman.
it lived in the minds of the people. Moreover Standish Hayes O'Grady says that in the 19th century the peasantry could supply details concerning Diarmait’s hunting of the boar, and his own consequent death, which are not contained in the literary story (4).

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

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

§ 4 Fionn literature

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

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

(1) Cf. Appendix B, infra p. 183. There I speak of two storytellers. That
is more accurate. Both men, however, learnt their stories from Donacha
Beag; and Tadhg also knew the stories I happen to have recorded from
his friend, Domhnall Bán Ó Céileachair, rather than from himself.

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

(3) A tale of a hard penance — a little like Aarne-Thompson 756.
lines remained in his memory (1). Tadhg’s father could read Irish, and possessed ‘old books’ (2).

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

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

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

(2) Cf. infra p. 154.

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

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

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

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

(2) Examples from the Fionn cycle already referred to are: Bodach an Chótá Lochtina (supra p. xxxvii); Bruidhean Chéise Corainn; Bruidhean Chaorthainn; Seilig Ghleanna an Smóil (p. xxv, footnote, item \); Im-theacht an Ghiolla Dheacair (p. xxxii); see also remarks on Tóraigheacht Diarmada agus Ghráinne, supra p. xxxv. To these may be added: the West Kerry folk version of Cath Fionntrágha (cf. supra p. xxxiv) in J. Curtin’s Herotaies 530 sq.; and a folktale in Béaloideas IV 196 sq., which seems to be a very broken-down version of Tóraigheacht Taise Taoibhghile (unpublished: cf. Cat. of Ir. MSS in the Royal Ir. Acad., No. 744, 81a, Fasc. XVIII, p. 2273). This list could doubtless be extended.
heacht might be materially true, but it would be essentially unimportant: and though no poet of Homeric power ever came to transform an Irish Tóraigheacht into an Iliad, nevertheless the more poetic, heroic, realistic, or visionary, a Bruidhean-tale, or an Invader-tale, or a Tóraigheacht, becomes at the hands of a literary Irish story-maker, the less important is the part played by the type in making the ultimate literary production what it is.

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

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

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

§ 5 Antiquity of Fionn Folklore

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

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

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

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

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

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

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(1) Dinneen’s tr., II, p. 329.
(3) Probably in reality an 11th cent. poem: see R. Thurneysen Heldensage 20.
(4) For bibliographical details see ZCP I 462 sq., and K. Meyer Fianacht, p. xxii sq. (item XIII, assigned by Meyer to the 10th cent., but
some emphasis that the account there given is the true one: *is i sin iarum Aided Finn iar firinne in senchasa amail adfiadat na heolain* 'that then is the Death of Finn according to the truth of history, as the learned relate'. So there were other versions."

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

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

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

That they sometimes also used it without openly referring probably really 11th cent., as suggested in the preceding footnote; items XXXV-XXXVI, 11th cent.; item XXXVII, 12th cent.). Cf. Duanaire Finn notes to XIX 5d, XXXVIII 27d.


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

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

The references to Fionn’s death in *Acallam na Senórach*, ed. W. Stokes, l. 1767, and in Duanaire Finn XLIII 40, are too summary to allow classification.
to the fact is evident from what has already been said (1) about the stories of Oisín in Tir na nÓige and Bruidhean Chaorthainn, and from what will be said later about the episode of Ailén's mother in Acallam na Senórrach (2). The occasional treatment of the Fian as giants in Acallam na Senórrach (3) (written c. 1200) is also probably due to the influence of unlearned oral tradition; for though the Fian are often represented as giants in oral tradition today (4) and were known as giants, doubtless by oral tradition, in Scotland at least as far back as the early 16th century (5), Geoffrey Keating in his Foras Feasa ar Éirinn (6) protests against this, saying, "For it is plain from the old historical books that he [Fionn] was not of abnormal size as compared with his contemporaries. (7)"

§ 6 Occasional tenacity of Irish folk tradition

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

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

(1) p. xxii sq., p. xxiii sq.
(2) infra p. liii.
(3) ed. Stokes ii. 77, 2078 (cf. 2042), 2175 sq.
(4) supra p. xviii.
(5) Cf. references to their gigantic size in Scottish 16th century non-Gaelic documents: 1° by the historian Hector Boece; 2° by the poet Dunbar; 3° by David Lindsay. [Cited (1 & 2) by Prof. A.C.L. Brown in Mod. Philology XVIII 220, footnote; (3) by Dr. R. Th. Christiansen Vikings 62.]

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


(7) The significance of the treatment of Fionn as a giant is discussed infra p. xcix.
and the terror that the men of Ireland found in Balor might be found henceforth in Lugh, who was the son of Balor’s daughter. Fortunately for himself, Lugh disobeyed the instruction. He placed the head in the fork of a hazel, whereupon a poisonous drop that was in the head split the tree in two.

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

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

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

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

(1) J. Curtin Hero-tales 283 sq., summarized by W. J. Gruffydd Mulla 65 sq.
(2) Prof. Gruffydd’s summary, p. 68.
(3) See the last paragraph of Appendix C, infra p. 192; and cf. the international tales mentioned supra passim (pp. xiii, xiv footnote (1), xvi).
(5) See Appendix D, infra p. 192.
dent which is particularised by the presence of two well-known mythological figures Lugh and Balor, who already in the 12th century, and doubtless long before that, particularised it.

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

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

§ 7 A residuum proper to Fionn in folk tradition

What has been said in the preceding section about the occasional tenacity of Irish folk tradition suggests a possibility

(1) Cath Maige Tured; Leabhar Gabhála Éireann; Oidheadh Chloinne Tuireann; cf. W. J. Gruffydd Math 76-77.
(2) Cf. Gruffydd Math 65 sq., 153; infra p. 87; other versions in the MS collections of the Irish Folklore Commission. Cf. also E. C. Quiggin A Dialect of Donegal 217, 237 sq., and Monaghan version contributed by Prof. É. Ó Tuathail to Béaloideas III 128. [It is worth noting here that the magic milk-giving cow brought into connection with Fionn in the folk tradition mentioned supra, p. xix, reminds one of the Glas Ghaibhneann.]
(3) See infra Appendix E, p. 194.
that, by discarding what is either certainly, or probably, the application of general story-themes to Fionn's name, we may reach. even in the folklore, a residuum which represents old tradition about Fionn. By comparing that residuum with what is really old in the literature we may be able to decide who or what Fionn was before the folk made him into a character in Helper-tales and Giant-tales, and before poets made him the centre of stories such as Cath Fionntrágha, Bruidhean Chaorthainn and Imtheacht an Ghiolla Dheacair, which even Keating believed to be fiction (1).

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

(1) G. KEATING Foras Feasa ar Éirinn, ed. Dinneen, II 326.
(2) supra p. xx.
(3) Told of Niall Naoighiallach — Verse : Ériu IV 100 sq., qq. 29 - 66.
J. H. REINHARD, The Survival of Geis 365, suggests that this Niall-Lughaidh allegory is built from the Irish belief in a divinity called sovereignty (cf. « Baile in Scáil », and Ó Máille's and Thurneysen's articles on Medb, referred to in Béaloideasa VII 144) joined to the tale of the Hateful Hag who when kissed, etc., becomes beautiful (Gaelic, French, English and Scandinavian versions studied by REINHARD l.c., chap. XXIII, and appendix II). [Cf. also note to XIII 41, infra p. 29.]
in Eachtra Chormaic, which contains, among other allegorical incidents, the incident of the foolish thatchers who represent the foolish poets of Ireland (1). The Bruidhean type of Fionn folklore is decidedly old, as has been pointed out supra, p. XXXIII. It may, as Dr. Krappe believes (2), have mythological significance and be a primary element in the Fionn cycle; but, till a general study of the mythology of Ireland has been made on the lines already indicated (p. XXXIII), it would be rash to base any conclusions concerning the origin of the Fionn cycle on mythological premisses. The same may be said of the mythological explanations that have for long been current concerning the story of Diarmaid and Gráinne (3).

(1) W. Stokes Ir. Texte III 183 sq. — explanation of the allegory ib. p. 198, § 53.


(2) Cf. supra p. XXXIII.

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

Without attempting finally to decide the question concerning the mythological nature of Diarmaid’s elopement with Gráinne we may point out here that elopement is common in tales connected with the mythological cycle. Thus Midhér, who elopes with Eochaidh’s wife Eadóin (R. Thurneysen Heldensage 612 sq.), is a sioth-dweller. In the Metr. Dindingeschas of Cnoigheabha (ed. E. J. Gwynn, III 40) the same Midhér carries off *Englec *, whom Aonghus loved, but who did not love Aonghus: here all the principal characters are of divine race.

It is noteworthy also that Donn was a god of the dead (K. Meyer, Der ir. Totengott..., in Sitzungsb. der Preuss. Ak. der Wiss., Berlin, 1919, 537 sq.), and that Diarmaid (whose name means ‘unenvious’: cf. H. Pedersen Vergl. Gramm. der kelt. Sprachen II 63) is sometimes known as Diarmaid Donn (e.g., in Munster folklore, as on pp.3 and 19 of the tale listed as Helpertale XI, infra p. 180; and in the literature in Ac. na Senórach, ed. Stokes, II. 1529, 3519), sometimes as Dia’maid mac Duinn or as Diarmaid é Duinn (instances given by Prof. T. F. O’Rahilly Measgra Dánta II 267; cf. also *a Dhiarmuid ‘ach Duinn * in a folk-tale from the Dingle peninsula, West Kerry, Béaloideas VI 9, l. 37, Diarmaid Mac Duinn, in a West Galway folk-tale, S. Mac Giollaíth Loinnír (1936), p. 48, l. 15). *Dub * is the name of Diarmaid’s father in the oldest literary reference to him: cf. infra p. LXII, item VI, and T. F. O’Rahilly *oC.
The tales mentioned in the preceding paragraph, therefore, either because they offer obvious analogies to the type of folklore which consists of applying general (often international) motifs to well-known names, or because they may be of secondary origin, or because neither the significance nor the certainty of their suggested relationship with divine mythology has been sufficiently studied, are unsuited individually to guide us to the most ancient tradition available concerning Fionn. Their consistency, however, as a group, in representing Fionn as a warrior-hunter who, when he chews his thumb, has the gift of second sight (1) is noteworthy. Here we have a conception of Fionn which cannot readily be explained as of secondary origin, or as the attaching to him of a general motif, and may therefore, provisionally at least, be looked upon as a primary element in the Fionn legend.

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

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

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

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

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

(1) Cf. infra p. 4, note 2, where this motif is discussed.
(2) Cf. supra p. xxxiv.
(3) A Nutt, in his essay on the Aryan Expulsion-and-return Formula in the Folk- and Hero-tales of the Celts (Folk-lore Record, IV, 1881), written in continuance of J. G. von Hahn’s work on the Arische Aussetzungs- und-Rückkehr-Formel (J. G. von Hahn Saga- wissenschaftliche Studien, Jena, 1876), argues that as the folk-versions agree with an ancient Greek story and the literary versions do not, the folk-versions must be primary and the literary versions secondary; for, if the literary versions were primary, where could the formula have continued its existence, to become later attached secondarily to the folk-versions? Nutt seems to have overlooked the Lugh-story. Might not the formula have lived on in the Lugh-story from a remote antiquity, to be attached later secondarily to folk-versions of the Fionn-story? Nutt’s explanation, however, is the simpler; and moreover we have seen (supra pp. xxxiv-xxxv) that there are other reasons for regarding the folk-versions as having lived from ancient times independent of literary tradition.

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

The resemblance of the international part of the Fionn-story to a Scottish oral version of Eachtra Chonaill Ghalban (see R. Flower Cat. of Ir. MSS in the Brit. Mus. 11 416, 421) has been pointed out by Prof. W. J. Gruffydd Math 117 sq. This Scottish Conail story, in its turn is very close to the story of the birth and rearing of Cormac mac Airt, told...
INTRODUCTION

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

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

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

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

**Fionn protects the Court against a Burner (folk versions)**

<table>
<thead>
<tr>
<th>Curtin's tale</th>
<th>Donegal (with some Mayo variants in a footnote)</th>
<th>Galway</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Kerry? Galway? Donegal?)</td>
<td>Fionn, the son of the king's daughter, having been reared successfully</td>
<td>Fionn, the son of the king's daughter, having been reared successfully</td>
</tr>
</tbody>
</table>

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

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

(2) W. J. Gruffydd *Math* 116.
successfully in the wilderness in the wilderness by his derness by his grand- by his female relati- grandmother; having mother; having been Bódhmann; having been unwittingly given unwittingly given his been unwittingly given his name by the king; name by the king; hav- his name by the king; having been carried off ing run away from the having run away from from the king by his king carrying his grand- the king carrying Bódh- mother, who was killed grand- man, who was killed as a result; having got ly sent Fionn ahead as a result; having learned to delay the pursuers, knowledge of all things by putting his thumb in as the pursuers, who cut off her arms his mouth after touch- and legs; having learned in his mouth after touch- by putting his thumb in ing a blister on the a blister that had risen on the salmon vision on the salmon men for whom he was salmon, that the two was roasting for a one- men for whom he was roasting the salmon salmon was roasting for the giant brother of a then killed, comes to a that his paternal grand- the giant brother of a dún which is being built dún is burnt nightly by comes to the cave that his giant brother of tells Fionn that grandmother tells Fionn the three sons come one every Samhain night he three sons come one every Fionn after the other with torches Fionn instructs Fionn how the house the Fianna, the house down the house the Fianna, he kills Céasbhach offers Cum- to save the court. Fionn hall's estate and spear to save the house. Fionn save the house. Fionn her- the warrior who protects the Fianna. Fol- the warrior who protects the Fianna. Fol- the warrior who protects the Fianna. Fol- the warrior who protects lowing his grandmother's the court. At midnight the court. At midnight instructions concerning instructions concerning the court. At midnight instructions concerning the court. At midnight instructions concerning the court. At midnight instructions concerning the court. At midnight instructions concerning the court. At midnight instructions concerning the court. fol- the champion who had been imprisoned by the the champion who had been imprisoned by the the champion who had been imprisoned by the hag, as soldiers for himself.
led. Fionn is given his house. Fionn chooses, as father’s lands and head- his reward, to be king ship over the Clanna over the Fianna. The Móirne (1). king (his mother’s father) grants him the reward chosen by him.

Perhaps no folktale about Fionn is completely free from the influence of literary tales, and such influence is visible in the Donegal tale that has just been summarized in the name of Conn Céasbhach [= Céadchathach], for instance, or in this sentence about Cumhail’s death that also occurs in it (Béaloideas 1.405): Bhi céad ar a aghaidh, céad ar a chul. céad ar ’ach taoibh de, céad ós coinne ’ach ball dá bhallaibh. which is clearly a variant of stanza 13 of poem LXVI of Dusnaire Finn. Nevertheless that the story is old as a folktale is clear from the perversion in the literary form of the story, as given in Acallam na Senórach (written c. 1200), of one typically folk episode which appears in Curtin’s version. It will be well, therefore, to summarise the Acallam version here:

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

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

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

(2) Summarised here from Acallam na Senórach, ed. W. Stokes, l. 1675 sq. With the Acallam version should be compared the version in the Early Modern lay beginning Aith is dhúin, a Oisín féit, headed » Laoidh na Buadhchta » in » Reliques of Irish Poetry… Collected by an EMINENT IRISH SCHOLAR » (Dublin, Thomas Courtney, 1825), p. 36 sq. This printed version of the lay is corrupt. A manuscript copy of the same lay is described by S. H. O’GRADY Cat. of Ir. MSS in the Brit. Mus. I 643. The story told in the lay is in substantial agreement with the summary of the Acallam version given above.
feast. Finn, on being questioned, says who he is. He and Conn make peace. Conn offers his hereditary rights to anyone who will protect Tara that Samhain (L1666) night from its yearly burning by Aillén mac Midhna. No one answers, for they know that all watchers will fall asleep at the sound of the magic music made by the yearly burner of Tara. Finn undertakes to protect Tara. « Flacha mac Conga », a warrior who has held office under Cumhalla, offers, in return for a reward, a magic spear which never misses, and instructs Finn to hold its point against some part of his body, so as to prevent his going to sleep when the music comes. Aillén [mac Midhna] comes. He plays music and begins to blow fire from his mouth. Finn keeps himself awake by pressing the point of the spear against his forehead. Finn puts his cloak between the flame and Tara. Aillén retreats to « Sídhe Findachaid » on the top of Sliab Fuait (Co. Armagh). As Aillén crosses the entrance of the sidi Finn casts the spear into his back. He beheads him and takes his head back to Tara. Aillén’s mother comes and weeps for him, and then goes off to seek for a physician for him. Aillén’s mother utters a poem, in the end of which she says that Aillén had burnt Tara nine times. Goll gives headship over the Flan to Finn.

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

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

(1) Further references by Mr. Delargy in Béaloideas VI 29.
(2) e. g., Béaloideas I 343, IV 452, VI 13 & 15; RC VI 243; tale-summary in Duanaire Finn MS, mentioned supra p. x; p. 233 of Helper-tale V (Appendix A, infra p. 178); Conall Gulban story in Imtheachta an Oireachtals (Gaelic League), Leabhar II, Cuid I, p. 14, l. 32. Cf. revivifying by witch in the English Sir Percival, based on an Irish source, discussed by Prof. Brown, Mod. Philology XVIII 209.
(3) Béaloideas IV 410; D. O’Fotharta Siamsa an Gheinbritidh (1892), p. 13, l. 11.
comes with a vial to revivify her dead sons is in perfect keeping with Irish folktale tradition.

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

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

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

§ 8 Comparison of that Folk Residuum with the Oldest Fionn Literature

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

(1) Cf. supra p. xxix.
Making use of Meyer's list of ancient Fionn-texts (1) we may analyse Fionn literature in its origins and growth as follows:

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

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

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

(1) K. MEYER, Fianaigecht, p. xvi sq.
(2) Meyer’s reasons for regarding the Núadu Necht line as spurious are unconvincing, as Núadu Necht also occurs in the other early genealogical poem discussed in this paragraph.
(3) For date see l. c. p. 4. Meyer had already published this poem in RC XXXII 392.
(4) MS mac hui Birgge.
heart rather upon Find's servant *Derce Corra macu Daigre* (1) [= Red one of Corr (?) of the race of Flame], so called, apparently, because, while food was being cooked, he used to «jump to and fro across the cooking hearth». «She solicited him one day to come and lie with her. Derec Corra refused through fear of Finn, who desired her as his wife. She accused him to Finn saying that he had ravished her. Then said Finn to him, 'Begone from my side; thou shalt have three days' and three nights' grace, and thereafter beware of me!' (2)». A strange account of Derec Corra's behaviour in the woods in exile follows. Then Find found him, disguised, in a tree. As in the case of Cúldub, Finn put his thumb in his mouth, took it out again, and by means of his 'illuminating imbus' divined the name of the man in the tree. [Fighting, life in the woods, and mystic knowledge got through putting his thumb in his mouth, are, as we see, characteristic of Finn in these two loosely connected tales.]

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

9th cent.

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

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

(1) MS *Derce Corra mac hui Daigre*.

(2) Dr. Gwynn's tr. *Éiriú* XI 153.
of Item III: "Cailte" and "Oisine" are mentioned as well as "Find hua Baiscne", who breaks the back of Culdbub with a [spear-] thrust as Culdbub was about to enter the fairy knoll. Culdbub is given no patronymic or tribe-name. The places mentioned are essentially the same as in Item III (cf. Scott l. c. 12).

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

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

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

(1) For justification of the emendation of the names to Find and Téite, see Dindshenchas poems about Currech Life and Lumman Tige Srafaín (E. J. Gwynn Metr, Dindsh. III 234, IV 328).
ña Baíscne *(1), who was with the army of Lugaid mac Mainniad (called Mac Con in the fuller version and said to have been of the Déarine [who were a south-west Munster tribe]), was seeking Lugaid’s enemy Ferchess (by means of ‘illuminating imbas’, according to the fuller version). Ferchess laid a charm on his spear and killed Lugaid. *(“Find húa Baíscne *), the fuller version says, either avenged Mac Con by killing *Ferchiss*, at the Pool of Ferches on the Bann, having discovered him by means of chips carried down the river *(2)*, or he killed him at Es Mágé. Find on this occasion [apparently after the killing] uttered a verse by means of ‘illuminating imbas’. On p. 36 of the fuller version *Usíné* and *Cailti Caíncass* are mentioned as accompanying *“Find húa Báísceni”*. [Fionn in both versions is a warrior, and, at least in the fuller version, a seer. The scene of action is not mentioned by Cormac. It is in south-west Munster in the fuller version. There is no mention of Fionn in the version of the Mac Con story given in S. H. O’Grady’s *Silva Ged.*, 1 318.]

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

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

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

(1) Name so given by Cormac.

(2) Chips carried down the river Feale (Co. Kerry), from a spear Oissín is making, are, in the Book of Leinster verse-Dindshenchas (compiled either at the end of the 11th, or beginning of the 12th, cent. from older literary matter and legendary traditions), the means by which Finn finds the lost Oissín *(“Tipra Sen-Garmnna”), ed. E. J. Gwynn Metr. Dindsh.*, III 248). Following the clue up-stream the Fian come to a house beneath the earth where Oissín was imprisoned by Sen-Garman, who had the strength of nine men, and her son Slechtaire. Slechtaire had found, or made, this underground dwelling beneath a water-spring (1. 61). The Fian dig down, find, and ultimately kill, the inhabitants of the house: besides Sen-Garman and her son Slechtaire, another hag Criblach, who also has the strength of nine men, and her son Crimhand, lived there. [Criblach-Crimthand is clearly a doublet of *SenGarman-Slechtaire*, inserted to explain the place-name Aírere Criblaige.]
Of the items listed by Meyer for the 10th century, some doubtless belong to the 11th: namely Item XIII, discussed supra p. xli footnote 4; Item XVII, from the Dindshenchas, which contains the form nos-lennann, with the ann-ending, which does not seem to occur before the 11th century (see infra p. 69, footnote); and some or all of the other Dindshenchas and pseudo-historical items, XIV-XVI, XX. Item XXVI, a mere title from tale-list A (see R. Thurneysen Heldensage 24), may also be 11th century. Item XXV, the title of which is included in the same list, is certainly 11th century (three ann-endings in nine quatrains).

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

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

Item XVIII (10th or 11th cent.? Cf. p. 19, footnote 1) (published by Meyer, ZCP I 458: cf. infra p. 19) represents "Find hūa Ba'scene" as wooing Grāinde ingen Chormaic hui Chuind, with the help of "Cailti cosluath mac Oisgein nō Coscein (1) maic na Gerda di Muscraigi Dotrut. i. mac sidi ingine Cumall" (Caolite the Swiftfooted, son of Oisgh[he]in [= Fawn-birth] or Coscen [= ?], son of the Smith of Muskerry Dotrut — he was the son of Cumhall's daughter) (2). [A folklore origin for the main motifs in this tale is suggested, p. 19, footnote 2.]

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

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

(1) Meyer expands as Coscein, but the alternatives "Oisgein" and "Goscen" (see next footnote), are closer to Coscein.

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

(3) K. Meyer Anecdota 11 45; edition of list alone, H. d'Arois de
Chille which seem to come from the tale. The title and the verses show that Fionn in this lost tale was connected with Cormac, and that the Diarmaid and Gráinne story was known in the 10th century.

Item XIX (RC XI 11.5 sq.). This is the prose *Finn and the Phantoms* mentioned infra p. 26. [Probably 12th cent. archaized.]

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

Item XXII consists of the mere mention of the deaths of *Fothad Canann* and of *toísech naVFian, Finn*, in a poem beginning A Mór Maigne Moigi Siiilt (ed. K. Meyer Fíannaíg. 42 sq.).

Item XXVII (10th or 11th cent.) (fragments of an account of Fionn’s death, publ. by Meyer in ZCP I 164) has been discussed supra pp. xl: xlii, and footnotes.

To the 11th century, in accordance with what has been said already, we should transfer items XIII-XVII, XX, XXV-XXVI (and perhaps items XVIII and XXVII), assigned by Meyer to the 10th century. To the 11th century also should be transferred item LVI (Fíanshruth, partially printed by Stern in ZCP I 147), as its language (1), and the tentative way it assigns Fionn a place in the pseudo-historical scheme, suggest (cf. supra p. xlii). Item X.LVIII, and perhaps a few other unimportant items, should similarly be transferred to the 11th century (Item XLVIII consists of lyrics on summer and winter set in a prose framework which introduces Fionn: cf. remarks on item XXI).

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

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

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

Jubainville Essai d’un Cat. 262. Cf. R. Thunneyxen Heldensage 21 for remarks on the list (= List B).

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

(2) Note its independent pronouns, L.U, ed. Best and Bergin, ii. 3167, 3185, and the meaninglessness of its infixed -d- in l. 3178.
In the 11th century, little story-matter is added to what is already known, but there is an extraordinary number of references to Fionn in poems of the Dindshenchas type and in other poems and prose jottings of the pseudo-historical school. During this century Fionn was probably definitely placed in the pseudo-historical scheme (cf. supra pp. xli, xliii).

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

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

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

Indeed its existence in early days would seem to be guaranteed (1) Between the re-telling of the Táin, in what is known as the Book of Leinster version, at the beginning of the 12th century, and the composing of Acallam na Senórách at the end of it, Togail Trol, Imtheachta Aeniasa, and In Cath Catharda, were adapted from Latin for the Irish story-loving public.

(2) Cf. the ballads and lyrics listed infra pp. cxvi-cxvii, and other ballads and lyrics listed by K. Meyer, Fianaíg., p. xxvii sq.

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

(1) F. HENRY La sculpture irlandaise pendant les douze premiers siècles de l’ère chrétienne (Paris, Leroux, 1933) pl. 16.

(2) In C. PLUMMER’S Bethada Naem nÉrenn (Maedoc II § 11) Fionn foretells the coming of Maodhóg; cf. similar prophecies of Fionn’s ibidem about Caomhghéin (Coem. I § 4; II §§ 2, 7, 11; III § 14). At the end of the prose Finn and the Phantoms (RC XIII 5 sq.) Fionn foretells Ciarán. See also C. PLUMMER Vitae cxxiii.

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

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

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

(3) Mlle Henry has kindly supplied me with the following note on crosses which portray a hunter, with references (F. H.) to her own work already cited (footnote 1), and (RAA) to J. Fouilley-Allen and Joseph ANDERSON, The Early Christian Monuments of Scotland (Edinb., Soc. of Ant. of Scot., 1903);
Concerning the second folk tradition under investigation, that which makes Fionn the slayer of the Burner of the Court, at first sight there might seem to be no literary evidence earlier than the 12th century to guarantee its antiquity. Closer investigation, however, reveals a tendency in the oldest literary tales to make Fionn’s opponents non-human persons, whose name, nickname, known character, habits, or story, connect them either with fire in general, or more definitely with the Burner (Aillén) of the Burner-story (1).

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

For in a 7th century genealogical poem, mentioned in discussing Item 1 of Meyer’s list (supra p. 75v), the three Fothadhs (2) are traced back to Núadu Necht through a Dáire Derg (‘the Red’), whose father, Gnáthaltach, is described by the epithet daíg garg (‘fierce flame’). In a 9th century story (3) the same Dáire (here called Dáire Daimheth) has for grandfather Fer hÚaillne mac Daíghanrach mac Dego Deirythine mac Núadu Aícaig Luighthin (Man of Pride, son of Flame-ruin, son of Flame of Red Fire, son of Nuadha Aigneach [?] of Lugh-fire). In an 11th or 12th century etymological explanation of the name Fothadh, the three Fothadhs are again connected with fire: Fothadh, i. fi-aēda, i.e., orcain clann 7 cinēl ‘Fothadh, viz. fi-aēda, i.e., venom of fire, for they were a virulent fire in destroying clans and races’ (4).

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

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

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

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

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

(3) Fuller version of item VIII discussed supra p. lvii (cf. K. Meyer Fianaig. 28).

(4) K. Meyer Fianaigecht 4, 5.
Now an 8th century story (Item XI) says that one of this triad of Fothadhs ("Fothad Airdraighe") was an opponent of Fionn's and was slain by Caolte in the Battle of Larne. This was still accepted as historical tradition in the 11th century (Item XX) and in the 17th century (1). In a 9th century story (Item VI) another one of the triad, "Fothad Canainne", is represented as an enemy of Fionn's.

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

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

The Fothadhs and Dearg Corra mocu Dhaighre, then, by reason of their non-human character and their connection with fire, bear a certain resemblance to the Burner, Aillén, of the story of the Burning of the Court. Another early Fionn anecdote, that which tells of Cúldubh, already in its 8th century form (Item III. first part) has some motifs which remind one directly

(1) G. Keating Foras F. ar É., ed. Dinneen, II 356.
(2) See G. Dottin La Religion des Celtes (1908) 25, on Gallic divine triads; and cf. Cormac's Glossary, ed. K. Meyer Anecdota IV § 150, the Irish of which may be translated, 'Brighid, that is the poetess, daughter of the Daghdha [= Good God]: she is Brighid Poetrey-woman, that is, the goddess whom poets used to adore... And her sisters were Brighid Lawwoman and Brighid Smithercraft-woman, daughters of the Daghdha...'
(3) Cf., e. g., O. J. Bergin Sgéalaigheacht Chéitinn (1930), p. 33, l. 86, p. 35, l. 13.
of the Burner-story itself. In later literature the points of resemblance increase.

The points of connection are the following:

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

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

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

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

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

6° in an 11th century poem on the dindshenchas of Moín Gai Glaís (3), a Culdub killed at Samhain is given the epithet daigerderg (=‘flame-red’) — The Killer, however, here is not Fionn.

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

1-3 Aodh mac Fiodhaigh;
4-5 Aodh Rinn;
6 Aodh (Goll)

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

(2) RC V 203.

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

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

(5) K. Meyer Fianaitg. 16 §§ 8-15; cf. Scott l. c. 22.
to, with mention of some details, in an 11th century historical poem (1). Certain motifs from it occur in a 12th century poem in Duanaire Finn (2) (poem 1), and as this poem is about an Aodh, who had been bred in a stolch (3), we are justified in treating it, in so far as those motifs are concerned, as a variant of the story of Aodh mac Fiodhaigh. Several motifs from it occur in the Dindshenchas poem called “Almu 1” by Dr. Gwynn (4), written probably in the 11th or in the early 12th century. There no Aodh is mentioned. His place is taken by Fionn’s maternal grandfather. Tadhg son of Nuadha, who is described as a druid living at Almha. In Acallam na Senórach, however, written about the end of the 12th or the beginning of the 13th century, Tadhg son of Nuadha is reckoned as one of the non-human Tuatha Dé Danann, and his dwelling at Almha is called a stolch, that is to say a fairy hill (5). In the 12th century Fotha Catha Cnucha, (6) based largely on Almu 1 (7), though Tadhg is again Fionn’s main enemy and is responsible for the killing of Fionn’s father, the actual killing is done by Goll mac Morna. This Goll in a verse, belonging perhaps to the 12th century, which is quoted both in the Macgobhartha (8) and in Fotha Catha Cnucha (9), is identified with an “Aed mac Dáire “. This identification of Tadhg’s partner in the enemy-rôle with an Aodh, as also the number of the motifs common to the three pieces, again justify us in treating Almu I and Fotha Catha Cnucha as variants of the story of Aodh mac Fiodhaigh in so far as those motifs are concerned.

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

(1) Item XX of Meyer’s list, supra p. lxx; cf. Scott l. c. 23.
(3) Cf. summary. etc., infra pp. 4-5.
(4) E. J. Gwynn Metr. D. II 72 sq. (Meyer’s Item XIV, supra p. lx).
(5) Acallam, ed. Stokes, ll. 5114, 5119.
(6) Meyer’s Item XXX, supra p. lx.
(7) Cf. Scott. l. c. 62.
(8) RC V 198.
(9) LU. ed. Best & Bergin, 3179.
The story of Aed mac Fidaig (Fidga) (1).

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

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

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

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

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

6) on Samhain night (Macgn.) [Cf. 11th century Cúldub in Dindshenches of Móin Gaf Glais; and cf. Allén]

7) in connection with feasting (Gilla; Macgn.). [Cf. Cúldub; Bruidhean Átha; Allén; Mállén.]

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

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

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

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

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

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

A fairy hill on which Ailill had slept on two successive Samhain nights was ‘bared’ (ro lomad in tiolach) while he slept. On a third Samhain night Ailill took Ferches mac Commáin, a warrior poet, with him. Ailill went on to the hill. Ferches waited away from the hill. Ailill fell asleep
by a woman (Gilla; Macgn.). [Cf. presence of a woman in the oldest Cúldub (H. 111) and in Bruidhean Átha; woman and also lament, later Cúldub; woman, lament and poetry, Aillén.]

Aed (aodh) = fire

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

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

(1) On the Metrical Glossaries of the Mediaeval Irish 38.
(2) LU, ed. Best and Bergin, 3375.
(3) ed. K. Meyer Anecdota IV-I § 33.
Also traceable from the 12th century is a tendency to make Fionn’s fire-opponent one-eyed, and perhaps a giant. For Goll mac Morna, who killed Fionn’s father, and Aodh mac Daire are, as we have seen, one person. Now it has just been pointed out that Aodh means ‘fire’, and concerning Aodh’s father Daire it is worth mentioning that we have already met a Daire in a fiery connection in the Fothad genealogies (1). Professor Brown, in Modern Philology (XVIII, 220, footnote), has listed Fomorians and giants called Goll in Middle Irish tales (2). He has in the same place drawn attention to the fact that goll means one-eyed (2). In the later literature the slayer of Fionn’s father is consistently known as Goll, but that the name Goll was a nickname is also a consistent tradition (3). In the 12th (?) century pseudo-historical poem on Goll, included in the Macgimmartha (2), in which the verse identifying Goll with Aodh occurs, a realistic account is given of how Aodh lost his eye, and was thus rendered suitable for the nickname Goll.

Now on p. 1 supra a version of the Story of Fionn’s boyhood was summarised from Curtin’s Myths. In that version, in the episode where it is told how Fionn first got mystic knowledge from his thumb, is included as an important incident the slaying of a one-eyed giant. In other versions the enemy slain by Fionn in that episode is the slayer of Fionn’s father (6). That the motif of the one-eyed giant is no accidental addition to Curtin’s version is suggested by a statement of Mr. Delargy’s in Béaloideas III 340: “The Polyphemus motif occurs very frequently in folk versions of Macgimmartha Finn.”

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

(1) Cf. supra p. lxiii.
(2) Cf. e. g., the invading giant called Goll slain by Cú Chulainn in the 12th (?) century Aided Guill mele Carbada, summarised by R. Thurneyzen Heldensage 485 sq.. There is a Fomorian named Goll in the Old Irish account of the Second Battle of Moytura, ed. Stokes, RC XII.
(3) Cf. also Glossary infra s. v. goll.
(4) Cf. Duanaire Finn IV 39.
(5) RC V 197 sq.
(6) Hinted at in the Galway version summarised supra p. l., in so far as the giant slain by Fionn possesses Fionn’s father’s sword. The enemy is definitely said to be the slayer of Fionn’s father in Scottish versions summarised by Prof. W. J. Gruffydd Math 119 sq., F1, F6.
Now this suggests fresh intricacies of connection between the earliest literature and modern folk tradition. For just as certain stray threads of Fionn tradition preserved in early documents, bent one way, as we have already seen (pp. lxiii-lxviii), form a pattern reminiscent of the folk Burner-story, so, bent another way, they form a pattern that agrees with the folk suggestion that Fionn acquired mystic knowledge in connection with the slaying of a one-eyed giant who had slain his father. For in the 8th century Cúldubh story (1). Fionn gets knowledge in connection with the slaying of a non-human person called Cúldubh: in the following centuries the non-human Cúldubh tends to become confused with an enemy of Fionn’s called Aodh mac Fiodhaigh (2), and this Aodh mac Fiodhaigh tends to become confused with other enemies called Aodh (3), one of whom (Aodh mac Dáire) is finally definitely said to have been one-eyed and to have slain Fionn’s father (4).

§ 9 ORIGIN OF THE FIONN CYCLE

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

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

(1) Item III, supra p. lxv.
(2) supra pp. lxvi-lxvii.
(3) Namely with Aodh Rinn mac Rónáin and Aodh mac Dáire. supra p. lxviii.
(4) supra p. lxix.
(5) See supra p. 1.
(6) In Modern Philology XVIII 221, footnote, where Professor Brown suggests "that at least in later tales Goll and Balor are confused."

The Rev. G. Henderson, in the Celtic Review I 204, also identifies Goll and Balor. Elsewhere in the same study he makes other mythological
§ 9] ORIGIN OF THE FINN CYCLE

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

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

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

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

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

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

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

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

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

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

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

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

(1) Supra p. XLIX.
(2) Supra pp. LXIII-LXIV.
(3) Supra pp. LXIV-LXV.
(4) Supra pp. LXXII-LXIII.
(5) Grandfather, in the Donegal tale — grandmother, in the Galway
tale, supra p. LI.
(7) The adjectives caoch lose are used of the one-eyed Morrígan, LU,
ed. Best and Bergin, I. 6218. A one-eyed man is described as caoch,
(8) For literary references to Goll's death see infra p. 76.
(9) Supra, p. LXX.
(10) In the literature Goll slays Fionn's father, e.g., Fotha Catha Cnucha,
LU, ed. Best and Bergin, I. 3176; Duanaire Finn, poem I, § 9. For dis-
cussion of the folklore see supra pp. LXIX.
(11) Supra, p. LXXII, incidents 4 and 5.
§ 9] ORIGIN OF THE FIONN CYCLE

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

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

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

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

(2) The fact that Goll and Aodh (Duanaire F. po. I, and notes to XXXV) appear in the literature to be slain again, long after the slaying of the Burner with whom we have identified them, need cause no trouble when we consider the free way the composers of the literature deal with tradition: the Burner himself, as we shall see in Appendix F, infra p. 197, with a very slight change of name (from Ailléan mac Miodhna to Máilléan mac Miodhna), appears in the literature as Fionn’s friend very near the end of Fionn’s life; and, to cite another instance, the account of Conán mac an Léith’s death given in poem LXIII is quite different from the account given in poem I (see infra p. 6).
The main trend of the parallel having been indicated, we may add perhaps, to make it more definite, that there was a feast (\(^1\)) before Lugh slew Balor, and that he slew him with a specially obtained spear, just as Fionn slays almost all his enemies in the older literature in connection with feasting and by means of the spear given him by Fiacail mac Conchinn (\(^2\)).

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

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

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

\(^{(2)}\) Supra p. LXVII, incidents 7 and 9.

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

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

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

\(^{(6)}\) e. g., the 'Dagda', in \textit{Cath Maige Tured}, RC XII. 'Dagda' (modern spelling 'Daghdha') is rightly etymologised by the medieval Irish as \textit{dag-dia} 'good god' (cf. C. J. S. Marstrand, RIA Diet., s. v, \textit{Dagdae}).
divine characteristics (1), and comes from his stodh-dwelling to help Cú Chulainn in the Táin (2) just as the Greek gods used to come from Olympus to help favoured heroes in the Iliad.

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

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

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

(1) Cath Maige Tured, passim (Cf. also Miss E. Knott Ir. Syll. Po. 54 sq.); Baile in Scáil, ed. Meyer, ZCP III 459 § 5 - 460 § 7.
(3) Sanas Cormaic, ed. K. Meyer Anecdota IV § 796. Much of what is here said of Lugh has already been said by H. d’Arbois de Jubainville, RC XXVII, 320 sq., 324.
(4) There were also other Gaulish towns called after Lugh (see A. Hölder Alteell. Sprachschatz), e.g., Lugdunum Remorum, the modern Laon.
(5) G. Dottin, La Religion des Celtes (1908) 25.
(6) e. g., E. Knott Ir. Syll. Po. 58.
(7) Cath Maige Tured, RC XII 78.
(8) De Bello Gallico VI 17.
(9) W. J. Gruffydd Math 60-62 (and ib. passim). One may be convinced by the general convergence of the clues adduced by Prof. Gruffydd without accepting all details of his discussion of them. Prof Gruffydd follows Dr. Pedersen (Verg. Gramm. I 98 § 59, 3) in believing that the elements lieu (Welsh) and lugu (original Celtic) are etymologically identical. Loth, Rev. Archéol. XXIV (1914) 208, in an important article which the writer had not read when writing the text of this Introduction, argues against Dr. Pedersen’s opinion. The phonetic arguments adduced by Loth against the etymology are, however, unconvincing in view of the identity of meaning admitted by him.
In commenting on that incident Prof. W. J. Gruffydd (1) points out that an offering dedicated « Lugovibus », which etymologically would mean ‘to the Lughs’ (2), is by its wording connected directly with the shoemakers of Celtic Osma in Spain. Here then, it would seem, we have Celtic craftsmen dedicating an offering to some divine group connected with Lugh, the patron of craftsmen.

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

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

The Irish etymological equivalent of Welsh Gwynn ap Nudd would be Fionn mae Nuadhad ‘Fionn son of Nuadha’. Fionn in Ireland, however, is consistently represented in the earliest literature as the son of Umhall (Find mae Umaiill), later, by transference of the e of mae to the beginning of the following word, as the son of Cumhall (Fionn mae Cumhaill) (8). It is

(1) l. c. 237.
(2) R. Thurneysen Handbuch des Alt-Ir. (1909) 190.
(3) See infra p. 201, Appendix G § 6.
(4) Infra Appendix G § 1, p. 199, footnote.
(5) e. g., Item XII of Meyer’s list, supra p. lxx.
(6) Item VII of Meyer’s list, supra p. lxxi.
(7) Tréith the genitive singular of a word meaning ‘lord’, corresponds etymologically to the Welsh trwyd; and ore is a known Irish variant of the Irish word torc, which corresponds to the Welsh twrch ‘a boar’.
(8) See discussion of Items I and IX, and footnote to Item XVIII of Meyer’s list, supra pp. lvi, lxvii, lxxiv.
true that, in the Leinster genealogies, Fionn appears as a descendant of Nuadha Neacht (1), but, as this is part of the regular framework of Leinster genealogies, no great stress can be laid upon it. In *Fotha Catha Cuucha* (2) Nuadha is Fionn’s great-grandfather on his mother’s side. The difference between father and maternal great-grandfather is too great, however, to allow it to be concluded immediately that Irish tradition concerning Fionn’s parentage agrees with Welsh tradition concerning the parentage of Gwynn. Moreover that no trust should be placed in the teaching of *Fotha Catha Cuucha* concerning Fionn’s maternal great-grandfather is suggested by the extraordinary variations in the pedigrees concerning even his paternal great-grandfather, who may be Soalt son of Baoisgne (3), or Tréandorn great-great-grandson of Baoisgne, or Fear dá Roth father of Baoisgne (4).

Only if Umhall were to appear as a second name for Nuadha, therefore, could it be said that Irish tradition concerning Fionn agrees clearly with Welsh tradition concerning Gwynn. Now that Umhall and Nuadha should once have been understood as alternative names for one divine person is not wholly impossible. For Nuadha was a god (5), and the Celts seem to have had a number of alternative names for their gods. This is suggested in the first place by the large number of varying Celtic epithets attached in inscriptions to the names of Roman gods in ancient Gaul and Britain. Some of these may be epithets pure and simple, but some at least of them seem to be alternative names for the Celtic god identified with the

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

(2) Cf. supra p. lx.

(3) Seventh century poem referred to supra p. lv, Item 1.


(5) That Nuadha was a god is suggested by the fact that he appears in Irish literature (e. g., in *Cath Maige Tured*, RC XII) as a king among the Tuatha Dé, who as a race were originally regarded as divine (E. Mac Neill *Phases* 85-86), and of whom Lugh at least, as we have seen (p. lxxiv sq.), was certainly a god. It is put beyond the reach of doubt by British inscriptions such as *D(eo)... Nodonti*, *Devo Nodenti*, *Templum Nodontis*, etc. (A Holder *Alt-cell. Sprachsch.*), which prove that the Ancient Britons worshipped a god whose name *Nodonts* (*Nodens*) is the etymological equivalent of Old Irish *Nuadu*, Modern Irish *Nuadha* (R. Thurneysen *Handbuch* 200).
Roman god in question (1). Thus in Apollo Maponus, Apollo Mogons, and Apollo Vindonnus, we have what seem to be three Celtic god-names applied to the one god Apollo. For the main element Map in Maponus is etymologically the equivalent of the main element Mac in the Irish god-name Mac ind Óc (2); the main element Mog in Mogons appears commonly in names in that portion of the Irish genealogies and regnal lists which Professor Eoin Mac Neill (3) has shown to be composed largely of divine names (4); and the main element Vind of Vindonnus appears in the same mythological part of the genealogies, as also in certain place-names which seem to contain divine names (5). Moreover Irish literature makes it certain that, in

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

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

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

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

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

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

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

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

Moreover in a similar poetic name for Tara, Teamháir na < dTri >
Ireland at least, several gods had more than one name. Thus the Daghdha had at least two other names; Aonghus, the Daghdha's youthful son, at least one other name; Lugh, a youthful son, was known also as Conmhaig, and perhaps as Maicnia, Tadhg, and Mac Lughach, as well; Nuadha, a mature father, seems to be identical with both Cian and Daire (1). There is, therefore, nothing inherently improbable in the theory that the god Nuadha had once another name Umhall. A fragment of positive evidence in favour of the theory is to be found in the mythological part of the Laud Genealogies edited by Kuno Meyer in ZCP VIII. There (p. 334), in the genealogy of Dál Moga Ruith, « Noende » (2) is listed as the son of « Umall ». Now in an anecdote from LL, published by Dr. Pokorny in ZCP XII 332, the international part of the Lugh-story, outlined supra p. XLIX, is applied to « Noine », that is to say, « Noine » is the boy of whom it has been prophesied that his maternal grandfather will die as a result of his birth (3). Noende and Noine are hardly anything but variant forms of one name; for a Middle Irish Noénde might equally well have been spelt Noinne. Noénnde, as we have seen, is mentioned in the mythological part of the genealogies, it is probable therefore that he is a god (4). A tale, we have seen, is attached to Noíne the

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

(1) For authority and references see Appendix H, infra p. 207 sq.
(2) This nom. form has been reconstructed from the genitive Noendi in the genealogy; but see infra footnote 4.
(3) Noíne's father in the LL anecdote, however, is Mac ind Óc. Two key sentences from the anecdote are quoted infra p. 5 footnote.
(4) In a mythological genealogy in K. Meyer's Fianaitgecht 30, l. 2 (= the fuller version of Item VIII, mentioned supra p. LVII) the name occurs in a genitive form Noindiu, suggesting an O. I. nom. Noindiu. Noíndiu is there son of Nemnuii. Keating's genealogies (ITS XV 18) in the relevant place turn him into 'Nuadha son of Neanuall'.
same as that attached to the god Lugh. These stray pieces of tradition, when combined, suggest that Noíne (Noënede) is an additional synonym for the god Lugh.

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

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

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

(1) E. Mac Neill Celh. Irel. 61 sq.
(2) Appendix H, infra p. 206, footnote 2.
(3) Mac Neill l. c. 56.
(4) Mac Neill l. c. 48-49; cf. ZCP VIII 333. ll. 28, 35.
(5) Appendix H, infra pp. 246-207.
(6) Keating's Genealogies, ITS XV 42.
(7) The Irish for the Mayo district known in English as 'the Owles' is Umhall, which is used in nominative singular form as an ordinary place-name (E. J. Gwynn Metr. Dindsh. V 204). Fir Umhall (S. Pender A'Guide to Ir. Genealogical Collections 71), then, it would seem, must be interpreted as the 'Men of the Owles District', though, in view of what has been said above, one is tempted to see in Umhall the name of the ancestor god (cf. Appendix H, supra p. lxxix) from whom the Fir Umhall traced their descent.
siodh-woman Rothniamh, is mentioned in the Middle Irish Ārine Fingein: *Rothniamh inghen Umwild Urseothaigh a Sigh Cliach in bhen soin*. When we combine these Irish hints as to the nature and identity of Fionn’s father with the very definite Welsh evidence concerning Fionn’s Welsh parallel, Gwynn, very little room is left for doubt concerning the truth of the conclusion that Fionn’s father was once believed to be the Celtic ancestor god who had Nuadha for one of his names.

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

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

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

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

(3) *Supra* p. LXXIV.


(5) *l. c.*, § 1, p. 200.

(6) *l. c.* § 6, p. 204.
Gwynn in Wales, we turn to the Gallic evidence. In Gaul we have already (¹) found the element *Vind, from which both Fionn and Gwynn derive through a form *Vindos, appearing in a god-name *Vindonnus. Moreover the element *Vindo- occurs as the first element in Celtic place-names even more frequently than the element *Lugu-. The *Lugu element, as we have seen (²), is traceable directly to a god-name. In the locative Mogontiaci we again find a Celtic god-name *Mogons (³) occurring as first element in a Celtic place-name. These examples lead us to wonder whether the *Vindo element in place-names is not sometimes at least to be traced to god-names such as *Vindos and *Vindonnos, rather than to its primary meaning 'white'. Moreover one of the instances of place-names formed from the element *Vindo is *Vindobona. Now Augustobona and Iuliobona also occur as place-names (⁴). Indeed Augustobona and Iuliobona are the only two instances in which compounds having the unexplained place-word -bona for second element can be analysed with complete certainty. In both instances the first element is a personal name, not an adjective. We are therefore strengthened by these instances in our belief that *Vindo-, in some at least of the many Celtic place-names in which it occurs, is, like *Lugu-, to be traced to a god-name rather than to its primary adjectival meaning.

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

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

(1) Supra p. LXXVIII.
(2) Supra p. LXXV.
(3) Cf. supra p. LXXVIII.
(4) See A. Holder Alt-cell. Sprachschr. s. v. -bō-nū. For place-names beginning with the elements *Vind, *Vindon, *Lugu, *Mogont, see the same work under the relevant headings.
(5) For the forms *Goibniu, *Gaibhneann, see infra Appendix I, p. 209, l. 9. For Gallic, Middle Ir., and O. I. forms, and for etymological material used
In the first place Old Irish Goibniu, the name of a magic smith, can hardly be dissociated from the Middle Irish nominative singular gobha 'a smith', Middle Irish genitive singular gobhann, Modern Irish nom. pl. gaibhne 'smiths'. These forms point towards a main Celtic element *gobenn, from which all of them might be regularly derived. Similarly Welsh Govannon can hardly be dissociated either from Welsh gofaniaeth 'smith-craft', or from the Gallic element gobann which appears in the place-name Gobannio and in the personal name Gobannilnus. Therefore, however the peculiar difference between the suggested *gobenn and the genuinely instanced gobann is to be explained, there can be little doubt but that Goibniu and Govannon contain what is essentially the same main element (*gobenn, gobann), and that that element was connected semantically with smith-craft.

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

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

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

In the succeeding paragraphs, see A. Holder Alt-celt. Sprachsch., and the indexes to R. Thurneysen Handbuch and to H. Pederson Vergl. Gramm. d. kelt. Spr. For Welsh story-material used see W. J. Gruffydd Math 145-146. For Irish story-material see especially Sanas Cormaic § 975, ed. K. Meyer Anecdota IV 83; Cath Maige Tured, ed. Stokes RC XII. Cf. folk-material referred to supra p. xlv.

(1) Math 148, n. 62, l. 1.
(2) See Appendix I infra p. 208.
(3) Math, passim.
such as *Modron-Matrona*, *Mabon-Maponus* (1), suggests a Celtic nominative ending in -onos and a genitive ending in oni. The Celtic smith-god, therefore, even in Proto-Celtic days, appears to have been known by variant names, in which, though the main element was identical, or almost so, it was completed now by adding to it the declensional series -ii, -ionos, etc., now by adding to it the suffix -on- and the declensional series -os, -i, etc.

We may, then, reasonably believe that Welsh *Gwynn*, Gallic *Vindonuss*, and he whose name appears in the first element of *Vindobona*, *Vindonissa*, and other similarly named Celtic places, are the same Celtic god, and ultimately identifiable with an Irish divine *Fionn*, who has left traces of himself in genealogical lore, in poetic kennings for Tara and Ireland, and in stories of how a one-eyed Goll, a fiery Fothadh, a fiery Aodh, or a magic burner of Tara, was overcome.

In picking out the scattered threads which seem to have once been united to form the pattern of a divine Fionn, a Fionn-Lugh story-parallel has been a constant guide. The chief enemy of both Fionn and Lugh, we have seen (2), tends originally to assume the character of a One-eyed Burner. We have seen too (3) that both Fionn and Lugh have a boyhood story which in main outlines is the same. Moreover both Fionn and Lugh, in late stories, restore cattle to the men of Ireland, and both of them protect Ireland from overseas invaders (4).

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

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

(3) *Supra* p. LXXIV.


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

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

§ 10 Growth of the Fionn Cycle

The evidence considered in the preceding section of this Introduction has led to the conclusion that Fionn was originally

* carried away seven times to a siodh or to some other territory (Auraiscept, ed. G. Calder, 5487) may, by future researchers, be found to offer some sort of parallel to the Tóraigheacht, or Rescue, tales mentioned supra pp. xxxv, xl. Is Lugh's slaying of Cearmaid because he was jealous of his wife (E. J. Gwynn Metr. D. IV 278) connected with Fionn's slaying of Diarmaid?

(1) Infra Appendix H, p. lxxix.

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


(6) As already supra p. xxxiii, where there was question of the mythological origin of Bruidhean-tales.

(7) Published in the Proc. of the Brit. Acad., 1935.
a god. The growth of the legend of Fionn as national hero of Ireland took place, we have seen (1), during the 10th, 11th and 12th centuries. The poet-historians during those centuries had been busy at antiquarian research. Legends had been collected and worked by them into a scheme of pseudo-history and place-lore which culminated in *Leabhar Gabhála Éireann* and the *Dinnsheanchas*. During those centuries, too, appreciation of the syllable-counting, strophically-arranged, riming type of metre, invented in monastic circles (2), and also appreciation of the themes with which that metre was associated, became widespread. Thus at Brian’s court, in the late 10th century, there were, it would appear, men who were glad to listen to a poem composed in graceful syllable-counting *dán díreach* to console a lady on the loss of her pet goose (3). That poem, as its references show, was written by a man steeped in the story-lore and pseudo-history of his time. In him at least, then, and doubtless also in those who listened to his poem, and in many others besides, the confluence of many streams of tradition had resulted in a new mentality. That mentality, while attuned to the pseudo-history of the schools and to stories of the mythological and warrior traditions, was at the same time attuned to the beauty of syllabic *dán díreach* metre and of the lighter, more personal, themes which once distinguished poetry of the monastic tradition (4) from that of the secular Celtic tradition.

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

(1) *Supra* pp. lxx-xlxi.
(5) *Supra* p. lxxi.
(6) E. g., *supra* p. liv, *infra* p. 19, footnote 2.
And Fionn poetry, like the prose tales, is informed by a manifold spirit, redolent now of the mythological poetry of the Voyage of Bran, now of the nature lyrics of the monks, now of the praise-poems of the ancient Celts, now of the didactic poetry of the learned schools.

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

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

11 Literary value of Duanaire Finn

We have seen (2) how the comparative community of culture and interests in all classes of society, which has for long been a feature of Irish civilization (4), enabled a number of traditions to come into contact with one another, and how this con-

(1) Supra p. xli.

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


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

Of the prose portion of that Fenian literature perhaps only Acallam na Senórach (3) may be praised unconditionally as bound to delight all men capable of appreciating good literature. The rest of the mainly prose tales may be praised in certain respects only, for their suitability for the imperfectly developed society for which they were composed, for the real, if wrongly directed, artistic skill of their inventors, for the beauty of some of their poetic passages, or for the heroic tradition which has here and there been incorporated into them and which gives nobility to single episodes. On the other hand when we turn to the ballad poems contained in Duanaire Finn we find ourselves in the presence of a type of literature about which it may be said that the Irish people knew what they wanted, were right in wanting it, and had the power of achieving it, even though, as in all literature, there is considerable variation in value in the particular poems achieved within the type (4).

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

(1) To be understood in the sense given the word 'heroic ' by Professor Chadwick: see supra, p. xi sq., infra xcvi, n. 2.
(2) 'A period devoted to telling Fian tales,' Gaelic Songs of Mary MacLeod, ed. by J. Carmichael Watson. 1934, I. 283.
(3) Cf. supra pp. lxi, lxxxvii.
(4) Cf. supra p. xl.
(5) Cf. infra, p. cxvi; supra p. xxii.
the mouth of some survivor of the Fiana, as a rule Oisín or Caoilte (1), who addresses them to St. Patrick, or occasionally to some other person living in Christian times (2).

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

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

(1) *Cf. infra* p. 26, l. 21.
(2) For some parallels to this device see *supra* p. xxiii.
(4) Bibliography in Prof. T. F. O’Rahilly’s Indexes to the Bk. of the Dean of Lismore, *Scottish Gaelic Studies*, IV, 1934, p. 50.
(6) ll. 9341-9535.
(7) For similar expeditions see Duanaires Finn poems XXIII, XXXV, LXVII, LXVIII. For discussion of the theme of a journey to Lochlann see R. Th. Christiansen *Vikings*, pp. 7, 418 sq. (and also review in *Béaloideos* III, 1931, p. 96 sq.); and see also *infra*, notes to poem LXVII, p. 164.
(8) *Duanaires Finn*, Pt. I, Poem XXV.
alliteration to alliteration, of rime to rime, and of opening syllable to closing syllable.

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

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

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

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


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

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

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

Exceptions: In verbal forms such as do-ním, ad-chonnare, the elements do-, ad-, etc., are treated as unstressed pre-verbal particles, and the syllable following them bears the strong stress. Similarly in some words such as arís, anall, amach, immail, aroile, immorra, only the syllable containing the vowel here italicised bears strong stress. Occasionally too syllables, which in accordance with the foregoing rules one would except to bear strong stress, bear weak stress (e. g. Ó in surnames, IGT I § 132; cf. note on inghean, infra pp. 101-102).

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

In the form of Rannaigeachacht Bheag used in Duanaire Finn (poems XV, XXVI, etc.) the stress-pattern of the last two syllables of every line is fixed (− −). This leaves five syllables in each line with their stress comparatively free, but the freedom is curtailed in the second and fourth lines by the fact that somewhere among those five syllables the stress-pattern − − is bound to occur recognisably in the word in the interior of the line which rimes with the end-word of the preceding line.
Now rhythm, as Aristotle long ago pointed out (1), has an intimate connection with emotion. It is hardly to be wondered at, therefore, if we find that poems in Duanaire Finn often receive tone and emotional character in accordance with the metre employed. The undefined, unmarked, nature of Deibhidhe rhythm, for instance, and the light muted quality of Deibhidhe final rime, may help to give a character of restraint, or reflectiveness. Again Rannaigheacht Mhór, as used in Duanaire Finn, with its tendency towards the simple rhythm of a weak beat followed by a strong, seems suited to naive narrative after the fashion of an English ballad, a purpose for which it is admirably used in the Lay of Airrghean, which tells of the elopement of Aille with the King of Lochlainn's wife (2). The clearly marked leaping rhythm of Aoi Fhreislighe, and the similar quick sharp rhythm of Rannaigheacht Bheag, likewise give a quality of liveliness or eagerness to the poems in which they are used (3).

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

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

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

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

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

(3) Cf. footnote 2 on p. xcii.
between their rhythms results in a marked difference of poetic effect:

\[
\text{Do bhi inghean ag Aodh Rinn} \\
\text{(Is i ba háille i nÉirinn)} \\
\text{diar mhór a ghrádh tre mhire:} \\
\text{Eargna ainm na hingheine.}
\]

\[
\text{Do rad dá bhréithir ós chách,} \\
\text{Aodh Rinn mac Rónán roghnáth,} \\
\text{nach rachadh gan iomghoín as} \\
\text{fear dá sirfeadh a chileamhna (1).}
\]

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

\[
\text{Ad-bheart Aodh do ghuth ullamh:} \\
\text{budh haithreach mo shárughadh:} \\
\text{muirbhfeadsa Conán 'na ghtonn,} \\
\text{agus bíadh m'inghean agam (2).}
\]

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

\[
\text{Lodmar go hInis na nÉan} \\
\text{ris a ráitear Inis Saimhéar :} \\
\text{is maírg do léig ceann i gceann} \\
\text{dá waithne áigh na hÉireann (3).}
\]

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

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

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

(3) We went to the Island of Birds that is now called Inis Saimhéar: woe to him who brought against one another Ireland’s two pillars of battle!
being emphasised, as it were, by the quietness of the unstressed rime at the end of each couplet. At the same time the frequent alliterations add a note of deliberation and strength, and the rigid observance of the rules concerning end-rime and line-length, give discipline and order to the whole. It is no wonder then that those who read the Lay of the Abduction of Eargna aloud in the original Irish find that it is strong with that strength which manifests itself through restraint.

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

\[ Sginnis\ bradán\ bandachda \\
\quad do bhí san fhinnghil fhéata: \]
\[ tig\ bheòspiorad\ feardhachda \]
\[ innti ó 'd-chualaidh\ na\ sgéala. \]

\[ Comhrac\ ar\ Fhionn\ airdmheàannach \]
\[ iarrais\ Éachtach,\ gérbh\ fhairbhridh:\ \]
\[ níorbh\ aíl\ lé\ 'na\ ghairsteaghlach \]
\[ aoínfhear\ oile\ acht\ in\ t-airdrígh. \]

\[ Freagrais\ Fionn\ in\ flaithfheàinnidh \]
\[ gusín\ ghléidh\ bhfíochdha\ bhfoirmear. \]
\[ Ba\ créachtach\ a\ chaithheididh \]
\[ ó\ choigeadal\ a\ coirrshleagh\ ('). \]

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

(1) Out started the spirit of womanhood that dwelt in the lovely fair-bright maid: into her, when she heard the tidings, came a quick spirit of manhood.... Single combat from high-spirited Fionn did Éachtach demand, though it was overweening: no man in his fierce household could satisfy her save only the high king. Fionn, the royal warrior of bold fierce battle-deed, responded. His war-gear was rent by the rattling of her pointed spears.
Hunger of Crionloch's Church (XXX), The Sleepsong for Diarmaid (XXXIII), and Oisín in Elphin (LV). Nevertheless not even in these poems can the metre be considered as an extraneous element of no essential importance. On the contrary the Deibhidhe quiet of the Sleepsong for Diarmaid seems to come as the necessary crowning perfection required for the fulfilment of the gentleness of its emotion, the reflectiveness of its references to tales of past elopement, and the clear depth of its insight into the relation that binds human moods to the moods of forest-dwelling birds and animals (1). Similarly the easy rhythm and simple ornament of the Rannagaincheacht Mhóir of Oisín's Lament in Elphin enters into perfect poetic union with its theme of uncomplicated sorrow; while the same Oisín's angry outcry against the Hunger of Crionloch's Church is fittingly moulded to the swifter rhythm and bolder ornament of Aoi Fhreislighe.

The poems mentioned in the preceding paragraph are in the form of dramatic lyrics. Of the mainly narrative poems contained in Duanaire Finn those that are in the lively metres, Aoi Fhreislighe or Rannagaincheacht Bheag, such as some of the Goll ballads in Part I (2) and the Lay of the Smithy in Part II (3), can hardly fail to please when read aloud as poetry. The less elaborate ballad-like Rannagaincheacht Mhóir narratives (4) likewise possess a charm of their own, a charm that is simpler but no less real. Deibhidhe, too, as we have seen, can be used to good effect in narrative poems. Nevertheless there are undoubtedly poems in Duanaire Finn where the unmarked rhythms and weak rimes of Deibhidhe tend to become wearisome if the poem is merely read aloud. Why were those poems written, and what was the secret of their fascination? The answer to that question is to be looked for in the custom that was once prevalent of singing the Fenian lays. The acoustic colour which we feel to be lacking to a simple Deibhidhe story-ballad such as the Lay of the Bird-crib (XL1) was doubtless richly present when a man like Eugene O'Curry's father sang it to one of the "simple, solemn" airs mentioned below in the note to Poem LVII (p. 132). Those airs, with rhythm varying from line to line a little

(1) H. I. Bell The Development of Welsh Poetry, 1936, p. 9, speaks of the "instant capacity [of Welsh poetry] to bring human moods into relation with those of nature". On p. 4 he had already said that "much of what follows might with almost equal truth be applied to Irish poetry, which runs on lines parallel to those of Welsh."
(2) IV, XXXV.
(3) XXXVI.
(4) e. g., XXIV, LVII, LVIII, LXVII.
after the manner of the wandering flow of plain-chant, must have had a peculiar fascination of their own, well suited to the naive adventures which are the theme of so many of the lays. Even lists such as the enumeration of the Standing Stones of Ireland in poem XLII may have been by no means wearisome when a wandering air enriched the pattern of images and memories evoked by the recital of legendary names and the mention of glens, fords, and mountains, marked by those weather-worn monuments of past time.

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

(1) See supra p. xi sq.

(2) In the romantic tale, and in the peasant tale, as Professor H. M. Chadwick has pointed out in his *Heroic Age*, incidents are normally introduced for their own sake, to distract the mind by presenting to it what is exciting or marvellous. In the heroic tale, on the other hand, incidents are normally used to illustrate the main theme, which is usually the mood of a person, or his character, or a conflict of moods.
closely knit, 12th century Abduction of Eargna to 15th and 16th century poems like the Lay of the Bird-crib and the adventurous Lay of Beann Ghualann (LXVIII) corresponds roughly to the change that took place in France from the chanson de geste to the roman, or to the change in Scandinavian lands from the old traditional «true» saga to the later adventurous «lying» saga (1). Development in the Fionn cycle went indeed even further; for the romance-loving public which had replaced the 12th century lovers of heroic tales was in its turn replaced, as a result of the wars of the 16th and 17th centuries, by a public dominated by a farmer class who, though fond of poetry, were also fond of naive peasant humour: the lays current in the 18th century, therefore, even when, like Micheal Coimín’s lay (2) they treat of an otherworld theme, are lightened by buffoonery (3), resembling the buffoonery about Oisín’s appetite which characterises the folktale of Oisín and Patrick’s Housekeeper (4).

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

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

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

(2) Supra p. xxii.

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

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

(4) Supra p. xx.

(5) H. M. and MRS. CHADWICK Growth 245.
LITERARY VALUE

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

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

(1) RC XII 86.
(2) Supra p. xliii.
(3) K. MEYER Fianaigecht 23.
(4) The gradual nature of the development is pointed out in the notes to poem XXIII, infra p. 56.
(5) Poems of G. M. Hopkins, 1930, p. 30. I have to thank my friend Professor Myles Dillon for first drawing my attention to the connection between the Gaelic world and the things described by Hopkins.
(6) Supra p. x.
and butter (l), had nevertheless a welcome for Micheál Óg Ó Longáin (?), who would copy in their kitchens poems included in Duanaire Finn, such as the Lay of Goll’s Parting with his Wife (2). So too were the 14th century Gaelic lords who probably formed the first audience for Goll’s Parting with his Wife, and whose coupling of kingly pride with easy familiarity of intercourse with minstrels, servants, and retainers, afforded matter for comment to Froissart’s Anglo-Irish informant (4). That

(1) An 18th century poet complains that, as a result of the going of the nobles, conversation in Munster is all of cattle and butter. His poem begins Mo chròiteacht gan adhfhar suill dò shniomh nó greann (Cat. of Ir. MSS in the Roy. Ir. Acad., Fasc. XI, p. 1331).

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

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

(4) 1395: « They would cause their minstrels their servants and varlets to sit with them and to eat in their own dish and to drink of their cups... So the fourth day I ordained other tables to be covered in the hall, after the usage of England, and I made these four kings [O’Neill, O’Brien, O’Conor, MacMurrough] to sit at the high table, and their minstrels at another board, and their servants and varlets at another beneath them, whereof, by seeming, they were displeased, and beheld each other and would not eat, and said how I would take from them their good usage wherein they had been nourished... And on a time I demanded them of their belief, wherewith they were not content, and said how they believed on God and on the Trinity as well as we. Then I demanded on what Pope was their affection. They answered me ‘On him of Rome’. Then I demanded if they would not gladly receive the order of knighthood, and that the King of England [Richard II] should make them knights according to the usage of France and England, and other countries. They answered how they were knights already, and that sufficed for them » (The Chronicle of Froissart, tr. out of French by Sir John Bourchier Lord Berners, annis 1523-25, vol. VI, London, Nutt. 1903, pp. 152-153). Cf., in the early 19th cent., Mac Einghin Dubh’s habit of making Diarmuid na Bolgaighte Ó Séagh-dha, though but a poor fisherman, sit at table with him because he was a poet (S. Ó Súilleabháin Diarmuid na B. 15).
Duanaire Finn, though a single collection from a single cycle, should unite in itself poems of the varied tendencies we have been considering is therefore no accident. It is part of that variety which is typical of Gaeldom and which springs from the fundamental variety of tendencies which has for long been observable in each and every member of the Gaelic world. Even the single poems which make up the collection, when considered in themselves as wholes, will not infrequently be found to possess a similar variety. They may even appear «strange» and «original», in the sense in which Gerard Hopkins uses those terms; for the variety which we have been considering, by bringing together qualities which seem to run counter to one another, often gives a certain strangeness of tone to Gaelic ways, Gaelic literature, and Gaelic character.

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

Iadhfadsa leim chroidhe truagh
in tsfóthal álann iónnuar:
úch nach é Caoilte in cara
tarla sunn mar [d]od-rala! (2).

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

(1) Duanaire Finn, Part I, Poem XVII.
(2) Duanaire Finn, poem XVII 11 (see notes to § I b,d): «I will clasp to my sad heart the lovely cool urn: ah! that it were my beloved Caoilte who had come here as thou hast come.»
which are lightened for the poet and his home-loving listeners by the naming of places, a trait that is as typical of the simple songs of the Irish people today as it was of the aristocratic, learned, or monastic poems of earlier periods. Then follows the fairy love tale which forms the kernel of the poem. When this is finished, by means of a graceful antiquarian legend, in which occurs a foretelling of Christianity, Oisin passes quietly back to the lyric spirit of the opening stanzas.

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

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

(1) For prophecy see supra p. lxii. The bringing together of Oisin (or Caoilte) and Patrick is common in the lays: see supra p. xxiii.
(2) Duanaire Finn, Part II, Poem L.
(3) Duanaire Finn, poem L 10-12: « Dost thou bear in mind, bright
The human warmth of feeling, which in the lay we have been
considering appears in souls that are being punished in Hell,
appears equally unexpectedly in other contexts in Duanaire
Finn: when tears fill the eyes of the half-human Bran, for
instance, because his master has struck him undeservedly, or
when the other hounds cry nightly for Bran after he has fled (1).

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

\[ Ní chuala guth con ag seilg \\
  ar moigh, ar món, ar mónleirg, \\
  ó do sgaras rem choim ngairg \\
  nach beith mo chroidhe fó mhairg (2); \]

or to glad memory of the past as in the poem beginning *Guth
gadoir i gCnoc na Riogh* (XXXII), or to anger because of clerical
indifference to it, as in the Lay of Druim Deirg (LIII 6). There
is hound-love too in the verses of the Lay of the Magic Pig (LIV
11) which describe how Dubh Dala «wept for his hound and
dug her sodded grave», and in the line which describes the
gloom that hung over all the Fian as a result of the going of
Bran (LVI 15). And it is the cry of hounds and the music of the hunt that most of all typify for Oisin the life of the past (2).

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

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

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

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

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

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

(3) XXIII 223; LVII 7; LVIII 17; LXVIII 3, 88, etc.
is still a living thing both in the north and south of Ireland, and was therefore in all probability a common thing throughout the whole country at the time of the making of the Fionn-lays. The various members of the Fian are consistently described in the lays as owning, each, one or two dogs. These dogs were hunted together in packs, and their owners followed on foot. Now in certain Ulster border counties (!) the small farmers own, each, one or two harriers which they hunt in packs and follow on foot. The animals they hunt are hares. In the Waterville district of Kerry certain townsmen similarly own beagles, with which they hunt hares in the same fashion. Both in Ulster and Kerry the names of good dogs and their owners are well known locally and the dogs’ exploits are eagerly discussed in conversation. Anecdotes too are told of the almost human behaviour of this or that dog and of the love this or that man has for his dog. To one who has lived where such hunting is practised, Dubh Dala’s weeping for his dead dog, the leap of Oisín’s heart when he heard the hound’s voice on Cnoc na Riogh, and even Bran’s tears, are mingled with associations that are not merely literary. Such a one too will listen to the naming of hounds and their owners, as in the Lay of Caoilte’s Urn (XVII. 26-30) or in the Lay of the Chase of Sliabh Truim (XXIV 7-26), with a mind filled with memory of hounds more real and of some expert other than Oisín who, like Oisín, might boast that he could ‘tell, without mistake or fault, some of the names of the hounds of the hosts, for that no hound was loosed from its leash whose peculiar excellence he did not know’:

Adéar gan dearmad gan on
   euid d’ainmannadh con na stúagh:
   níor léigeadh cú ann dá héill
  nárth aithnith dámh féin a bualadh (XXIV 7).

In his Introduction to Part I of Duanaire Finn (p. 1) Professor Mac Neill has stated that the makers of the Fionn-lays ‘though writers and students of their art... belong not to the closet, but to the open air,’ and he has supported that statement by pointing out that though the Sleep-song for Diarmaid (XXXIII) ‘begins as tenderly as though it were sung in a luxurious mansion,’ it nevertheless ‘quickly reminds us of wooded glens and heathery mountain slopes.’ Added proof of the open-air up-

(1) I speak from experience of the Monaghan-Fermanagh border. For, Waterville I rely on information given me by my friend Mr. C. J. Cremen a native of the Waterville district.
bringing of the poets is afforded by that familiarity on their part with the ways of hunting men which we have been considering, and even more perhaps by poems such as the Lay of Druim Deirg (LIII), or the Lay of Beann Ghualann (LXVIII), which open with a contrast between the music of the wilds, that delighted the Fian, and the church music beloved by clerics. Many lines proving sensibility to the sights and sounds of the outdoor world are to be found too in poems in Duanaire Finn which do not treat specifically of the charm of the hunt, or the beauty of wild life, or the ways of wild things. Would the verses

\[ \text{ad-chiamais co deas don druim} \\
\text{do bharr corca, a Chaorthainn} \ (1), \]

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

\[ \text{ba hi an chonair cheólamhail} \\
\text{ó énaibh fúara fairrge?} \ (2). \]

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

\( (1) \) Duanaire Finn, Pt. I, Poem III 43 : ‘ Well used we to see from the ridge thy scarlet top, 0, Rowantree. ’

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

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

\( (4) \) Some of the birds and animals listed above are mentioned in many poems in Duanaire Finn. All of them are mentioned either in the general lists in poems VII (17 sq.) and LXVIII (3, 7 sq.), or in the poems referred to in the Glossary under the headings caoinche, cearc fhráich, coiteoch feadha, eas, fearán, gearg, geill, iura, miol, loghán.
resulted in a strange battle with Norsemen, where for a time the Fian were forced to use corn-sheaves as weapons. Then it ends with a stanza similar to the opening stanza, in which the diggers of Osgar’s grave are addressed. During the hunt described in the narrative portion of the poem the deer — or is it a hare? — takes refuge in a field of wheat belonging to Caoilte’s wife. The Fian form themselves into a *meitheal* (1) to reap the wheat. By so doing they hope to discover the hidden quarry and at the same time to be of assistance to Caoilte’s wife. The poet then describes the reaping:

\[
\begin{align*}
\text{Is é sin an conách mná} & \\
\text{is fhear do-chuala rem lá:} & \\
\text{Aodh Beag’s a Ghlaisfhian ’ma-ile} & \\
\text{ag búain arbha mhná Chaoilte.} & \\
\text{Bean Chaoilte ’na carbad chain} & \\
\text{soir star go nóin jón meithil,} & \\
\text{is Daighre ag cantain chíúil} & \\
\text{di ’na carbad go taidhiúir.} & \\
\text{Is amhlaidh ro bhaoi an rí,} & \\
\text{Fionn mhac Cumhaill ba combh li,} & \\
\text{agus gabhal cheithre mbeann} & \\
\text{aige ag carnadh na bpunann (2).} & \\
\end{align*}
\]

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

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

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(1) In the English of Ireland a team of harvesters is still called a *mehal*.

(2) Part I. XXI. 17-19: That is the best piece of good fortune for a woman that I ever heard of in my day. Aodh Beag along with his *Ghlaisfhian* (Grey Troop) reaping the corn of Caoilte’s wife. Caoilte’s wife passed up and down in her good car until evening through the band of reapers, while Daighre pleasantly chanted music for her in her car. The king, Fionn son of Cumhail of comely appearance, was there with a four-pronged fork piling up the sheaves.
be dimmer in quality than that which illuminates the poems, and verses from poems, which we have been considering. Nor indeed will this cause surprise, for it is but a particular application of a law which seems to govern artistic creation in every age and land. There is, however, one virtue which Irish poetry consistently possesses, and it is well to insist upon it, for it is a virtue that is by no means universal in literature. It is the virtue of sincerity. For Irish poetry is essentially limpid, never false or pretentious: in it superficial attainment of an effect never replaces true attainment; its emotion is genuinely human, and when absent is never replaced by sentimentality; its images may not reveal the deepest secrets of reality, but they never conceal failure beneath vagueness or confusion.

12 Linguistic dating of poems in the Duanaire

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

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

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

(1) The clues refer chiefly to Late Middle and Early Modern Irish. The fewness of deuterotonic verbal forms, extreme confusion in the use of the various forms of the infixed pronoun, and the comparative modernity of vocabulary of all the lays, show that none of them can belong to the Early Middle Irish period. It is most improbable that any of them are earlier than the LL Táin (c. 1100). None of them can be later than 1627 when the writing of the Duanaire manuscript was completed.
Infixed pronoun (ro-s-cuir, XIV 10, for do chuir iad). Independent accusative pronouns are not common before 1100. By 1100 for one independent pronoun there are at least two infixed pronouns. By 1150 the independent pronoun seems to be the commoner. By 1200 the independent pronoun is almost universal, except in verse. In classical poetry the infixed pronoun is of frequent occurrence, especially in the first and second persons singular (1).

(1) Note on authorities used: The data regarding the inflection of the copula and predicative adjective may be found in the first part of Dr. Myles Dillon's paper on « Nominal Predicates in Irish » (ZCP XVI 1927). They are the result of an exhaustive investigation of the main texts of the period. The data regarding infixed pronouns are less secure. They are to be found in the same paper, in the table on pp. 330-331. The investigation, the results of which are given in the paragraphs that follow, has been based on the information contained in Dr. Dillon's paper. It has been hastily carried out and only portions of the texts cited have been examined. The conclusions arrived at cannot therefore claim the same degree of certainty as those of Dr. Dillon. The dates assigned by him to the Leabhar Breac Passions and Homilies and to Acallam na Senórach have been accepted as in the main correct. However, further analysis has shown that the Homily on the Passion of the Lord (N°, XIX) is later than the main body of the Passions and Homilies (See the paragraphs that follow on the tâ... ina... construction, on analytic forms of the verb, and on special accusative forms). It was probably composed about 1200. The Homily on the Commandments (N°, XXXIV) is later still, belonging, probably to the 13th century. The reasons for assigning it to such a late date will be found in the paragraphs on analytic forms, on the tâ... ina... construction, on the use of chum for dochum, and on the use of modern verbal forms. Other proofs of the lateness of this Homily are the disconnected (infinitival) use of the verbal noun mentioned in the general notes to poem XXIII (infra p. 55; cf. also note on II 23d, infra, pp. 8-9), and the use in it of the words rêsán and rêsánta borrowed presumably from the Norman French. Occasional remarks made by Atkinson in his glossary to the Passions and Homilies show that he was aware of the lateness of both these homilies. Dr. Dillon has quoted from the Passion of the Lord once, without remark. He has refrained, in the first part of his paper, from quoting from the Homily on the Commandments.

Most of the particulars concerning the main body of the Passions and Homilies given in the paragraphs that follow have been drawn from Atkinson's glossary rather than from the texts themselves. They may therefore be checked by reference to that glossary. The particulars regarding analytic forms of the verb and special forms for the accusative case have, however, been drawn mainly from the texts themselves. All particulars
Degenerate (pleonastic, meaningless and relative) use of the infixed pronoun (ros ḇgoibh, XXIII 196, for ro ḇg-oibh, modern d’ ḇg sé). These degenerate uses of the infixed pronoun are most common about the middle of the twelfth century. They also occur in some later texts (See the general notes to XXIII, infra p. 54).

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

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

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

(1) They are modelled doubtless on ol ‘says’ (followed by a noun subject), which already in O. I. had pronominal forms olse, olsi, ol suide (3d pers sg.), olseat (3d pers pl.), and for which in Mid. Ir. the 1st pers. sg. form olsmé is instanced (Cf. places cited in indexes to R. Thurneysen’s Handbuch, 1900, and H. Pedersen’s Vergl. Gramm. II, 1913).

(2) Hogan’s reference (ib., p. 49) to a supposed occurrence of do-géna sib in LU (99b) is based on a misreading of do-géna-su by the Facsimilist (cf. Best & Bergin’s ed. of LU, l. 8082).
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a mistake for -si, the feminine form corresponding to -sionmh), and once with sibh, in the secondary future. In the Passion of the Lord (No. XIX, c. 1200?) they are a little more frequent in the third person and occur also in the future and subjunctive with other persons. In Acallam na Senórach (c. 1200) they are a little more frequent in the third person than they are in the main body of the Passions and Homilies, and an analytic form for the first person is used at least once in the future (cérét dogéna sinne, ed. Stokes, I. 689). In the Leabhar Breac Homily on the Commandments (No. XXXIV, 13th century?) analytic forms occur frequently with sé, and stád, in all moods and tenses and also with tú and sibh, chiefly, though not exclusively, in the future and subjunctive. In classical poetry analytic forms are frequent with all persons and in all moods and tenses. Analytic forms are not rare in the Gaelic Maundeville, but not so common there as in the Homily on the Commandments. They occur in Keating’s Forus Feasa ar Éiriinn, but, strange to say, much less frequently than in the Gaelic Maundeville. It would therefore appear that after the 13th century the proportion of analytic to non-analytic forms varies too much from district to district, and also from writer to writer, to permit its use as a criterion of date. Thus Tomás Ó Cruimhthainn (Blasket Islands, Co. Kerry) is much more sparing in his use of analytic forms for the third person than Canon Peter O’Leary (Ballyvourney, West Cork). Northern dialects use analytic forms in the first and second persons of tenses in which such forms are still anomalous in the south.

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

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

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

(2) Concerning non-use of special forms after acht in classical poetry
The « tā.... ina.... » construction (ní bhíatadh 'na hadhbha arracht, IX 9, for earlier ní ba hadhbha arracht). The material for tracing the development of this construction has been collected by Professor Tomás Ó Máille in his « Contributions to the History of the Verbs of Existence in Irish » (Ériu, VI). Unfortunately Professor Ó Máille has assigned too early a date to many of the Middle Irish texts examined by him. This renders a restudy of the material and a revision of some of his conclusions desirable. Such a restudy would probably lead to the conclusions outlined roughly as follows:

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

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

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

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

(1) Professor, Ó Máille gives as instances co mbuí ina lobar moel oc derg-diúicera 7 oc oceáine, 376, and a beith ina chóráid chalma ic toirmem na ndemna ndiumsach, 6269. In each case the ina phrase may be omitted from the sentence without injury to the construction. Both uses are to be classed with the semi-appositional ' as ' use of ina treated of by Prof. Ó Máille in § 109, 4a, of his paper. The first four examples in § 109, 4b, are to be explained in the same way. This use, though by no means common in Middle Irish, seems to occur earlier than the fully developed construction, where the ina phrase is essential to the structure of the sentence. Examples of it are not infrequent in Duanaire Finn, e. g., bhaidh tú sa tigh sin... ad chuirr ' as a crane ', VIII 8, and meisi i n-ionadh Finn... am thriath is am thighearna ' I (was) in place of Fiann as chieftain and lord ', XXXIX 14 (Cf. also XVI 14).

(2) Since this paragraph has been written and the work of dating the poems completed, the second part of Dr. Dillon’s paper on Nominal Pre-
Modern prepositional forms: 1° *com* (chum). XXXV 31, for earlier *dochum*. The use of *chum* for *dochum* seems to occur first about the end of the 12th century. It does not seem to occur in the main body of the LB Passions and Homilies (c. 1150). It occurs at least once in the Passion of the Lord (No. XIX; c. 1200?). In *Acallam na Senórach* (c. 1200) and in the Homily on the Commandments (No. XXXIV: 13th century?) *chum* is about as frequent as *dochum*. «Cum» occurs in the *Annals of Inisfallen* (scribe contemporary with the events described) sub annis 1262, 1272 (Cf. facsimile, ed. R. I. Best, 1933, 47d15, 48e12), and in the *Annals of Boyle* (scribe either contemporary with the event, or not much later) sub anno 1236 (Cf. S. H. O'Grady Cat. of Ir. MSS in the Brit. Mus., I, p. 8, l. 26). The form *dochum* alone seems to have been permitted in classical poetry, but there was a prejudice against the use of any form of the word (Cf. 1GT, I, § 131; and infra p. 161, general notes to poem LXVI). *Dochum* survives in literature till well into the 17th century, and the variation between the two forms in a prose text depends to a certain extent on the fancy of the scribe. In the main portion of Stokes' edition of the Gaelic Maundeville, in which the Rennes manuscript is followed, *dochum* is always used; in the concluding portion, in which the Eg. MS is followed, *chum* is used.

2° *faré* 'with', LXII 122 (Cf. spoken Irish of Kerry *far<r>a* 'with', ' in addition to', Réilthíni and Dinneen; Scottish Gaelic...
mar ri ‘with’, Gaelic Songs of Mary MacLeod, ed. J. C. Watson, l. 903; farit ‘with thee’, Bat. of Ventry, ed. K. Meyer, 118; mar riut ‘with thee’, Mary MacLeod, l. 1140; see also infra Glossary. Faré is used at least once in Stokes’ ed. of Acallam na Senóirach (c. 1200; l. 1305). Maris ‘with him’ is used by the mid-thirteenth-century scribe of certain pages of the Annals of Inisfallen, e. g. sub anno 1259 (see Facsimile, ed. R. I. Best, 47b6) (1). Gearóid Iarla († 1398) uses faria ‘with her’ in a poem preserved in the 15th century Book of Fermoy (R. I. A. MS), p. 163, col. 1, l. 6. In the Gaelic Maundeville (1475) faré ‘with’ is used (§ 262) and faris ‘with him’ (§ 268).

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

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

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

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

(2) References to the unclassical prepositional forms as ‘from’ (for a) and fána ‘under her’ (for fá) will be found infra in the Glossary.
a MS written in A. D. 1343, there are three instances of -air forms as against one instance of the older -a form (dá rabhhair; ní thiuicair: ní e[h]om[h]ínfa). In the LB version of Betha Chellaig, diglair 'thou avengest' occurs (ed. S. H. O'GRADY Sil. Gad. 1, 60, l. 35. LB was written a little before 1411). By 1475 (The Gaelic Maundeville) -ir forms seem to be universal in prose, except perhaps in a few verbs. In classical poetry -ir forms are not used.

3° dén, notes to V 1, XXIII, 216a— in each case, as Dr. Bergin has pointed out to me, almost certainly a scribal error for the classical imperative form déna. In XXXVII 11a, no obvious emendation suggests itself. There is an apparent instance in Acallam na Senórach (c. 1200: Stokes' ed. l. 5174), but Dr. Bergin points out that O'Grady here reads déna which may well be the reading of the Book of Lismore. The form dén is unusual before the 17th century, and is unclassical.

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

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

(1) I have never seen the first edition.

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

(2) An early example is d'huirig from LB (written before 1411), see S. H. O'GRADY Sil. Gad. 1 52, l. 14.

(3) Cf. p. cxiv, item 4.
aspiration of the initial of the verbal noun dul (dhul); permanent attachment of a to the verbal noun beith (a bheith); use of mura for muna. These modernisms will be commented on in the general and particular notes to poems LVII, LVIII, LXII, etc., and also in the footnote on the scribe’s dialect, p. 126 sq. (1)

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

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

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

(1) Cf. also the use of a singular verb with a plural subject instance or discussed LXII 21. LXIV, 15a, notes to XXXIV 8a, LVIII 13a. LIX 15d. LXVII (infra p. 165, footnote 2); use of a 1st pers. sg. form ending in -a (LXVIII 40c, infra p. 172); use of a singular form for the dual adj. (p.166, footnote); use of the nom. sg. after certain numeral substantives (see fiche, caoga, mile in the Glossary, and cf. infra p. 135, 1. 9 sq.) ; alteration in the stress of compounds (LXVIII 81a note); use of ataoím, ataoir, for atáim, ataoí ; gé go for gé ; éigion (dat. sg.) for éigin (see Glossary : lá, gé, éigin); use of faight[hi]ear as fut. pass. ending (XLVII 55a, note).
been dropped, and after the dropping of the \( dh \) the \( ch \) alone would not have caused lengthening of the preceding vowel sound (the vowel sound preceding the \( ch \) of \( sgeiche \), gen. sg. of \( sgeach \), has, for instance, never been lengthened). In \( LB \), written before 1411, there is often a mark of length over the first syllable of \( oid'che \), which is spelt \( aidche \), \( oidche \), etc. (Cf. Atkinson, Glossary to PH). In the general notes to poem \( XXIII \) it is shown that \( ea : a \) and \( eo : ó \) rimes could certainly have occurred before 1419. Certain rimes indicating a modern dialectal pronunciation are referred to in the note to \( XXIII \) 63c-d, and in the footnote on Aodh Ó Dohartaigh’s dialect on p. 127 (1).

In seeking to discover the date of writing of poems in Duanaire Finn it must be borne in mind that the classical language, the language employed by trained professional poets in the exercise of their craft, became fixed in the schools apparently about the beginning of the 13th century. The linguistic forms current in the schools have usually been mentioned in the remarks on development above. Where a form already obsolete in speech was in common use in classical poetry, it would doubtless have been familiar also to a large number of that ballad- and lyric-loving public for which the poems of the Duanaire seem to have been written. Therefore it need cause no surprise to see certain classical forms occasionally appear in lays which in other respects would seem to belong to a period when such forms were obsolete (cf. general notes to poem \( XVIII \), \( infra \) p. 41).

The following table gives a summary of the results arrived at by following up the foregoing clues (2). It is to be borne in mind, however, that insufficient evidence, deliberate linguistic archaism, and corrupt transmission of the text, in many cases render the conclusions here summarised doubtful.

**Date-table**

**Late Middle Irish Period:**

c. 1100: V, XIII, XIV, XLVIII.
c. 1150: I, XVI, XXXIII, XXXVIII, XLVII, LI.
c. 1175: VI, VII, XLII, LIV.

**Intermediate Period:**
c. 1200 (3): II (LXVI), III, VIII, XI, XII, XVII, XXI,

(1) The study of the substitution of \( do \) for \( ro \) in past tenses and of the spread in the preterite of the deponential endings -\( a\)mar, -\( ad\)ar, published by Scán Ó Catháin, S.J. in ZCP XIX 1 sq., appeared after the work of dating the poems in Duanaire Finn had been completed.

(2) For more particular information concerning the date of each poem the notes to the poem in question should be consulted.

(3) Under the date 1200 have been included many poems of doubtful date.
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XXII (1-16), XXV, XXVII, XXVIII, XXIX, XXX, XXXVII, XLIII (original stanzas), XLVI, XLIX (*).
c. 1250 : XIX, XX, XXII (17-62), XXIII, XXXIV, LVI.

Classical Period:
c. 1300 : IV, IX, X, XVIII, XXVI, XXXV, XL, XLIII (interpolated stanzas), XLIV, XLV.
c. 1.00 - c. 1.500 : XV, XXIV, XXX, XXXIV, LVI, LX, LXVIII, LXIX.
c. 1.500 - c. 1.600: LVII, LVIII (*), LX, LXVII, LXVIII, LXIX.

13 Certain grammatical usages occurring in Duanaire Finn

Besides the various grammatical usages referred to in the foregoing section and in the footnote on Aodh Ó Dochartaigh’s dialect, p. 127 sq., attention may be drawn to the following:


In noun instances, such as the foregoing, a nominative form would have been used with the passive verbal form in Old Irish. In the 1st and 2nd persons, however, even in Old Irish infixed (accusative) pronouns would have been used. In Modern Irish also the pronouns used with passive verb forms have accusative form. The consistent use of the nominative in Old Irish when nouns are concerned forbids us understanding the sporadic Middle and Early Modern accusative usage as a direct survival of constructions such as early Latin uitam uiuitur (3). The pronominal usage, on the other hand, appearing as it does even in Old Irish, may be regarded as a direct survival from a time when impersonal accusative-governing verbal forms were in use as predecessors of the true passive voice, among peoples speaking Indo-European dialects. The sporadic Middle and Early Modern use of accusative noun-forms with the passive must, then, be looked upon as a late development based on pronominal usage. It occurred apparently about the time when

(1) The date of poem XLIX is very doubtful indeed.
(2) Composed before 1526.
(3) On early Latin impersonal (later ‘passive’) forms see J. Vendryes Le Langage, 1921, p. 124, and A. Meillet ... Langue latine, 1928, p. 149.
accusative inflection of the object of the active verb was being abandoned and writers were becoming uncertain as to how accusative forms should be used (1). About that period a literary man, accustomed to check his use of accusative forms by consideration of pronominal usage (where the accusative was distinguished from the nominative and was still used to indicate the object of active verbs), might easily have altered a nominative used with a passive verb to an accusative because in parallel pronominal usage the pronoun would have had accusative form (2). In modern spoken Irish, in which object nouns are

(1) Cf. do-béirthar duit na bůf (E. Windisch Ir. Texte [I], p. 40, l. 42) from a text where, in the phrase in l-imn ocus na bů ro blygis ídpraim-sea duit iat (ib. I. 38), it is impossible to justify the accusative bů historically. Cf. also do radad mnai dom chenél lim (Fleadh Dūin na nGēdh, ed. J. O’Donovan. 1842, p. 34, l. 6) from a text where mnai is subject in lie in mnai sin (p. 56, l. 15), and Erind (p. 24, l. 22), firu Ėrenn (p. 24, l. 16), firu Alpan (p. 48), and firu Brethun (p. 64), are also used as subjects.

Since the text and the first part of this note were written, I have noted the following examples of subject accusatives from the Late Middle Irish « Death of Muirchertach Mac Erca. (I. Stokes. RC XXIII: is aíchaid dam tusu 7 firu Ėrenn archena (p. 398, § 3); at thântie i talmain mnai bud fēr delb... (p. 406, § 16). The following acc. with a passive verb occurs as an archaism in the Irish of the 17th century « Four Masters », III, 642, a. 1368 (cited by R. Thurneysen. ZCP, XX, 365, where gliadh is incorrectly explained as a peculiar nom. form): fearthar gliadh n-annmáis n-aithgeir ealorra.

(2) The peculiar Late Middle Irish uses of accusative forms of substantives for the subjects of active verbs, instance in the preceding footnote, are also partially paralleled, as Dr. Bergin has pointed out to me, by pronominal usage in the Middle Irish period. For ê and i in Late Middle and in Modern Irish are normally, except with the copula, felt as accusatives, opposed to the nominatives sé and si. But occasionally in Middle Irish, in addition to their use as subjects to the copula, ê and i may be used as subjects to intransitive verbs (including the verb of existence), when separated from the verb to which they are subject (e.g., co mbeth aicre hí, PH. 60; 7 buí aice oc a hadrad hí, PH 211; cia doluid i n-éaib hí. Mènr. Dindsh., ed. E. J. Gwynn, III, 160, 3; dofuit tuis é, Macginnimæthe, ed. K. Meyer. RC. V, 201, § 16; cf. also the examples listed under ê in the RIA Dict. ed. O. J. Bergin. M. Joynt, E. Knott, 1932, col. 5, § viii). The parallel between pronoun usage and substantive usage is, therefore, complete in the two instances cited from the Death of Muirchertach. In the instances from Fleadh Dūin na nGēdh the parallel, however, is imperfect, for (except in the copula instance ba fáilid firu Brethun ocus in rig frís, p. 64) the subjects
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not inflected for the accusative, nouns going with historically passive forms of the verb are felt to be true objects because the corresponding pronouns have object form (1).

2 Methods of expressing the meaning expressed in other languages by the genitive of the relative pronoun: mór neith[e] a thá ’na n-aínffios, XIII 22; bean... rún cainéad Phóéíll, XLII 22; (in a verbal noun clause) gach dál ’gá thá ag larrngoire, XLIX 2 (to be contrasted with the normal Early Modern form for verbal noun clauses exemplified in na sé e[h]éd atá d’oíreamh, XXXV 89: cf. other examples of the normal form II 2, LXIX 10). Cf. infra Item 8.

3 Use of ’ro’ for Old Irish ’no’ (Modern Irish ‘do’) with the imperfect tense: see Glossary.

4 Omission of ‘no’ (’ro’, ‘do’) before the imperfect tense: see note to XI 1c, infra p. 23: cf. p. 126. l. 30.

5 Use of the present indicative to refer to future time. Such use occurs occasionally in many languages, particularly after certain conjunctions, such as if and when in English, and mág in modern spoken Irish (?)(e. g. ‘I leave tomorrow by the early train’, ‘I’ll talk to him when he comes’). In Irish schools of the Early Modern period it was taught that An tlig an t-farlá don bhaille? could mean ‘Will the Earl come home?’, and that tigim could mean ‘I came’, ‘I come’, or ‘I shall come’, according as it was followed by ané ‘yesterday’, aniodh ‘today’, or amá- rach ‘tomorrow’ (?). In modern Scottish Gaelic what was originally the present tense, having become in certain persons phonetically confused with the future, normally today bears a future meaning. In Ulster Irish present tense forms bear a future meaning after the particles cha and nach (?). Examples

with accusative form there follow their verb immediately, and in one instance (jeraid in rig eis firtu Alpan fáilli frís, p. 48. l. 6) the verb itself is transitive. The accusative form bá for a word syntactically out of construction with the main verb, instanced in l. 2 of the preceding footnote, may be compared with similar asyntactical and independent uses of é instanced in the RIA Diet., l. c., col. 4, § IV.

(1) See the words of Canon Peter O’Leary (Cork) and J. Molloy (Galway) cited in The Christian Brothers’ Irish Grammar, pp. 109, 315. Canon O’Leary has called the historically passive forms ‘autonomous active’ forms, and his terminology has been adopted by many.

(2) Nuair ‘when’ is followed by the future indicative in spoken Irish when it refers to the future.


(4) See T. F. O’Rahilly Ir. Dialects 167.
of future meaning with present form in Duanaire Finn are: 

\( \text{ni } \{[h]\} \text{ig} \), XVIII 13, LXIV 22; \( \text{an } \text{tlic} \), XXI 11 (1): \( \text{ni } \text{cuirthe} \), XXIV 65, and perhaps \( \text{naich } \text{ceuirh[he]ar} \), note to LVII 12b.

In the following examples from the Duanaire the use of present forms referring to future time resembles Scottish usage: \( \text{theid} \), LXII :5, 27, \( \text{teachmaoid, millmid} \), LXII 24, \( \text{cuirdh} \), LXIV note to 22d.

6 Use of ‘go’, ‘agus’, ‘iar sin’, etc., to introduce the principal proposition after a temporal clause: e. g. XLII 17-18

\( \text{là } \text{d}a \text{ raibhe } \{ \text{Dàire} \}\text{na aonar... suidhis } \text{in } \text{feinidh iar sin} \); LXI 1

\( \text{là } \text{d}a \text{ ndeachaidh Fionn } \ldots \text{go b[h]facamar... òghloch} \). This usage is frequent in Irish literature of all periods: e. g. \( \text{Sanas Cormaic} \) (9th cent.: ed. K. Meyer Anecdota IV), under ‘orc, nomen do Bradán’, a mbuí side oc imdecht... co farnic Cprí Finnuid i lligi ta mnaí Find; \( \text{Géalaighacht Chéitinn} \) (17th cent.) ed. O. J. Bergin, 3rd ed., no., 2, ll. 8-11, là n-aon iomorra dá ndeachaidh Conchubhar... 7 ré linn na fleidhe sin rug bean Fheidhlimidh inghean álaimn; no. 4, ll. 2-4, là n-aon dá ndeachaidh an Ceat so... go dtarla sneachta móir fán am soin ann. The idiom is not confined to Irish: it occurs also in 13th century French, where \( \text{et} \) often introduces the principal proposition after an opening temporal clause (cf. instances under \( \text{et} \) in the glossary to Auccas-sin et Nicolette, ed. Roques, Paris, Champion, 1925). Cf. \( \text{èrèi} \) ‘when’ introducing a temporal clause, followed by a principal clause introduced by \( \text{dè } \text{‘but} \), Iliad I, 57-58.

7 Use of a genitive of respect: XXIV 24 \( \text{nár } \text{bheag lámhoigh} \) ( : ghábhaidh) ; XXXVI 3 is \( \text{beag mbréige} \) ( : Féine) ; XXXVI 18 is \( \text{elise de eirdé} \) ( : Bheirbhe). Though not shown in the text in the last instance, eclipsis of the initial of the noun is regular in this construction (See Miss E. Knott’s Poems of T. D. Ó hUiginn, I, p. LXIX).

8 Use of a nominative of respect: XII 17 \( \text{ba } \text{saithinidh sealg} \) ( : Druimh/tear) ; XVI 47, \( \text{ba mór gluinn} \) ( : cruinn) ; XVII 7

\( \text{ba f} \text{err cruth } \text{7 caoinchecfalt} \) ( : riamh) ; XVII 108 \( \text{meis is Fionn ba haid}[h]bhe ráin} \) ( : dhuinn) ; XX 8 \( \text{fa } \text{trén tachair} \) ( : athair), XXII 7 \( \text{ba elise eardé} \) ( : láim[h]-theary). The origin of the idiom is certainly the Old Irish periphrasis for the genitive relative pronoun of other languages, in which an ordinary aspirating (nom. or acc.), or eclipsing (acc. or dat.), relative sentence was used, with the noun governing the unexpressed genitive idea added in the case in which it would have been if

(1) It is to be noted that the examples cited already from the Ir. Gramm. Tracts are from the same verb \( \text{tig} \). Cf. also \( \text{cia } \text{tlic} \), \( \text{ni } \text{thie} \), with future meaning, in the LL Táin, ed. E. Windisch, 2206, 2393.
the sentence had been a non-relative one: *e. g.,* *intí as hénirt híress* 'he whose faith is weak' (*íress* nom. — O. I. acc. *íris*); *lasna cumächtgu foa-mbiat accai 7 mám* 'to the mighty ones under whose bond and yoke they are' (*áccai* dat. — O. I. nom. *áccae*): see H. Pedersen Vergl. Gramm. II, p. 225, R. Thurneysen Handb., p. 294 sq., and *cf. supra* Item 2.

9 **Non inflection of final -ín in substantives declined like o-stems:** see *infra* p. 61, footnote.

10 **Use of a plural adjective to qualify a singular collective noun:** see note to XXIV 22d, and *cf.* modern southwest Kerry spoken Irish *mo bheirt bheaga féin* (*Peig, P. Spyers, do scriobh*, p. 118, l. 25).

11 **Use of a singular form for a dual adjective:** see note to LXVII 7c.

12 **Use of nominative plural forms where genitive forms would have been normal in literary Irish:** *a fíémais mic ríoch go ngoil,* *infra* note to LXIII 114c.; *totháin do choilleach Díarmhra,* LXVIII 8.
NOTE: 1° References to "Meyer" without further specification are to Kuno Meyer’s notice of Part I of Duanaire Finn, in ZCP, VII, pp. 523-5. 2° Corrections made in Part I of Duanaire Finn, pp. lx-lxv, are not repeated in these notes. 3° In the notes to the particular lines an English equivalent immediately following an Irish word, without further remark, is to be understood as a correction of, or an improvement on, the rendering in the Translation. 4° Where e in the text of Part I represents a tall e in the MS, it has sometimes been silently altered to ea in the notes in accordance with the method followed in the printing of Part II (see Part II, p. v). Some inconsistency may be noticed in the accentuation of diphthongs (ia, etc.), due to the fact that the preparation of these notes was spread over a long period of time, during which the annotator inadvertently changed his rule, sometimes following the MS, sometimes omitting accents in accordance with modern practice. 5° Slightly modernised versions, of poems XXVII, XXVIII, XXXI, XXXII, XXXIV, L, LI, LII, LVI, which have been published by Tadhg Ó Donnchadh in his Filidheacht Fiannaigheachta, have been disregarded in the notes, as they have been based on the printed text of Duanaire Finn. This is also true of the versions of poems XXVII, XXVIII, XXXII, XXXIV, published by Tadhg Ó Donnchadh in his Óir-chiste Fiannuoichta. 6° Where Irish printed versions of the lays contained in Duanaire Finn are known to exist, reference has been made to them in the notes. The references to Scottish printed sources are not meant to be complete. Manuscript versions have been referred to occasionally only.
NOTES ON THE POEMS
I THE ADBUCTION OF EARGNA

The language of this poem suggests that it was written about the middle of the 12th century. The vocabulary contains many words that become rare after the Middle Irish period. (Among these are luidh 23, lodmar 14, 34, do lodmar 15, adbert 25, 28, dobert 31, cuinnigh 29, adfessa 32, do tháot 42, and the phrase commented on in the note to 22d below). The inflected copula form sam "I am" in stanza 44 is suggestive of Middle Irish, as also in a lesser degree the two-syllabled copula forms nocha, nochar and nachar in stanzas 3, 20 and 42, and the optative copula rob in stanza 20. The infixed pronoun is used with its full meaning in rom-char 20 and ad-fessa (?) 32. The meaninglessness of the infixed -d- in rod-buaidredh 40 suggests that the poem cannot be much earlier than the middle of the 12th century. On the other hand the consistent preservation of special forms for the accusative singular of feminine nouns suggests that the poem is not later than the middle of the 12th century. (Special accusative forms are supported by the rime in stanzas 17, 18, 24 and 37).

The metre is Deibhidhe. The first couplet (seoladh) of the quatrain is often in Deibhidhe Ghuilbneach. The rimes are correct according to the laws of the Middle Irish period.

There is a faded fragmentary copy of this poem in the 17th century RIA MS 23 D 4, pp. 27-28, consisting of stanzas 15-27 only.

Other versions of the story of Aodh Rinn mac Rónáin’s quarrel with Conán mac an Léith Luachra (‘Conán Milbhél mac an Daghdha’ in the LL version of the Dindshenchas and in RC XIII) are to be found in RC XIII, p. 7, l. 23 sq., and in the Dindshenchas of Snám Dá Én (edited with notes and discussion of the various versions of this story by Edward Gwynn in The Metrical Dindshenchas, Pt. IV, 1924, 350 sq., 356 sq., 471). In the Duanaire Finn version, and in the Dindshenchas poem, the reason why Aodh will not give his daughter as wife to anyone is not clearly expressed: apparently because he loved her "madly" (tré mhire, Duanaire version, q. 7). In RC XIII, p. 9, ll. 8-10, and in the prose introduction to the Dindshenchas poem, the reason is clear: it had been prophesied that Aodh, on his daughter’s marriage, should die (Ar isedh ro tairrngireadh dó bás d’fhaghbháil an tan rosfhathfadh a ingen frio fear: Gwynn Metr. D. IV 352, ll. 2-4). As regards Fionn, in
the Dúanaire his attitude is doubtful: in quatrains 13 and 27, he is the inciter of strife: in quatrains 29 (through cunning?) he counsels peace. In RC and the Dindshenches it is Oisín who, from the very beginning, is the inciter of strife, because from the very beginning, he wanted the maiden for himself and hoped that, by persuading Conán to woo her, he would encompass the death of both Conán, the wooer, and Aodh Rinn, the unwilling giver. Fionn in both RC and the Dindshenches consistently counsels peace. Cealg, not Eargna, is the daughter’s name in both RC and the Dindshenches. Though the contrary has been stated (Duanaire, Finn. Pt. I. p. vii. 1. 1: Metr. Dindsh. IV. 471, p. 44), no version says that Fionn had slain Conán’s father: he had slain Aodh’s father only. [A corrupt verse used as probatio pennae by the scribe of the vellum MS 23P10 i. p. 4. pp. 16-17 (cited RIA Cat., p. 1203) refers to the present story.]

There is clear parallelism between the Irish story of Aodh, Eargna (Cealg), and Conán, and the Greek story of Oenomaus, Hippodamia, and Pelops: see Apollodorus The Library with an English tr. by Sir J. G. Frazer, 1921, Vol. II, p. 156 sq., Epitome, II. 4-7 (Loeb Classical Library). The following comparative summary of the two stories, with omission of certain details makes the parallelism clear:

**Greek Story**

1) Oenomaus had a daughter Hippodamia.

2) Whether it was that he loved (1) her, as some say, or.

3) that he was warned by an oracle that he must die by the man that married her (2) ... 

**Irish Story**

1) Aodh (who in some versions has an additional name Ferdomon) has a daughter Eargna (alter Cealg).

2) He loved her « madly », or, according to another version.

3) it had been prophesied that when his daughter married he should die (2).

(1) Both the context, and the Greek verb used (ἐχάω). show that the love was not paternal but sexual love.

(2) The motif of a father’s death to take place when his daughter should marry is used also in the Welsh story of Kulhwch and Olwen (cf. Lorth Les Mabinogion tr. du Gallois 1 295-296, where Olwen says “ Mon père... ne doit vivre que jusqu’au moment où je m’en irai avec un mari”). Olwen’s father, Yspadadden, was in the event slain by a friend of Kulhwch, on the day Kulhwch had won Olwen by completing various hard tasks.
4) her suitors were put to death by him.
5) Pelops came wooing.
6) Oenomaus was killed by a trick of his charioteer, who had been suborned by Hippodamia, «but according to some, he was killed by Pelops.»

An account of the death of Aodh Rinn mac Rónáin at the hands of Conán mac an Léith Luachra, differing from the Duanaire, Dindshenchas and RC accounts, may be found in Acallam na Senórach, ed. Stokes, Ir. Texte, IV, 3550 sq.

According to Acallam na Senórach, ed. Stokes, 1828 sq., Conán first killed his wife Findine, daughter of Bodhbh; then Conán and Feardhomhan, who, as is clear from Acallam 3986 was Findin<n>es brother, killed one another. According to the Metr. Dind. of Snám dá Én, l. 160, Feardhomhan was another name for Aodh Rinn. The place where the killings are made known to Fionn is, in the Acallam (l. 1843). Snáim dá Én, the

which had been laid upon him by Yspadadden. Very similar is the motif of the father who is to lose his throne to the man whom his daughter marries: "'You will keep the chair and the crown forever,' said the Druid, 'unless your own son-in-law takes them from you.'" (J. Curtin, Myths and Folk-lore of Ireland, 327: the son-in-law in question being Oisín, and the king being Niamh’s father, King of Tír na nÓg).

A similar motif is of the father whose death is to take place when his daughter bears a son (Atrubairt in drúi ris, intan noberad a ingen mac, issand atbelad... Marb trá Dáre mac Dedad intan uced Noine, ZCP XII 332, anedote concerning Déire mac Dedad and Noine).

Another similar motif is of the father who is to be killed by his daughter’s son (cf. the Irish Ossianic lay Seilg Ghleanna an Smóil, ed. O’Daly, Oss. Soc., VI, pp. 98, 100).

Another similar motif is of the father of whom it had been foretold "that his daughter’s son would take the kingdom from him" (J. Curtin, Myths and Folk-lore of Ireland 201; in the story of Fionn’s boyhood, Fionn being the daughter’s son in question).

Scholars, perhaps rightly, tend to treat these motifs as being fundamentally the same. For a discussion of their appearance in the Irish Balor-Lugh myth, and elsewhere, see: W. J. Gruffydd, Math vob Mathonwy passim; J. R. Reinhard, The Survival of Geis in Mediaeval Romance, 101 & 361; Pokorny in ZCP XII 332 sq.; A. H. Krappe, Balor with the Evil Eye, 10 sq.

Cf. also supra pp. xlix, lxvi; and Aarne-Thompson, 461, 930-931.
place where the Dindshenchas versions localize the fight between Conán and Aodh Rinn concerning Aodh’s daughter. It is therefore clear that Acallam 1828 sq., 3985 sq., must be regarded as yet another version of the Conán-Aodh story. It is interesting therefore to note that the redactor of this version of the story identified Conán with the well-known Conán Mael mac Morna (aidhed Conán Mael don Mhuigh, ‘the death of Bald Conán from the plain’ 1844: ar mirad talman ar Conán Mael mac Mornad ‘after the heaping of earth upon Bald Conán son of Morna ’ 3895).

A late fanciful reference to Conán mac an Léith’s death at the hands of an invading warrior, the Dearg son of Droicheal, is mentioned infra, note to LXIII 50a.

The relation of the present poem to certain other Fionn-tales is discussed supra. p. LXVI sq., p. LXXIV, n. 3: its style, pp. XCIII sq., XCVII sq.

d id ilreachtaigh ‘of many shapes’ (Meyer).

18d inghion (: sin), recte the old acc. form inghin.

19a The rime n-áigh: Chonán is faulty.

22d a[n]‘in’ 23 D 4 naémhadh neimhneach, ‘one of the nine... ’ (Meyer).

[For ordinal denoting one of a group cf. W. Stokes Ac., p. xiv.]

27c treóir. The translation ‘seemly’ can hardly stand. 23 D 4 reads gan tochor gan tionssur treon: recte gan tochra gan tionsgra treó[i]ín (ra-signs having been misread by the scribe as ur-signs?)? Tochra and tionsgra were different forms of bride-price: treóin, gen. sg. of trén, may mean ‘such as a warrior (‘strong man’) should give.’

29b Translate ‘to the very active Aodh, son of Rónán’, in accordance with the emendation, Pt. I, p. ix.

30d amhna ‘rough, harsh’.

31a Translation doubtful.

32a adfessa has been translated ‘I shall know it’. The meaning is rather ‘I shall fight thee’, adfessa being probably a corruption of the s-future of fichim, with an infixed pronoun of the 2nd pers. sing. and a suffixed intensive particle. The line as it stands is too short by one syllable.

33b ódheirg. Meyer suggests the meaning ‘red-looped (b-dherg = red-eared)’.

43a Turnaim ‘I bow’.

43b móir n-uidhe n-anffoiss ‘many a straying journey’ (Meyer).
II FIONN'S FORAY TO TARA

The language of this poem suggests that it originated either in the second half of the 12th century, or at latest, in the 13th century. The chevilles go mbáigh 2, miadh nglé 5, go b[h]feibh 30, gér m|h|ór in ró 38, trí ghus 43, are suggestive of Middle Irish, as also the following words rare in the later language nachar (1) (for nár) 11, the intensive suffix -siomh, -sam[h] 16 and 43, brosar 18, anghbuidh 27, chonnailbhe 28, [d]tonnbhdin 32, badh-dhéin (= fadhéin) 34, frithlorg 42, bhine 51. The plural copula níod in 33 (cf. nít, Táin ed. Windisch l. 1122 and ibidem glossary p. 1022), and perhaps the nominal preposition doch[h]om in 7 (there was a prejudice against the use of this word in poetry during the classical period: cf. IGT Int. 131), are in favour of a Middle Irish origin (Cf. also metrical argument in note to 1. 30c infra). On the other hand the analytic verbal form nior dh[h]iongaibh sibh in 8, the nominative forms bruít (: Cormuic) 1, tachair (: d[h]eaghatair) 12, for the acc. pl. masc., and the nominative form c[h]reach (: Teamhrach) 30, for the acc. sing. fem., suggest that the poem is at least as late as the middle of the 12th century. In the rest of the poem the acc. forms where supported by the rime preserve the old inflection, énlá[i]mh (: dháil) 8, an iris uill (: cãogduirn) 49, méin ngluin (: cum[h]-ain) 51.

The metre is Deibhidhe. The opening couplet (seoladh) of each quatrain is usually in Deibhidhe Ghuilbneach. In the closing couplet (comhad) of the quatrain there is often an internal rime. The rimes, except in a few instances, are correct according to classical laws.

A corrupt, interpolated and modernized version of this lay occurs in Part II of the Duanaire (poem LXVI). The version in Part II contains three stanzas missing in the version in Part I, and required by the sense. The first gap in the Part I version is between stanzas 17 and 18 where two stanzas (LXVI 27 and 28) are required to bridge the passage from the conversation between Fionn and Garadh to that between Osgar and Cairbre. After stanza 48 one stanza (LXVI 80) is missing, which describes

(1) Such copula forms are common in Keating, but in the Duanaire they seem on the whole to be confined to the earlier lays,
how Faoián, ashamed to see Fionn beneath the fork, cut the fork in two. In a few other instances also the second version helps in establishing the reading of the original.

A corrupt Scottish Gaelic version of this poem taken down from oral recitation in Sutherlandshire in 1802, is printed in the Reliquiae Celticae of the Rev. Alexander Cameron, Vol. I, p. 379 sq.

A poem in the Book of the Dean of Lismore [M'Laucllan's edition, p. 66, reprinted by J. F. Campbell, Leabhar na Feinne, p. 146: A. Cameron's edition, in his Rel. Celt., p. 90, l. 8 sq., portion of first seven quatrains only] has stanza 14 of the Duanaire Finn poem for its second stanza. More modern Scottish variants of the poem in the Dean's Book are to be found in Cameron's Rel. Celt. 279 sq., and in J. F. Campbell's Leabhar na Féinne 147 sq. The poem preserved in these Scottish sources tells, in the form of a dialogue between Fionn and Garadh, how Cumhail banished Garadh and his friends, and how they, on their return to Ireland killed Cumhail. Its first line, largely illegible in the Dean's Book, may have been something like Lá dà rabhamar fá dheireadh (?), as suggested by Professor T. F. O'Rahilly at Item 97 of his Indexes to the Book of the Dean of Lismore, Scottish Gaelic Studies IV 45 (1).

5b Fionn na Féine, recte Fionn flaith na Féine (LXVI 5b)? Else the correction suggested by Mac Neill (Pt. 1. p. LX) must be made.

6d iomdheghail, translated as 'sides-taking.' Meyer corrects (?) to 'parting.'

8d én-lamh, recte a conlaimh (LXVI. 7d).

10b 's, recte is (LXVI. 8b).

10d oile ( : sleighe), recte eile.

10c ro sáighstoim, recte ro sháidheanamar (do shaithionamar, LXVI. 18c): Mac Neill's correction (Pt. 1, p. LX) is thus rendered unnecessary.

20c dia dh'éinge 'to crush him, to overpower him'.

: 3d acht gan ar n-aírm. One might have expected arm (collective) or arma earlier arma (acc.pl.) but apparently ar naírm do ghlaithbhid is here treated as an unalterable phrase. Other examples of non-declension in similar phrases after gan in the Late Middle Irish period are: 7 can a n-aíle do diagh dób, LU, ed. Best & Bergin L.3117 (2): een na huiile sin do déinum, een l'aíl do lécnd

(1) From these Indexes of Professor O'Rahilly's I first learnt of the poem in the Dean's Book and its variants.

(2) From a text inserted in LU by the 13th (?) cent. interpolator s 11s.
immach, PH 8121, 8134 ('). Non-declension after gan was the rule in the classical language when the noun governed by gan was connected with a verbal noun by the preposition do (See The Bardic Poems of T. Dall Ó hUiginn, ed. Miss E. Knott, Vol. II, note to Poem 3, § 15).

30c The vowel of an, though unstressed and immediately preceded by a vowel, is not elided. Non-elision is common in O. I. and Early Mid. Ir. poetry. It is less common in Late Mid. Ir. In classical poetry (1200-1600) an unstressed vowel, immediately preceded by a vowel, is always elided.

31a Tiagmaoid, recte Tiaghmaoidne (Téigmidne LXVI, 43a).
31c do ronsall, recte do-rónsain (do e[h]eanglamar LXVI, 43c).
32a glúasmaoid, recte glúasmaoidne? (The line lacks a syllable).
32b [h]onnbláin ' fair-surfaced ' (Meyer).
35c After Daolghus add go bhfios (The corresponding line LXVI, 47c. reads Diarmaid go ffois).

37b na ceé-dhghnium[h] ' of the unrivalled deeds ' (Meyer).
37d Iollann. The families of Morna and Iollann were said in stanza 28 to have remained neutral. Iollann is perhaps a mistake. The use of a sé for a sé dég leads one to suspect the reading of the whole line.

38c sol do [h]áysam. MacNeill's emendation (Pt. I, p. lx) is doubtful, as the elision of the verbal particie do is not permitted in classical poetry.

40c iónáigh, translated as ' fortunate, ' corrected by Meyer to ' capable of valour. ' Translation of ágh ' war, valour ', as though it were ádh ' fortune ' will not as a rule be correct in these notes. After the 13th cent., and possibly earlier, the two words would have had the same pronunciation (concerning the date of the confusion of gh and dh see O'Rahilly's paper in Hermathena 1926, p. 191). [See rectification s. v. ágh in Glossary.]

40c oil ( : lúanar), recte on?
42a frithlorg ' a backward track '. The translation on p. 101 (Pt. I.) is rather loose: better ' We retraced out steps like men '.
44b eich, recte a eich (LXVI, 63b). This renders MacNeill's suggestion (Part I, p. lx) unnecessary.
44c bhréaghdha ' fine ' (cf. note on scribe's dialect p. 128, 1. 6 sq. & Gloss).
47c fon ngabail. For the fem. noun gabhal ' a fork '., used here and in stanza 48, the corresponding stanzas in LXVI (78, 79) use the masc. compound noun inn-bhearr, which apparently means ' a pointed spike. '
51c mo bhine ' my ruin, ' my destruction ', ' the injury I have suffered '.
51d osa, recte ós.

(1) Both examples from Homily XXXVI, which, though perhaps not belonging to the very earliest stratum of texts in PH, shows none of those signs of extreme lateness discoverable in Homily XXXIV (cf. supra, p. cviii, note).
III THE ROWAN-TREE OF CLONFERT

The language of the greater part of this poem is Middle Irish. An inflected copula form *basam* occurs in st. 39. Independent pronouns do not occur except in stt. 26, 38, which are almost certainly interpolations. Infixed pronouns occur in two instances, *rostøgaibh* 19, *rom[...]*ar 32. In *rostøgaibh*, however, the pronoun is either the meaningless or merely anticipatory infixed pronoun characteristic of late Middle Irish. The poem contains many words rare after the Middle Irish period, notably *caircheach* 3, *adgniú* 8, *edorbhuauss* 29. It is therefore probable that the original poem dates from the 12th century.

The metre is Deibhidhe. The opening couplet is always in Deibhidhe Ghuilbneach, except in the spurious stanzas 14 and 22. Where the rimes are incorrect the genuineness of the stanzas in which they occur is doubtful. There is alliteration in every line, except 8c.

The diffuseness of the plot suggests that the original poem has undergone interpolation. In the absence of a second text the full extent of the interpolation cannot be known. Certain stanzas, however, may be rejected on internal evidence. Thus imperfect rimes render stanzas 6, 9, 14, 38, 42, 44-47 suspect. Stanza 41, being little more than a repetition of stanza 40, is for this reason suspect. Stanza 43, coming between two suspect stanzas, also comes under suspicion. All these stanzas will be seen to end with the word *caorthainn*. It is clear that they have been inserted by an interpolator anxious to re-echo the opening word of the poem as often as possible. Two "*caorthainn*" stanzas are left when these suspect stanzas have been removed. Of these one (40) is clearly the closing stanza of the original poem, which according to Irish custom must re-echo the opening word of the first stanza. The other is the first of a group of stanzas (20-22) relating an incident that resembles an incident in the story of Saul's quarrel with David. In this group stanza 22 is also suspect, containing, as it does, a metrical anomaly in its opening couplet, which should be in Deibhidhe Ghuilbneach but is instead in ordinary Deibhidhe (This is also the case with 14 already on other grounds shown to be suspect). Stanzas 20-22 may therefore be regarded as interpolated. Stanzas 23-27 are a reply to the rejected stanzas 20-22, intended to rehabilitate Goll in the estimation of the reader. They contain bad rimes (*ngráin*: *úth* 24, *mór*: *tslóigh* 27) and nominative
forms, supported by the rime, where the older language would require special accusative forms $c[h]lann$ (: *ghalann*) 25, *airm* (: *syairbh*) 26. Such forms do not occur as direct object elsewhere in the poem, while in 19, 21, inflected forms for the acc. fem. are supported by the rime. Stanzas 23-27 may therefore without hesitation be added to the list of interpolated stanzas. Other interpolated stanzas are stanzas 2 and 4. Stanza 2 refers to the supposed author of the poem, Garaidh, in the third person. Stanza 4 contains a bad rime (*bháin* : *Channán*).

Stanzas 2, 4, 6, 9, 14, 20-27, 38, 41-47 being very probably interpolated, one is led to suspect many of the remaining stanzas. Thus the list of heroes, 2-6, containing, as it does, three stanzas apparently interpolated, should perhaps be rejected altogether. The poem would therefore seem to have been originally a far shorter and more personal address of Garaidh to the Rowan-Tree of Clonfert, on whose berries he is living in his old age. It probably consisted of stanzas 1, 7, 12, 16-19 and some of the group 28-37, ending with stanzas 39-40. The stanzas thus retained contain the inflected copula, the infixed pronouns and the verb *adgniú* mentioned above, which are the strongest proofs of the Middle Irish origin of the poem. Their language is, on the whole, concise, and their thought rapid, in contradistinction to the diffuseness of many of the rejected stanzas.

An ed. of this poem [from the Duan, Finn MS] was printed, with tr., *Gael. Jnl.*, X, 36 sq. The poem has been mentioned supra. p. cv.

5d *Laimh Tréin*, recte probably *Láimh[|h]|rén* (Meyer).

8c,d See Mac Neill's correction. Pt.I.p.lx : so corrected the literal meaning of the couplet would be: "I recognize," said the valorous lord, "Fionn's keen omen <coming> towards me." Cf. similar phrases, but with substitution of *géirmheanma* 'keen spirit' for *gérnhana* 'keen omen'. concerning Fearghus's consciousness of the proximity of Cú Chulainn and Cú Chulainn's consciousness of the proximity of the enemy army in the *Táin*, ed. Windisch,498,552, 1467. See also *infra* Glossary. s. v. *géirmhana*. The non-elision of the vowel of *ar* 'said', after a word ending in a vowel, may be a sign that the poem belongs to the Middle Irish period (ar was unstressed, and therefore always elided when preceded by a vowel, in classical poetry: e. g. TD 7, 45, 145; 8, 62, 77: etc.)

13c *mic*, recte *mac*.

14a *lirath* 'days'.

16c *essúdhail Fionn* 'Finn was restless.'

18a *go holt* 'mightily.'

19a *sgéul gan sgeile* 'a tale with no misery.'

24d *coir slágh Conán* 'the array of Conan's hosts', recte *có* <i>*rshluagh Conáin* (Meyer) 'Conán's goodly host' (This reading gives the required alliteration).
IV THE BATTLE OF CRONNMHÓIN

The metre of this poem (7^3 + 7^2, with rimes between the end-words of the 1st and 3rd and of the 2nd and 4th lines), is described
in the modern metrical tracts written by Tadhg Óg Ó hUiginn
and Giolla Brighde Ó hEóghusa in the beginning of the 17th century
(See Irish Book Lover, XXI, 1933, pp. 33, 107) as an
ógláchas of which the first line agrees with casbhairn [older
casbhairdne] and the second with rannaigheacht bheag.
A Middle
Irish metrical tract published by Thurneysen, Ir. Texte 111 68,
gives it two names Ae [fh]reslige [= poetry that lies against?] "as regards their [i.e. the lines of two types?] being chanted
together (?)") and Crō cumaise etir randaigecht mbiec 7 casbairdni
[= mixed blood (?) between rannaigheacht bheag and casbha-
airdne] "as regards their being differentiated (?)" (1) If the
name Ae fhreslige had survived into the modern period its first
word would have appeared as Aoí.

The rimes in the present poem especially the three-syllabled
rimes, are the imperfect rimes of ógláchas poetry, not the
rimes of dán direach. This in itself may be a sign of lateness.
A surer sign, however, is the lengthening of syllables which are
 treated as short in the Middle Irish period, and in the poetry
of the classical schools. Thus Morna rimes with dhó-san, córa,
móna and lslógh-sa (4, 10, 55, 63). Other such rimes are
e[h]omhrac-sa: glórghasil (19), óramach: chomhraimhaigh (18).

(1) Aeí resligí ria ha cantain i naenbaili 7 ero cumaise fria ndelihadh.
The rime munchoimhe: urläighe (32) is based on an artificial (?) pronunciation which preserves the three syllables of urläighe as in Middle Irish and yet lengthens the i as in Modern Irish.

Another argument against a Middle Irish origin is the occurrence of the lú...ina construction (atú...am eólach, 1). In 31 "do bhí sin 'na nuallghubha" is probably another instance of the same construction. Independent pronouns occur in 39, 65 and 66. No true infixed pronoun occurs.

If the rimes, the use of the lú...ina construction, and the frequency of the independent pronoun, are against a date in the Middle Irish period, the vocabulary forbids assigning the poem to a date as late as the 15th century. The Irish translation of Maundeville's Travels (ZCP I-II), made towards the end of the 15th century, contains comparatively few words not common in the modern dialects. The same may be said of the vocabulary to poems LV, LVIII and LXV which cannot be later than the opening years of the 16th century (See infra the notes to those poems). The vocabulary of this poem on the contrary is about as archaic as that of poem IX (See infra notes to poem IX). A degenerate infixed pronoun, either meaningless or pleonastic, is used in st. 51 (duss-rad); an inflected copula (isam) is used in st. 68, and a disyllabic copula + preposition (diarbhó) in st. 14. Such forms reminiscent of Middle Irish occur occasionally in the Irish of the 13th century. (See below the notes to poems XXIII and XXXV). The poem was therefore probably written either in the 13th or in the early 14th century.

The poem has been mentioned supra p. xcvi.

3c chódarsan (: bhúadhbhallaigh), recte chuíodarsan.
4b Omit ag (For the other lines of the quatrain cf. Mac Neill's suggestions Pt. I, p. lx).
7 Read this stanza before st. 6 (See Corrigenda), and translate: ' (To keep) that watch (for him) for a single night, Goll besought of his kinsfolk. Their speech was that their [i.e. the enemies?] excessive number would not be checked by edged weapons.'
11e neamhgh[hl]othach ' no shame ' (from guth ' blame ')
15 ' Fionn, when he had been refused, turned [literally ' set his face '] quickly, after the others, to Caoilte: his refusal was just as ready ' [literally ' refusal from them had not been more prompt '].
18c, d, gorg[hl]all... do e[h]ois g... cannot mean ' had undertaken to stay...' as translated. The couplet should probably be translated ' That he (Cairill) had promised a reluctant (?) band to stay Goll on the morrow '.
NOTES (CF. P. 2 AND PP. CVII-CXVII) [V

22a aghoidh, recte adhoigh: the translation should be 'that night,' not 'afterwards.'
22c cia le ndamhaighther 'by whom it is granted,' i.e. 'who has agreed.'
23c ecóideadh (normally ecóideh, mod. spelling gcúigeadh) is an impossible form for the gen. pl. of ecóideh 'a Fifth,' 'a province.' There must, therefore, be some slight corruption of the text (cf. Corrigenda).
24a Read cruind-cerlach as a single compound word to give the trisyllabic ending required by the metre (see cruinneheartach in the Glossary infra).
24c It is unlikely that the original poet of this lay treated dháibh as an enclitic, making with hain[h]heart, for metrical purposes, a single trisyllabic word (prepositional pronouns were normally fully stressed in the dán d'reach period). The correct reading is uncertain.
25a Éacht[h]olla is the name of one of the sons.
28c in tinnsecatail translated 'of his strategy,' better 'of his undertaking.'
30c Translate: 'though it was a great error on their part.'
33c aírmnemnach (: Gairbhtheghlach), mistranslated 'with pearly weapons' as though it were a synonym of aírm-néimhanda from néimh (niamh, Maunde-ville, § 191) 'a pearl'; recte aírmnemnimeach 'with fierce weapons,' as the rime, though imperfect, suggests: cf. O'Grady's Cataogue, p. 52, a chlan naírmnimeacha' holders of fierce weapons.'
34a Nemhainn, recte Nemhnainn.
40d aingidh: see glossary.
42c a bheirt 'his clothes' (omitted in translation).
51b ina mballaibh 'piece by piece.' The translation of the couplet should be 'Fionn gave him that harness successively, piece by piece.'
56c chuísgathaigh (sie leg. See Corrigenda). The shortness of the a, apparently [but cf. irregular rimes in 32 and 36] supported by the rime with ndubhraimuir, suggests a compound of cú't' head of hair' (Dinneen) and sgoth "a tuft" (Dinneen).
59c geirghonta (: Fearndhombain) translated 'keen-wounded' as though the first component part were gér 'keen.' The rime suggests rather that it is connected with gearrain 'I cut'.
66a Insert 'full' before 'active' in the translation.
67a mon n-ám sin recte mon n-ionaimsin? (see Glossary).

V THE BATHING OF OISÍN'S HEAD

Date

The language of this poem is that of the early 12th century. There are, properly speaking, no singular copula forms where the subject is plural, the adverbial use of an emphasizing giodh before plural pronouns in 20, 22, 24 being already established in the Old Irish Period (see Pedersen, Gramm. II, p. 207).
On the other hand plural copula forms are preserved in 22, 24, 25 gid (see Corrigenda), rabsal (see Corrigenda), isad (better it: see Mac Neill’s correction Pt. I, p. lxii), gursal, robsal. There are no singular predicative adjectives where plural forms might be expected. Plural predicative adjectives occur in 24, 25. The independent acc. pronoun é in 31 might be omitted without injury to sense or metre. Infixed pronouns occur in 29, 30, 36. In 29 the infixed pronoun has its full pronominal meaning. In 30 it may be meaningless, but may perhaps carry a dative meaning. The meaning of the word of which it forms a part in 36 is obscure. Nom. forms for the accusative do not occur where they can be controlled by the rime. Special accusative forms for the feminine singular, and for the plural of an o-stem, are supported by the rime in selog: feirg 5, beathaíd ( : fail) 15, and domha ( : locha) 4 (see note on 4c). Many old words occur.

The metre is Deibhidh, some of the couplets being in Deibhidh Ghuilbneach. An internal rime is usual in the second couplet of the quatrain. The rime ngurt: fiadhnuce (12) would be correct according to the laws of the Middle Irish period. For elision see infra note on 18d.

1a A bhen dén, recte déna, a bhen, the last words of the poem. An imperative form dén could hardly have occurred at so early a date (See p. cxiv). Washing of a warrior’s head by a woman is referred to in the Icelandic Heidarniga Saga, XXVII, cited by Miss D. M. Hoare The Works of Morris and of Yeats in Relation to Early Saga Literature (1937) p. 10.

1c Mac Neill’s emendation (Pt. I, p.lxi) is unnecessary and increases the number of syllables to eight. Mór an modh ‘a great work,’ or ‘a great honour.’

2c in e[h]inn sin ( : trillsi), recte in chinn se.

2d trillsi thonnhbuidhe recte trillis [d]onnhbuidhe ‘ yellow-surfaced (or ‘ wave-yellow’) tresses ’ (e = O. I. & Mid. I. gen. pl. of i-stems).

4b far gnáth mór esecar con ‘ on which bounds used to triumph ’ (For justification see Corrigenda).

4c doim[h] (sic leg. : see Corrigenda). This nom. form for the acc. plur. of an o-stem is suspect. The line should be altered to dar mharbhsam domha donna : domha then gives the internal rime with locha usual in the second distich of the quatrain.

10a Meyer thinks that dobert should be corrected to the future ‘dóber,’ which gives better sense.

11a naoidhe ‘ bright ’.

11b Insert ‘ better’ after ‘ profited ’ in the translation.

18c raith, recte raith ( : gatraithtbeach). The translation should be altered to ‘ good fortune has completely (?) deserted me.’

18d The lack of elision in this line is a further proof of the poem’s Middle Irish origin (Cf. p. 11, note to 8c).
20d The line as it stands lacks a syllable: for \textit{teimidis} read perhaps \textit{notheinndis} ‘used to split.’

23d \textit{f[h]\textithaimeim} (\textit{f} not dotted in MS), recte \textit{fhe\textithchaim} (: \textit{déchuinn})?

26d \textit{cro \textithhinne} Meyer suggests \textit{Crófhiinne} [a person or place?]. The meaning probably is ‘when he carried off Cormac of Crófhiinn’.

29a \textit{ro ling}. A first pers. form is wanted. Read \textit{ro lingiuis} and alter \textit{Is ann} to \textit{Ann}?

30d \textit{chomhraidh} (31a nom. \textit{com[h]ra}), apparently a part of a shield, the ‘box’: see AS 1645 note.

31c, d. The true translation of this couplet would seem to be ‘whoever would like the gold would find it in the middle of it’.

33b \textit{a falaic} (sic leg.: see Corrigenda) ‘of its rings’.

35d \textit{ro f[h]o\textithle[h][i]\textithlo[\textiths] ‘I hid’.

36 See correction wrongly numbered 38 in Pt. I, p. lxi.

38b \textit{do dhleirinn} (sic in the intention of the scribe? See Corrigenda), recte \textit{do dhleisinn} ‘I should have a right to’, -s subj. of \textit{dlighim}, used here as a conditional, as also in st. 4 of Muireadhach Albanach [Ó Dálaigh]’s \textit{Maíry thréigius inn, a Amhlaoinn}, RIA MS A IV 3, p. 863, 1. 16. For the form \textit{cf. no-dlosed, etc.}, Pederson § 705; \textit{dlosed, Irish Texts}, ed. Fraser, Grosjean, and O’ Keeffe, III, p. 6, 17.

**VI THE FRAY AT LOCH LUIG**

\textbf{Date} The language of this poem seems to be that of the second half of the 12th century. The following words are particularly suggestive of Middle Irish: \textit{osuic} 1, \textit{lodmair} 4, 7, 8, \textit{iomairg} 14, \textit{jo within} 18,\textit{rusjubadh} 20,\textit{ro-siacht} 21,\textit{oglaighthear} 23, \textit{tāruill} 28, \textit{oldás} 28, \textit{coimhhdhine} 32. The meaninglessness of the infixed -s- and -\textithdus- in 7, 15, 20 and 17 is a sign of lateness. Another sign of lateness is the use of \textit{sé} in the phrase \textit{ro m[h]arbh sé} 19. A special accusative form, which can be checked by the rime, occurs as the object of a verb in st. 18, \textit{lāimh} (: \textit{d’ edráin}). No other object forms (either inflected or not inflected) which may be checked by the rime occur. There is no occasion for inflected copula forms, nor for accusative pronouns (either independent or infixed).

\textbf{Commentary} A summary of the story of this lay, with a few words of commentary, may be found in Dr. Christiansen’s \textit{Vikings} 93.

\textbf{Metre} The metre is Deibhidhe. The opening couplets (\textit{seoladh}) of the quatrains are sometimes in Deibhidhe Ghuilbneach. The rimes are correct according to classical laws. The poem has been mentioned \textit{supra}, p. cv.
The inflection of the copula in stanzas 1 and 28 is a clear sign of the Middle Irish origin of this poem. Infixed pronouns of the first person occur with their full meaning in stanzas 26 and 28. Independent accusative pronouns occur in 14b,d, and in 22c. In stanza 24 there is a meaningless infixed -d-. In stanza 22 the infixed -d- is either meaningless or helps to mark the relative use of the verb. The meaningless infixed -s- in *ros-fothracdaots*, st. 1, was perhaps used to obtain an extra alliteration with *fiena*, which already alliterates with *ffuil* (Cf. footnote 1. p. 54). Such degenerate uses of the infixed pronoun are characteristic of late Middle Irish. A predicative adjective agreeing with a plural subject is not inflected in st. 29. Ana-
iytic forms of the verb do not occur. A special form for the acc. sg. fem. is supported by the rime in stanza 2, ngliaidh (: chiaidh). A nom. form laoigh for an acc. pl. is supported by the metre in stanza 3. Elsewhere nom. forms are consistently used for the acc., but might be altered without injuring rime or metre (See stanzas 10, 13, 14, 17, 27). The occurrence of at least one unclassical accusative form, the frequency of the independent pronoun and of the degenerate use of the infixed pronoun, and the non-inflection of the predicative adjective, suggest that the poem was not written before the second half of the 12th century. This conclusion is borne out by a consideration of the vocabulary, which, though it contains some words suggestive of Middle Irish, is more modern than would be expected in an early 12th century poem.

The metre is as in poem I.

Longer versions of this poem are to be found: 1 in the Book of the Dean of Lismore, ed. by Rev. A. Cameron in his Rel. Celt. I, pp. 72-75; 2° in the unpublished Acallam na Senórach (described by Dr. Hyde in Rev. Celt. XXXVIII 289) contained in RIA MS 24 P 5 (for this poem see 24 P 5, p. 493 [pencil pagination 421] sq.; copied in 23 L 22, p. 434 sq.; also appearing in F V 2, p. 238 sq., as pointed out by Prof. T. F. O’Rahilly in his Indexes to the Book of the Dean of Lismore, Scottish Gaelic Studies IV 52). The RIA MS version begins Téighim toisce d’fhuluccadh Finn: the first nine of the version in the Bk. of the Dean of Lismore is transliterated by Prof. O’Rahilly, op. cit., Téighim toisg d’fhuaslagadh Finn. Twenty stanzas of the RIA MS version, beginning Téighim ann do shúr na n-iath, consisting of a list of the birds and animals collected by Caoilte, have been published, with a translation by O’Curry, in the Proceedings of the RIA VII (1859). O’Curry gives as his source an RIA MS then known as “S. 149, 2/36” of the Hodges and Smith collection. Though O’Curry has altered the spelling he was probably using the MS now known as 23 L 22 (a copy of 24 P 5 already mentioned). Both the version in the Dean's Bk and the RIA MS version differ very much from the Duanaire version. Many of the differences might be explained as due to oral, as opposed to literary, transmission of the lay (Cf. Christiansen Vikings 46).

In ll. 4977-8 of the published Acallam na Senórach, ed. Stokes, Caoilte refers to his feat in these words, in là ro fuaslaices Find ò Chormac tucus in chorrimirchi dó, "the day I redeemed Finn from Cormac and gave him the odd drove". Caoilte also refers to his collecting 'a couple of every wild creature' ib. ll. 3615, 7371. Beginning at l. 7372 and l. 7377, ib., are quatrains referring
to the mischief of the Duanaire lay, 5. 3. Cf. the mischief of tuathla Luchra to free their king, O'Gr., *Sil. Gad.*, I. 247.

A 10th or 11th century (1) prose version of the drove theme (p. LIX, item xviii) makes Caoilte collect "a couple of every wild animal in Ireland" as a bridal gift (2) from Fionn to Gráinne.

The poem has been mentioned. p. cv. n. 4.

1b There is alliteration between aíth édrom (*sic leg.* : see Corrigenda).

Translate the whole line: 'I was warlike, keen and light.'

7b is beit i doirseóir umam ' with the doorkeeper's robe about me'.

7c eacht, recte acht (Meyer).

8d The u of um (= im) is not elided (Cf. note on V 18d).

10b laoidhthte a modern gen. pl. Neither laoidhthe nor the older forms (O. & Mid. Ir. *laide* [in modern spelling *laóidh*]: classical Ir. *laoidheadh*) give good rhyme with Caoíl*Ó* (24 P 5 has a different reading).

10c ni fhoirsheadhrecte ni fhoirsennadh 'would not light,' from forsonait (ni fhuirsainfeadh in prose introduction, 24 P 5, foot of p. 491, [pencil pag. 419]: ni adhainfeadh, ibidem, p. 495, in corresponding verse of lay).

11d in teg[h] coite[h]l*ó*nn apparently a synonym for *fiailteach* 'a privacy': cf. note on 12d.

12b a aimhleas 'his harm' 'to injure him': cf. next note.

12d According to the prose introduction in 24 P 5, p. 492 [429], it was *geis* for the king in Tara to receive 'the moss of Seisgeann Úarbhheóil'.

The story of stanzas 11-12 is there told as follows: "In tan tháirinnig an t-ol*Ó* ol Caoíle, 'locecppuimsi in ccoinnil 7 rucois leam i re cois in rígh gosan bhfialleach; 7 do shudhéis ar a dheisláima dochum aimhleasa do dhéomh; 7 fa geis don ri do bhíadh i (Teamhraigh), ol Caoíle, 'caonach Seisceinn FÚarbhheóil d'haacháil; 7 gérbh radh taccusa dhósamh ina láimh...»

13 The translation of this stanza should be: "I brought in warm Tara the woman-companion from her husband: the wife of this man-companion I gave away to that bed-fellow."

15c *Gile in Aill* recte *Gile i n-Aill* ' Brightness in Blade '?

15d cloidhion, recte cloidhimh (Cf. Corrigenda).

16d 'd', recte do: *am*, recte, *m*.

17a in *geill* (here and in 26a), hardly "the wild man", but rather the name of some kind of bird.

(1) Meyer ZCP I 458, dates it to the 13th cent. In *Fianalgecht*, p. xxiii, he dates it to the 9th or 10th cent. The frequent use of *ro*-forms in narrative suggests that a 9th cent. date is too early. A date in the 13th cent. is manifestly too late.

(2) This version of the theme resembles the international folktale of the rabbit-herd, who, with the help of his magic pipe, calls rabbits together, and thereby wins a princess as his bride (*Aarne-Thompson* 570).
NOTES (CF. P. 2 AND PP. CVII-CXVII) [VIII]

18a ceoilíth, recte coillíth (ō cf.)oillíth 24 P 5, 496 [424]).
18c dhoghrán, recte dhobhrán (24 P 5).
19d dū choinechin, not ' dog-heads,' but the dual of coínche (also caoinehe, caoine), a kind of bird (See glossary to O' Rahilly's Measgra Dána, Pt. i) (24 P 5 has dī chaoínce).
21c a Fiódh Gaphra guiirm, recte a F. Gabhráin ghuirm, as the grammar, the existence of a F. Gabhráin (see Hogan's Onomasticon) and the reading of 24 P 5 (a Fiódh Gabhráin Guill) suggest.
25a fan lágh ( : gabbāil). There seems to be no word lágh ("lágh", Meyer) meaning ' mud ' ' mire ' [Lath ' mud ', Laws Glossary, & ZCP VI, 267, § 5, has a short a : cf. West Cork spoken Irish, su lathaig ' in the mud '. There is a word láib ' mud ' with a long ā : see 23 E 16, p. 214, and E III 3, p. 138, 4th line from end]. The reading of 24 P 5, foot of p. 498 [426] (supported by Dean's Bk.) is Do-chuaidh mo lacha fo láimh ' My duck went [from] under [my] hand. '
27a in chorr. This is the first mention of the heron in the Duanaire version. Two herons, however, have been mentioned earlier in the poem in the Dean's Bk. and in 24 P 5, p. 496 [424].
28d Loissionnán ( : fân), recte lóissionnán, a synonym for the sionnach of st. 21? In the early prose version (supra, p. 19, 1. 3) losinān is clearly the name of an animal: "Cid as andsom leat tueais?" or Cormac, " Ni ansa. Romgab do leith losinan," ar Cailli. In a note (ZCP I 461) Meyer suggests that losinan is" a derivative from loise' fox ' O'R., " but confesses that the construction of the whole phrase is obscure to him.

VIII THE CRANE-BAG

Date

The language of this poem is that of the 13th century, or perhaps the very late Middle Irish period. Analytic forms of the verb are used in st. 8. The copula and predicative adjective that go with the plural subject "hséid" in st. 14 are not inflected. Independent accusative pronouns occur in 4, 5 and 18. No infixed pronouns occur. The use of ad chúirr ' as a crane ' in connection with báidh tú in st. 8, though there are instances of it from the early 12th century, is a construction more common in Modern than in Middle Irish (see p. cxii. n. 1). The vocabulary is fairly modern. Nevertheless a number of words reminiscent of Middle Irish occur: iomlaoite 1; coinndealg, see below note to 2c; go n-tolar nglond 3; béd 9; būdh[hi]ein 15. The poem may belong to the 13th century.

Metre

The metre is Deibhidhle, the opening couplets being often in
IX

GOLL'S MALEDICTION

21

Deibhidhe Ghuilbneach. An internal rime is frequent in the closing couplets of the quatrains. The rimes follow the laws of the classical period, rimes such as \textit{fhir : sédaitbh}, st.3, occurring in the looser Deibhidhe of all periods.

2c \textit{coinndealb borb, recte coindealg borb} 'fierce comparison'.

6b In a story which resembles that of the present poem, contained in the unpublished \textit{Acallam} mentioned in the notes to the preceding poem (See 21 P 5, pp. 501-503, pencil pagination 429-432), Ábhartach is the man beloved by the rivals, who are there called Miadhach [= Aoiffe] and Morann [= Iuchra]. In the present poem Ábhartach is Iuchra's father. For a summary of the story from the unpublished \textit{Acallam} see Reidar Th. Christiansen \textit{The Vikings... in Irish... Tradition} (Oslo ; 1931). pp. 418-419.

9d \textit{na séit} 'of the treasures.'

10c, d. Literally 'Afterwards (it is no lie) he had it [closed] around each of those treasures.'

11c. The translation is doubtful: \textit{dubhán} means today 1) a fishing-hook 2) a kidney (see Mac Cluin \textit{Ríithíni Óir}).

13a \textit{do dhruimnibh an mhíl mhóir} 'of the whale's ridges (?).'

IX GOLL'S MALEDICTION

This poem has also been edited in \textit{Irisleabhar na Gaedhilge} IX 341 (source unmentioned, but doubtless the \textit{Duanaire Finn} MS). Its language is that of the classical period. That it is not Middle Irish is suggested by the non-inflection of the copula in st. 1 and by the construction \textit{ni bh[h]fáidh na hádhbhá} in st. 9. There is no word in the whole poem which might not have occurred in Keating's prose. At the same time every stanza has at least one word rare in the modern dialects. When this comparatively large proportion of rare words is compared with the extremely small proportion contained in 15th century texts (See supra notes to poem IV), one is inclined to attribute the poem to the first half of the classical period. On the other hand the rimes \textit{oidhech}: \textit{Bhaoisgne}, \textit{coidech}: \textit{Bhaoisgne} (2, 4), which show a lengthening of syllables short (1) both in Middle

\textit{Bibliography: date; vowel lengthening}

(1) or rather half-long, \textit{meadhónach}: \textit{cf. Lia Fáil} IV (1932), p. 152.
Irish poetry and in the poetry of the schools, make one hesitate in assigning it to a very early date in the classical period. Poem IV shows the same rime system and a vocabulary similar to the vocabulary of this poem. I would tentatively assign them both to some date between 1250 and 1400.

**Metre**
The metre is Rannaigheacht Bheag. The rimes are the imperfect rimes of ógláchas poetry.

The poem has been mentioned *supra*, p. xcv.

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7a doimh callaidh, recte doimh allaidh.

8a Ronán, recte Rónán (smtp p. xcv. c.): for the gen. sg. ending in -án

cf. note to XXIV 22 a.

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**X GOLL’S PARTING WITH HIS WIFE**

**Date, etc.** The vocabulary and language of this poem point to a date the same as that of the preceding poem and of poems IV and XXXV. It is noteworthy that all four poems (as also poems III, XLVIII, I, LXIV) have been written by authors sympathetic towards Goll and the House of Morna. (Concerning the local origin of these poems MacNeill’s suggestion, Pt. I., p. lxv is to be noted). Independent accusative pronouns occur in 7 and 19. No infixed pronouns occur. Nom. for acc. forms are supported either by the metre or rime in 13, 17, 18, 19 (ióta, chroíonn, Muimhnigh, s[h]leagh). The verbal forms are those of the classical period.

**Metre** The metre is Deibhidhe. The opening couplets are usually in Deibhidhe Ghuilbneach. Alliteration is frequent. The rimes, except in a few instances, are correct according to the laws of the classical period.

**Bibliography** A free verse-translation of this poem is given in *The Poem-Book of the Gael*, by Eleanor HULL (1913). The scheme of the original poem is considerably altered in this translation. A very corrupt Scottish Gaelic version may be found in CAMERON’S *Reliquiae Celticae* I 313.

The poem has been mentioned *supra* pp. xcv. c.

7d tugus, recte tuguis. See Corrigenda. MacNeill’s note, Pt. I. p. lxii may be deleted.
XI THE KINDRED OF FIONN

That this poem belongs to the 12th century is suggested strongly by the forms inus dech 3, am eólach 5, rudusbeabhsat 8. Other words suggestive of Middle Irish are abhert, ealla buidhe 5, rán 9, gaine 14 and the cheville lōlaibh smacht 11. The fragment is too short to afford opportunity for exact dating.

The metre is Deibhidhe, the riming system that of the Middle Irish period.

1c ráidhmis for no ráidhmis (later do ráidhmis): this form without the particle occurs occasionally (see Glossary s.v. ro).
1d rúanach (sic MS), recte rúanaidh?
2c The a of ar must not be elided (cf. supra V 18 d note).
5c abhus (: Baoisgne) recte ille (Meyer).
5d ealla buidhe ' fit of fondness ' (Meyer).
7d blāith ' smooth, courteous '.
10 Cf. similar stanza XII 11.
11c lōlaibh smacht literally ' with floods of discipline. '
14a coirpthe, translated ' wicked ', here probably has its more special meaning ' incestuous '. (Daire, according to Acallam na Sen. 536 sq. was brother to Lughach: cf. Duanaire Finn IV 14).

XII THE HOUSEHOLD OF ALMHA

The inflected copula robsad in 22 shows that this poem belongs to the Middle Irish period. The two-syllabled copula forms ger bhó 2, necha 24, nochar 26, 27, the distributive genitive gach éinfhir 8 and the form inníssi (= O.I. ind i se) 17, are
also suggestive of Middle Irish. The vocabulary, though not very ancient, contains many words which would not be expected in post-Middle Irish Ossianic lays (e.g., cobhsaidh 3, easgra, Cēiltemhin 4, nechta 6, tore|h|ar 8, sloighthe 21, tualuing 22, shēaghaín 31, as also the chevilles mìadh nglé 21, lith go ngus 33). The poem, however, being for the most part a mere list of names, offers few opportunities for exact dating. It probably belongs to the end of the 12th century.

Metre

The metre is Deibhidhe. The opening couplets of the quatrain are often in Deibhidhe Ghuilbneach. The rimes are on the whole correct according to the laws of the classical period.

Interpolation

The subject of the poem lends itself to interpolation. The metre of st. 27 is Rannaigheacht Mhór. This stanza has therefore certainly been interpolated. Probably many other stanzas have been interpolated also.

4a mescca, literally 'of intoxication'.
11c gachə, recte gach. Cf. the whole stanza with XI 10.
12a sa recte asan (first a elided).
14b griochabh, recte criochaibh.
17a innissi (= O. I. ind i se) 'these'.
18c. d. See Corrigenda
20a For Dála in tr. read Dála.
20c Fer dā Ghal "Man of Two Exploits" is almost certainly a proper name.
22b tualuing 'capable.'
24b na, recte nách or nár.
25c crosán: see Glossary.
29b For buileach read builidh 'pleasant' 'gentle' (see Corrigenda).
33c lith go ngus, literally 'a festival with force'.

XIII THE HEADLESS PHANTOMS

The presence of words rare after the Middle Irish period, the inflection of the copula in 14a and 21d, and the inflection of the predicative adjective in 14a, sufficiently indicate the Middle Irish origin of this poem. If no other copy were available the non-inflection of the copula in 14b, 18b and 38c, the non-inflection of the predicative adjective in 14b and 38c, and the
occurrence of independent accusative pronouns in 19c and 38b, would suggest that it was not written before the second half of the 12th century. Fortunately in the Leabhar Laighnheach, transcribed about the middle of the 12th century, another copy of the poem exists. In this copy both copula and predicative adjective are regularly inflected. It contains two infixed pronouns and no independent pronouns. Its vocabulary and verbal forms are more ancient than the vocabulary and verbal forms of the Duanaire version. The original poem, therefore, must have been written as early as the opening years of the 12th century.

The LL version has been published with an introduction, translation and notes by Stokes, RC VII, 289-307. It is much superior to the Duanaire version, contains stanzas that are lacking in the Duanaire, gives the correct forms of place-names which are corrupt in the Duanaire and preserves an old reading in many instances where the Duanaire has adopted a modernized one. (1) The Duanaire could be of help in establishing the original text in a few instances only.

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(1) The following list of modernisations in the Duanaire text may be of interest. The older forms preserved in LL are given first. The Duanaire readings are given after them in brackets. The stanzas are referred to according to their numbering in the Duanaire:

1a luid (other reading); 2b lodmar (other reading); 2c fairged gail (other reading); 3a lacait, preterite plural passive, (Tigdis); 10a luid (Riachtais); 10b lodsam (legmaid); 10d lodsam (lodmar) [The Old Irish 1st person pl. pret. of this verb would have ended in -mar. The ending -sam must have crept in from s-preterite forms in the Mid. fr. period, when there was fluctuation between the two sets of preterite-endings. The ending -mar ultimately became generalized, so that all verbs, whether those which etymologically should have had an s-preterite, or those which had by analogy assumed s-preterite forms, such as lodsam in the LL reading of the present word, either developed etymologically unjustifiable deponental forms, or, as in lodmar of the Duanaire reading, returned to an historically justifiable deponental form]; 11a niòrsa (niòrsam); 11b ropsat luaitha (ba lór luath); 18b. c toisciu, laisciu (lùaithe in each instance); 25c laid 'he flings' (other reading); 25d nàron-mùch (other reading to avoid infixed pronoun); stanza wanting in Duanaire between 25 and 26 preserves an old dative form cælmuineol: mór; 30b marbu (mairph); 33b tucait, pret. pl. passive, (other reading); 34b ní duadus (nochar iothas); 34d araí (ar son); 35a thànan (tànguis); 38b eis n-ar-cobrad (eis do fhoirfeadh sin[n]); 38c ropsar marba (ba ro mhurbh sinne); 43a atracht (ro Éirígh): stanzas lacking between 43 and 42 lodsam, lodmar, dluig; 44a lodsamar (other reading).
NOTES (CF. P. 2 AND PP. CVII-CXVII) [XIII

The story of the *ech dub*, omitting all mention of the phantoms, is told in prose in the published *Acallam na Senórach*, ed. Stokes, ii. 1595-1618, with quotation of stanzas 4, 6, 13, and of a variant of st. 12, of the Duanaire lay. Caoílte is there, as in the Duanaire (*cf. infra* note to 44a), supposed to be the narrator, not Oisin.

In the unpublished *Acallam* in RIA MS 24 P 5, mentioned in the notes to poem VII (p.18), Oisin takes the place of Caoílte: it is he who has the conversation with Dearg mac Éoghain (Stokes, l. 1559 sq.): it is he who relates in *prose* the story of the *ech dub*. The author of the unpublished *Acallam* then continues (24 P 5, p. 129): *Conadh do dheimhninghadh an neithe sin adubhramar do-rinne Oisin an laoidh, trí scís 7 atluirse, a n-aonach Life, a Laighnibh, an tan do ghoirthi Guaire Dall de, ar ndúl a radhaire uaidh, co n-ébhheirt:*

(A)onach anú luidh an righ ...

A version of the complete lay follows, consisting, according to Miss M. E. Byrne, *Cat. of Ir. MSS in the RIA (Fasc.III)*, p.277, of 49 quatrains. This version has not been used in preparing the notes to the particular lines and words of the Duanaire version *infra*. In RC XXXVIII 289 sq., Dr. Douglas Hyde discusses the general substitution of Caoílte for Oisin in the published *Acallam* (See also Christiansen *Vikings* 15 sq.).

More than one writer has pointed out that this lay, and the 11th or 12th century prose version of the same tale, edited by Stern, RC XIII 5 sq., resemble in plot a group of Modern Irish tales conveniently described as *bruidhean* stories (1) by Dr Reidar Th. Christiansen in his *Vikings*, p. 26 n. 1; p. 28;

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(1) The *bruidhean* type of story relates how Fionn was enticed to a magic dwelling (*bruidhean*), and how he suffered ill treatment there. Typical examples are: the present poem and its variants: the three Early Modern tales *Bruidhean Choróithain*, *Bruidhean Chéise Corainn* (See notes to Poem XXXV *infra*), *Bruidhean Eochaidh Bhig Dheig*: various folk versions of these three tales; other folk tales, such as the *Loreán* tales (*supra*, p. xxiv sq.), and *Conan in Ceash* (J. H. Simpson, *Poems of Oisin*, 1857, 218, from Mayo; P. Kennedy *Leg. Fict.*, 1866, 232, mentioned again in note to st. 41 *infra*), and the Scottish *Fionn 'an Taigh a' Bhluair-Bhuidhe* (RC I 194 sq.); the poems *Seilg Sliéibhe Fuaid*, ed. by J. O'Daly in the Transactions of the Ossianic Soc., VI, 1861, p. 20 sq., and *Cath na Sairge*, ed. Pádraig Ó Brien *Bláthfhleasg* [1894], p. 163 sq. (*cf. also Modern Philology*, X, p. 9 sq.).

Among other stories which either definitely belong to, or at least bear some resemblance to the *bruidhean* type, the following may be mentioned:
pp. 30-32, and Index s.v. Bruidhean (Cf. A. H. Krappe’s discussion of Christiansen’s treatment of the subject in Götting. gelehrte. Anzeigen., 1932, 344 sq.; and cf. also Dr. Robin Flower Cat. of Ir. MSS in the Brit. Mus., II, 381). In st. 42 of the present lay there is reference to an event described in Bruidhean Chéisé Corann (See note to 42d, infra).

In the notes to the particular lines below no attempt has been made to establish the original text. Emendations have been introduced from the Leabhar Laighneach text (LL) only where they are required to give sense or to improve the metre.

The metre of the poem is Deibhidhe. The opening stanzas are often in Deibhidhe Ghuilbhneach. The usual licences common in the looser Deibhidhe of all periods are to be found in the riming words. The rime cnoc : hocht (LL cnoc : thocht) in 18 would have been permitted, even in dán dirighe, in the Middle Irish period.

Stokes, in the introduction to his edition of the LL version of the poem, says: “A free metrical version by the late Dr Anster was published in the Dublin University Magazine, vol. XXXIX, where it is entitled the Rath of Badammar, and the poem is noticed in O’Curry’s Lectures on the Ms. Materials of Irish History, p. 305 ” (RC VII 289).

1a rt ( : lì) This incorrect form for the gen. sg. is avoided in the LL version Oenach indiu laid in rt.

1b An echo of Currech Li fi cona lì, RC XIV 242?

1d Guaire Dall, apparently a name given to Oisín in his old age (cf. variant form Guaire Goll, in the Dindshenchus of Æth Liae Find : see Gwynn Metr. Dind. 38, and supra, p. LVIH, item IX). That Guaire Dall, referred to here and in the next line, is Oisín and not Caoilte is shown below in the note to 44a (cf. also supra p. 26).

3a The riming of tres with itself is avoided in LL.

_Acallam na Senórach_, ed. Stokes, 5006 sq.; Duanaire Finn XVII (cf. especially 44-56), XXIII, XXXVI.XLI, LXI. LXVIII : Laoidh na Sealga [the hunt on Sliabh Gúllinn] (various editions : e.g., by Tadhg Ó Donnchadh in his Fíidheachta Fiannaigeachta, 1934, p. 59 sq.); the prose account of the story on which Laoidh na Sealga is based, in _Feis Tighe Chónain_, Oss., Soc., II, p. 166 (cf. also Wexford folk version mentioned supra, p.XXVIII, n. 1); the beginning and end of _Feis Tighe Chónain_ (i.e., the frame into which the stories of _Feis Tighe Chónain_ are fitted), ed. O’Kearney, Oss. Soc., II; the story of Fiann’s visit to Cuanna’s house, told in _Feis Tighe Chónain_, Oss. Soc. II p. 146; _Cuireadh Mhoil Uí Mhaolnáin_ (Lia Fáil III 87).
The correct reading which is preserved in LL differs from Mac Neill's emendation, Pt. I, p. lxi.

10a ronbainn, recte róinn (LL).
12c lenn, recte lenna (LL).
13a 'Try' in the translation should be altered to "exercise."
14d nach fháinoais, recte arnā bernis (LL).
15b sporais ' spurred' a borrowed word; LL báidid.
16c ulcha. This obscure word is replaced in LL by Inber.
17a, b. This extra couplet, not required by the metre, does not occur in LL (stanzas 14 to 17a, b are very differently arranged in the two versions, and LL preserves two stanzas not found in the Duanaire).
18a cnoc. LL makes it clear that the hill referred to is Bairnech which would seem to have been near Killarney (Ballyvourney, West Cork?).
22c berl fáille. The LL reading is firt féli suggests that berl is a noun: the translation should accordingly be altered to 'a deed of welcome.'
22c, d 'The rime ní: Almhuinti does not occur in the LL reading.
23d dhisgir dhíoghair 'fierce violent.'
24c The LL reading dúnaid combaid a thaige gives better sense.
25b do gni ar n-óssaig 'he washes our feet' (Meyer). Foot-washing (óssaig, from the Latin obsequium) was a rite of hospitality.
25c, d teim:teinidh. This inartistic rime between alternative forms of the same word is avoided in the LL reading.
27a eirgidh, recte éirghid (Érgil LL).
29c dhúla' desirable (?).
31c ech 'horse.'
32a ruinn, recte riun (rind LL).
33a Nior bh' iomnhúinte, recte Nochur bruthi (LL) 'No (spit of them) had been cooked'.
33d, 31b feoil eich. LL has feóil om and biad om 'raw flesh', 'raw food.' Mrs N. K. Chadwick, Scott. Gael. St. IV 116 sq., holds, on slender evidence, that, in a lost original version of the tale, Fionn ate the raw flesh, and by so doing obtained his power of magic vision. More probable is her suggestion that hearers and reciters of the extant versions believed that Fionn's refusal of the food was what enabled him to come safe from the magic house: on the safety of those who refuse fairy food see Béaloideáis IV 384 footnote.
31c aqus, recte is (See Corrigenda).
35a lánugis, recte lánguis (See Corrigenda). LL has the older form lhúinae.
35c 'This line with its peculiar form ros liufa has been altered from is derb doraga rib fein (LL) 'it is certain it will come against yourselves.' i.e., it will be the worse for you.
36c do ghíabh cích cend aroile. MacNeill translates as though cend refers to ecloidhenh in the preceding line. However, the use of the same phrase in XXXVIII 15 (Part II) renders this interpretation doubtful. Stokes translates 'Each grasps another's head.' Whatever the exact
meaning be, it is clear that the general meaning is 'to come to grips.'

38b *sin* recte *sinn.*

38c This line lacks a syllable. For true reading see LL.

41 Parallels to the magic dwelling which disappears when morning comes may be found in: *Selg Shlēibhe Fuaid* (Oss. Soc. VI 70; *Feis T. Chonáin*, Oss. Soc. II 157 (Miss M. Joynt’s ed. I. 637); *Duan. Finn* XXXVII 46. Lust is punished in such a house in: *Cuireadh Mhaoil Úi Mhuanáin* (Lia Fáil III 112) (Fionn and Diarmuid punished); *Eachtra Mhic na Mbochomhairle* (cf. P. Kennedy Leg. Fict., 1866, p. 132); the folktale summarized by Kennedy, I. e., 177 (Clare version among Mr. Delargy’s MSS: Ossianic version, *Conan in Ceash*, mentioned supra p. 26 footnote [Conán punished: house does not disappear]). Cf. 7th or 8th cent. *Compert Con Cul.*, E. Windisch Ir. T. [I] 138 (child-birth in disappearing house); 9th (?) cent. *Imr. Cur. Maile Dáin* (RC IX; K. Meyer Anekd. I) §§ 16, 17 (entertainment by maiden in disappearing island); 12th cent. *Cóir An. version of Lugaid Láígde* story, supra p. XLVI, n. 3 (hateful hag transformed in disappearing house: cf. similar theme, with Diarmuid as hero, J. F. Campbell, Pop. Tales III 428).

42d *Cuillionn.* For further information concerning this female phantom see infra notes to XXXV.

43b *aradha eich,* recte *aradha a eich* as translated.

44a *Is missi Caoilte.* It is clear that originally Caoilte was not supposed to be the reciter of the poem. The true reading of this, the concluding stanza of the poem, is preserved in LL. In the LL reading there is no attempt to attribute the poem to Caoilte. In Stanza 35 the three heroes about whom the story is told are mentioned by name as Caoilte, Fionn and Oisín. The references to Fionn and Caoilte are consistently in the third person, the references to Oisín in the first person (cf. especially stanza 13). Therefore Oisín must be looked upon as the reciter (cf. p. 26).

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**XIV THE ENCHANTED STAG**

The text of this poem seems to have suffered in transmission. This would explain the apparent lack of connection between the story of the boar-hunt (1-5), the stanzas that follow, and the story of Donn (8-33). Moreover, no further reference is made to the woman addressed in 8, and no hint is given as to her identity. Stanza 11 with its analytic form (*do rinne sissi*) and its independent acc. pronoun (*do ainic iad*) is almost certainly an interpolation. It interrupts, rather than helps on, the narrative.

The language on the whole points to the beginning of the 12th century as the date of origin. Words and forms rare after the...
Middle Irish period are frequent, notably *tturchair, torc[h]radar, torchair* 8, 31, *a raladh, do láthi* 9, 18, *go ró, go roiseadh* 12, *taithlech* 13, *būrach* 26, *ar bioth cé* 33. Predicative adjectives are found inflected in the plural (*lō[i]n-sgithe* 1, *malla* 15). The only copula in which inflection might be expected is inflected (*nōrsat* 15). (1) Except in the suspect stanza 11, the only acc. pronoun that occurs is infixed and has its full meaning (*ro-e-cuir* 'she put them') 10. Except in the suspect stanza 11, no analytic forms occur even in the third person (Occasion for third person analytic forms might have been found in 10, 14, 15, 21, 24, 27, 29, 32). In 1, 4, 30, 31 special accusative forms occur. A nom. form for acc. occurs in 13, *grīan glan* (: *adhbhal*). In stanza 20 the acc. pl *choin* ought perhaps to be altered to *chona*

**Metre**

The metre is *Deibhidhe*. The opening couplets of the quatrains are usually in *Deibhidhe Ghuilbneach*. There is usually an internal rime in the second couplet. The rimes follow the laws of the Early Middle Irish period rather than those of the classical period.

5c ar sāith sechtmuin, recte sāith sechtmuine, omitting *ar?
7b [bh]joghaibh (: *dhamhaibh*), recte the alternative form [bh]jaghaibh.
9a máola, recte máothe 'tender' as translated?
9d a raladh' into which they were put'.
10c *fjūair*, recte *fjúar*.
11c *lamhach*, recte *lamhadh*.
12a *Roighit* seems to be corrupt.
12b *go ró-Donn* 'to strong Donn,' recte *go ró Donn* 'to Donn.'
13d *ar taithlech* 'offering satisfaction', 'seeking peace'.
14c *nō gur*, recte *gur*.
15a *ealta* 'herd.'
19a The metre forbids elision of the *i* of in (cf. supra note to V 18 d).
19c *lenaid* (see Corrigenda), recte *lenaidse* 'they follow' (cf. *Do thionóilsion* 27a), or *lenaidhsé* 'follow ye'? (The line as it stands lacks a syllable).
19d *nach romarbait* (3rd pl.): Meyer would read *nach romarbaid* (2nd pl.), which gives better consonantal rime with *ffeibh*. According as 1) the	

(1) Inflection of the relative copula is not necessarily to be expected even in the early part of the 12th century (A non-inflected relative copula occurs in the LL version of the preceding poem, which belongs certainly to the early 12th century). A non-inflected relative copula will be found in st. 1 of the present poem.
verbs (len- and marb-) are taken as 2nd or 3rd pl., 2) the ro as intensifying, or as a mere syntactic ro used with a generalizing subjunctive (perhaps adding the idea of possibility to it), 3) nach as standing for an object relative + negative (meaning 'which... not ', or for the preposition i + rel. + neg. (meaning ' in which... not '), and according as 4) an invisible (eclipsing) infixed pronoun (meaning ' him ') is or is not supposed to follow nach (or ro), various translations are possible.

22d coinnemh ' a hand. '
24a inisni ' island ' (i. e. Inis Bó Finne: see st. 8).
25b ardghalat (: garga). The rime shows that this word is corrupt.
25d forlann ' overpowering numbers. '
29b, d. For chionn and bheidhil ar, choin and theheidhil ar as should be read (See Corrigenda).
29c For a dheirdh read a de.eodh? The translation of the whole stanza should then perhaps be altered to ' It matters not whom he drove from his head, he did not drive two dogs of Fionn's. They were at the tail, at the rear of the stag, at his feet attending to him.' The preposition a' from', in the phrases a los and as a chosaibh, must then be understood as ' from ', ' out of ', in the English phrases ' hanging from ', ' sticking out of ': cf. co rrabae asmo sciath, ' so that it stuck in my shield ', Glossary to R. Thurneysen's ed. of Scéla Mucce Meic Dathó, 1935, p. 33.
31b arnámach recte ármhach.

XV THE BOYHOOD OF FIONN

The language of this poem suggests that it was written about 1400 A.D. It is more concise and dignified than the language of those Duanaire lays which will be assigned to a later date, but perhaps slightly more modern in vocabulary than that of poem IX, which it resembles in its metre (Rannaigheacht Bheag) and in its ógláchas rimes. Ros-fuair, st. 17, the only word suggestive of Middle Irish, is probably a deliberate archaism, to be compared with the Middle Irish reduplicated perfect ceachtanng occurring in poem XXXVI, which offers many striking similarities to this poem (see p. 68).

On p. 25 of his Vikings Dr. Christiansen discusses the relation Maegnimartha of the present poem to the 12th (?) century prose Macgnimartha Finn (best ed. RC V 197 sq.; tr. Ériu I 180 sq., discussion of oral tradition, etc. the story by Robert D. Scott The Thumb of Knowledge, Publications of the Institute of French Studies, New York, 1930,

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p. 47 sq., (1) and by W. J. Gruffydd Math vab Mathonwy, Cardiff, 1928, p. 116 sq.) Dr. Christiansen concludes that "the author of this extremely allusive poem evidently knew tales of Fionn's youth which were independent of the Maghnimarthá", and that it would seem that "the stories he knew were like those current in later oral tradition." (2) See also supra pp. xxxiv, XLVIII sq., LXXIX sq.

One of the points of agreement between the Duanaire poem and oral tradition mentioned by Dr. Christiansen is the following: "... the Maghnimarthá tells that Fionn and his mother lived: 'in the wilds of Sliabh Bloom, ' but the Duanaire poem, and oral tradition say: 'in the hollow of a tall ivy tree'." Dr. Christiansen is here referring to st. 3 of the Duanaire poem (a geusaín croínn, etc.). Another reference to the cuás (i.e., 'hollow') in a tree in which Fionn was reared, is to be found in a poem by Tadhg Óg [Ó hUigínn]: (3)

Tú an dalta do bhi ag Bodhmainn lér éirigh goch énfhoghlaim. Tú do bhaoi i geusaíbh na gerrann gan dlaoí úasuíbh gad altrom.

(1) Among the studies referred to by Dr. Scott, that by A. C. L. Brown, Modern Philology, XVIII, 201, 661, is so important as to deserve independent mention here.

(2) As evidence of the wide distribution of the story it is worth adding to the information concerning Scottish, Ulster (Monaghan, etc.), and Connacht (Achill), versions supplied by Dr. Christiansen Vikings 23, footnote 1: that Donegal, Mayo and Galway versions have since been published (summarized supra p. 1 sq.), also a fragmentary version from Tyrone in Professor É. Ó Tuathail's Sgealta Mhuintir Luinigh 104 sq.; that there are other Ulster versions Oss. Soc. IX 11 and Gael. Jnl. X 608; that Mr. Kenneth Jackson, of St. John's College, Cambridge, has heard the story from Pádraig 'ac Sithe, Ballintemple, Dunquin, Co. Kerry; that a Kilkenny (Munster-Leinster border) version, which substitutes Diarmuid's posthumous son for Fionn, posthumous son of Cumhail, is summarized by John Dunne in his article on The Fenian Traditions of Sliabh na mBan, Kilkenny Arch. Soc., I, 1849-51, 337-8; that a West Cork version of the thumb-incident is published in Gael. Jnl. V 11 (cf. ib. V 92, VI 95); and that unpublished versions of the story are referred to, Béaloideas III 187, 195, 340.

(3) There were at least three poets called Tadhg Óg Ó hUigínn, one who died A. D. 1418, one who was living A. D. 1585, one who was sheriff of Sligo A. D. 1631: cf. Miss Knott's list of Óuigínn, Irish Texts Soc., Vol. XXIII, pp. 321-322.
This stanza (st. 41 of Fada ó Ulltaibh a n-pidhre, RIA MS, A IV 3, p. 717, l. 8) may be translated: 'You are that fosterling of Bodhmann's who was successful at all learning. You it is who were in the hollows of the trees being reared, with no covering over you'. A reference to the cuasán in which Fionn lived is to be found in the name Giolla an Chuasaín (note to 2c).

For the literary background of the Duanaire poem see p. xc sq.

2c Glais Dige perhaps "Stream of the Dyke" as translated. Meyer, however, suggests Glaisdige citing Glasdic (written as a single word; metre shows that a third syllable is wanted) LL 144b 30. In Feis Tighe Chonain, ed. O'Kearney, Oss. Soc. II, p. 128, 130, "Glaisdioghuin" (1), "Giolla an Chuasaín" (cf. present poem stanzas 4, 10), and "Giolla na gCroicann" (cf. st. 9?), are said to have been former names of Fionn's. A Donegal folk-version of the story of Fionn's youth gives Glas Dígeadh as his first name. It says that after birth he was thrown out of the window by his mother so that "Bóidhmann" might save him from his enemies. He fell into the river when thrown out. When "Bóidhmann" pulled him out he had an eel in his hand. That is why he was called Glas Dígeadh: Glas Dígeadh, sin aoin a bhí ar eascoin ins an tsean-Gháedhilg 'that was a name for an eel in old Irish' (explanation occurring in the text of the Donegal story, Béaloideas I 406, l. 18). Glaistig, in Scottish Gaelic, is used of a sort of supernatural being, according to Machain (Etymological Dictionary) 'a water-imp' (But in Scottish stories the Glaistig does not seem to be always connected with water: cf. collection of Glaistig stories in Rev. James MacDougall's Folktales & Fairylore, c. p. 250). Fionn's skill at putting his boyish opponents under water when swimming mentioned in some of the versions of the story of his boyhood, may, therefore, be connected with this name. W. J. Gruffydd, Math vab Mathonwy 212 sq., discusses stories in which, when more than one child are born at a birth, one is preserved and the others are thrown into the water: before Fionn was born, according to some versions (e.g., Béaloideas I 405, ll. 21, 27) a daughter, his twin, was born.

5b braighne here (and in IX 4) has more probably its derived meaning of 'a fight, quarrel' rather than its primary meaning 'a hostel, great dwelling'. In XVI 59 it certainly means 'a fight'.

7a The child Fionn's choking of the toghmann is paralleled in Duanaire Finn by the child Mac Lughach's gripping (and choking?) of a weasel (XLII 28-31), and, in Greek myth, by Herakles' choking of the serpents who came to his bed when he was eight months old (or, according to another

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(1) 'Glas Dige', Miss M. Joynt's ed. (1936), l. 149; but 'Glas Dioghuin' is the reading of the oldest MS, cited ib., p. 59.
account, ten months old) (Apollodorus Library, II, iv, 8, ed. Frazer, Loeb Lib.). That Fionn, in folk stories about his boyhood, on being taken out of the water into which he had fallen when thrown out at birth, had an eel in his hand (Béaloideas 1 406), or, according to another version (J. Curran Myths 205), a salmon, may perhaps be another form of the same theme.

7b gcomhlainn, recte gcomhlann (Meyer).
11d ar ùainimh, recte ar ùainibh.
12a lúibe: see infra Glossary under lúb.
16a tegor: see infra Glossary.
16b The translation should be altered to 'a great eager rush.'
18c The translation should be altered to '— How hard he found it to refuse anyone! — ' (reading d'éra for déra).

XVI THE SHIELD OF FIONN

This poem offers few opportunities for exact dating. The only acc. form backed by the metre is inflected, bhennachtain (; cain) 10. No analytic forms occur, even in the third person (si in 37 is not the pronoun si, but the fem. intensive particle, corresponding to the masc. siúmh). No independent acc. pronouns occur. One infixed acc. pronoun of the 1st person occurs in 63. The vocabulary is on the whole Middle Irish. Especially noteworthy in this connection are the words ar aba (note to 12a), bil 14, 32, luídh 15, 33, gáot 22, 23, sgeite 23, álaid (= ?) 39, allamoigh 55, coimnsgléa 59. Dr. Bergin has pointed out to me that the disyllabic Bóainn, 50d, is also a sign of age. Noteworthy also are the two-syllabled copula forms noch[a], nochar, nachar 57, 23, 30. The occurrence of a singular copula (and a singular predicative adj.) with a plural subject in st. 48, is against an early date in the 12th century. Concerning the appositional use of 'na adhbha in connection with the verbal noun beith in st. 14, see p. cxii, n. 1.

The metre is Deibhidhe, the opening couplets being often in Deibhidhe Ghuilbneach. An internal rime is usual in the second couplet of each quatrain. Rhymes such as damh: Tuiredadh 9, bhennachtain: cain 10, might have occurred in the looser form of Deibhidhe at all periods. Rhymes such as oibre: loige 15, lag: lat 22, would have been permitted even in strict dáin direach in the Middle Irish period. The lack of elision in 9 and 18 also points to the Middle Irish period. The poem therefore probably belongs to the middle of the 12th century.

On the Balor-Lugh incident (10-13) see p. xlivi.
THE SHIELD OF FIONN

2c caile, recte cailce.

3b The translation should be altered to ' in his own day ' (lit. ' in the time which he reached ').

3d is, recte 's

5c The emendation suggested, Pt. I, p. lxii, still leaves the line with a syllable too many and does not give the usual internal rime. Read maing do bhaoi ar chionn a theirge (Bergin).

6b omit a (Meyer).

7c a hainm, recte th'ainm.

8d h'imte]echta ' thy proceedings ' thy career ': the emendation, Pt. I, p. lxii, is unnecessary.

12a a aba, recte ar aba (Meyer).

17d nóinbhor. recte nóinbhar (: báoghal)?

19c choll, recte chol (as translated)?

20b The translation should be altered to ' the many-pieced [i. e. ornate?] smooth light shield. '

21d rón, recte rón (: sgíeth)?

24c fa lia is obscure and perhaps corrupt.

26d saoir cannot qualify the gen. sg. fem. innsi: read innsi saoirS[h]igir ' of the island of noble Sigear '.

31b muirn ' clamour,'

32c bus. recte ba.

36c ghliadh (: sgíeth), better the normal gen. form ghliadh.

36d sgíeth sin (: cath): the rime shows that the reading is corrupt.

37b idhealmhach, recte idealbhach.

39b mhon-, recte mhun-.

39c gacha hálaid[í]. The meaning is obscure. The emendation proposed, Pt. I, p. lxii, cannot stand, as the first a of tárroidh is long.

40c: ' frame ' in the tr. is a misprint for ' frame. '

41a, b do urmais... ar, ' came upon ', ' found ', ' met '.

41c diall recte ghiall? See also note on 48a.

45c teas ' heat ', recte teasa ' fight ' (See Corrigenda).

48a ghliadh (: fial): cf. 41c where ghliadh rimes with -sgíath. There is probably corruption in both places. In 48a the genitive ghliadh might be read (cf. note on 36c, and cf. supra p. cxx, 7).

50d as recte às.

53c, d. bhliadh: brighthmhair, recte bladh: brightmhair; brightmhair should then be construed with the nom, cath (cf. note to 55c).

54d boirbhirín (: bréig), recte boirbhérín (Meyer). The adj. therefore goes with the nominative cath rather than with the genitive Buinne.

55c bladh (: chathaibh), recte blaidh (Meyer)? [blaidh would have to be construed either as nominative or genitive of respect (cf. p. cxx, 7, 8). It is doubtful whether a nom. blaidh (i-stem declension, or substitution of dative for nominative in a-stem or s-stem declension) or a genitive blaidh (o-stem declension) are permissible: see Glossary infra.]
57c,d. The anomalous forms certa (nom.) Connachta (dat.) point clearly to corruption.

60b deg-commart, recte d’égcomhnart (for justification see Corrigenda). As ceisim is usually followed by ar, the line should perhaps be altered to ro cheiseas ar l’égcomhnart' thy weakness has distressed me.'

XVII CAOILTE’S URN

This poem was probably written c. 1200. In favour of a Middle Irish origin are the number of words rare after the Middle Irish period that occur. Noteworthy in this respect are lāraill 8, ad-rala 11, iermothá 26, torchair 39, midhlaighe 60, rod-fía 60, 82, lodar 64, go nāchum-t|h|áir 78, sechtair 111, oinfissigh 112, and the chevilles mór in modh 95, 97, miadh ngal 99. The frequency of the infixed pronoun is also to be remarked (1st per. sg. gē ro-m-iarradh, go nāchum-t|h|áir ro-m-c[h]ar 78, 108: 2nd sg. ad-rala, ro-d-fía 11, 60, 82; 3rd sg. fem. ro-s-fuair 1: 3rd pl. du-s-rat 54). In ro-s-gab and du-s-radadh 69, 74, the infixed -s- is meaningless: this meaningless use of the infixed pronoun is characteristic of late Middle Irish. In 117, a copula that might have been inflected is not inflected; on the other hand the two-syllabled copula forms gēr úó, nír bhó, in 29, are unusual in late lays.

The following forms, would hardly have occurred with such frequency before the middle of the 12th century: independent pronouns as object in 33, 56, 80, with the passive in 63 and 113; nom. forms for the acc. case of the substantive or adj., supported either by the metre or rime, in 11, 18, 102 (Special forms are supported by the rime in 2, 8, 31, 42, 48, 73, 87, 109, 114, 115 [see note]); analytic verbal forms in 36, 51 (see Corrigenda), 57, 58. For accusative-governing passive forms see supra p. cxvii.

The construction “ataoi ... ad ...” (st. 80) could hardly have occurred before c. 1200 (see p. cxi). The construction inā é (for inás) in 32 is also probably a sign of lateness.

The metre is Deibhidhe. The opening couplets of the quatrains are usually in Deibhidhe Ghuilbneach. In 11, 44, 116 the second couplets are in Deibhidhe Ghuilbneach and the opening couplets in ordinary Deibhidhe. The rimes on the whole follow classical laws, with the licence usual in the looser Deibhidhe of all periods whereby the stress of the airdrinn may be two syllables (instead of one syllable) further back than
the stress of the *rinn, e.g., soin*: *Duibheochair*. The lack of elision in 4d, 6c, is in favour of a Middle Irish origin for the poem.

The present lay, preceded by an account in prose of the incidents referred to in it, occurs in the unpublished *Acallam* mentioned in the notes to VII and XIII (pp. 18, 26). Till this second version (24 P 5, p. 383) has been collated with the Duanaire version it would be rash to decide how the apparently conflicting evidence of the language is to be explained. It is evident that some of the late forms in the Duanaire text are due to corruption. Some of the others might easily be altered to earlier forms.

Stories which are akin to that of the present lay are discussed by Prof. T. F. O’Rahilly in his note on *Dithreabhach Ghlinne an Pheice* in *Gadelica* I 279-283 (special reference to the Duanaire Finn lay, *ib.*, 283). See also *supra* p. 26, footnote, and *infra* note to 56a.

For a literary analysis of this lay see p. 1 sq., p. 4iv.

2a *fosaídh*, recte *fosaígh*.

4c, d The translation should be altered to ‘on its left side when this was set, he (Caoilte) had water from the urn.’ *Cf.* Pt. I. p. lxii.

5d *sa n-uisce*, recte *an uisce* (acc. sg.)? By altering the reading thus the couplet may be made to give better sense: ‘the little white apple would stop the water till it (the urn) was full up.’

7 MacNeill’s translation of this stanza is possible, but the stanza more probably means: ‘Dear was he by whom used to be distributed [the contents of] the urn of Caoilte of the swift shooting: a man better in shape and excellent wisdom never distributed draught.’

9b, d ‘burgher’ and ‘right proved’ in the translation are clearly printers’ errors for ‘brughaíd’ and ‘right proud.’

10d Omit *úile* and for *d* read *do* (The vowel of the verbal particle *do* was not elided in Mid. Ir. or in classical Irish).

11b *fhionnfhúar* ‘cool’, better *ionnúar* (see Glossary). The rime forbids an acc. fem. form of the adj. and thus justifies altering the noun to a nom form, *supra* p. 1.

11d *ad-rala*, recte *do-d-rala*?

14a *gan acht* ‘without doubt’.

16b *mar* ‘like’, recte *seach* ‘beyond’, ‘more than’ (for justification see Corrigenda).

17c *innmale*, recte ‘mamele’.

21b *amhrús* ‘fierce’.

28b *comhlán* (: *ghráin*), recte *comhláin*.

30c The line as it stands lacks a syllable: for the first *a* read *cú do* (as in 24 P 5, p. 386, l. 14). Then translate ‘It were not meet, in his time,
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to call the son of the King of Dál nAraíde h a hound. ’Bran was by birth son of the King of Dál nAraíde, and of Urne, who was an aunt of Fionn’s: see text of poem XLIV (Pt. II) and the notes to the same poem infra.

33a.b. The bad rime ecoin : modh points to corruption. •

40c tairm. ‘ noise ’ (or ‘ fame ’).

44a The translation should be altered to ’Were one to recount (literally ‘the recounting of’) thy deeds and braveries.’

51a Tegaid ‘ they give ’ (see Glossary).

51d a sgieth ‘ of their shields ’ (see Corrigenda).

55d airm, recte arm.

56a The aitheach with a pig on his back who leads Fionn to a magic dwelling, reminds one of the aitheach with a screeching pig on a fork on his back who led members of the Fian to a magic dwelling, in Feis Tighe Cho-
náin, Oss. Soc., II, p. 148 sq. : and of the strange warrior with a magic pig on his shoulder, which is afterwards roasted by him, who causes trouble for the Fiana in Bruidhean Eochaidh Bhig Dheirg, ed. Padruig Ó Briain Blaithfhleasg 148 sq.; and of the aitheach with a pig on his back who came to torment Fionn and his companions in a magic dwelling in the Scottish folktale Fionn ‘ an Taigh a Bhlaith-Bhuidhe (supra p. 26, foot-
note 1, l. 9).’ In the Old Irish story of the Death of Cúldub (supra p. lv, Item III, p. lv, item v) the fairyman Cúldub carries off a cooking pig and is pursued by Fionn to the door of his fairy dwelling, where Fionn kills him. A strange man with a shrieking burnt pig on his back appears, as Dr. Bergin has pointed out to me, outside the Fionn cycle of stories, in Togail Bruidne Dá Derga, LU 84a, Best and Bergin’s ed., I. 6826.

57e airmirt, a synonym of geis ‘prohibition’ , ‘taboo’, ’spell’. 60d midhlaighe is the genitive of midhlaich: a midhlaich was either the follower of some particular peaceful profession or perhaps simply a civilian as opposed to a soldier: hence the word gained the secondary signification of ‘coward’: either sense would suit the context.

64a tegor ‘ are brought ’ (cf. note to 51a).

66b Omit fior. ’The emendation to b’fhiorabille proposed in the first part of the note to this line, Pt. I, p. ixii, can hardly stand: 1º because, though in Old Irish a relative preterite ba. aspirated the initial of the follow-
ing word (?), there is no evidence that the vowel of such a ba was ever elided ; 2º because in late Mid. Irish and in classical Irish a relative preterite ba (or ã) seems to have been treated normally as a non-relative preterite ba (or ã), i.e. it did not aspirate and it prefixed h- to words beginning with a vowel (?).]

(1) See Thurneysen Handbuch, p. 298.

(2) See examples from Duanaire Finn in Glossary infra, s. v. * is *: cf. h- prefixed, PH, ed. Atkinson, 2579; h- prefixed, Keating TBG, ed. Bergin, 3264, no aspiration ib. 228, 1025 [but on the other hand a t aspirated ib., 5725, 5728, in an tan ã threise].
66c, d  By the words "a late original date" in the second part of the note to this line, Pt. I, p. lxii, ' a date posterior to the Old Irish period ' is all that may legitimately be understood (1). In 66d a h- should be omitted. As rí in 66c is nom., it must be the subject of its sentence. The quatrain should therefore be translated: ' A lovely queen was yonder in the house, most beautiful of the human race. The king offered welcome to him—to Cummhall's son from Almhä. ' 

67a anfhosaigh, recte a n-ósáig ' their foot-washing,' ' foot-washing of them,' an honour paid to guests.

68a, b. Read perhaps Núa gach bhidh, sean gach dighe | do-radh dó lucht in lighe : the translation of b should then be altered to ' the people of the house served.

69d Omit a h-.

75a (76) targaigh, see Gloss.: deich ' ten '.

76d orloisco, recte fhórloisithe ' purified by fire. '  

77a Translation doubtful.  

79b luchair, recte luchair ' bright '? (See glossary to Measgra Dántla 11, ed. O'Rahilly).

81b anfcharlann, recte forlann.

84a alta eloideamh (see Pt. I, p. lxii) would mean ' sword-blades '.  

There is no alt or ailt ' a hilt.' [But see Gloss. s. v. calla.]

84b, c, d. Translate: ' by red gold shall payment be made for your lovely hounds, now that they have been killed, and for your slender-shapen spears.'

86d Omit is (see Corrigenda).

(1) In Old Irish a long stressed final vowel could make deibhidhe-rime with the same vowel unstressed and short (see MEYER A Primer of Ir. Metrics § 17). From the Middle Irish period on, owing to the confusion of unstressed final vowels which then took place, a long stressed final vowel could make deibhidhe-rime even with a short vowel which had been different from it in Old Irish. Thus if the Old Irish values were to be given to the final unstressed vowels in Saltair na Rann (composed c. 987): stressed final ú would be found riming with unstressed final e 3732, 4640 ; ē with in 2764, 4312, again with iu, or at best (supposing a possible variation in the gender of the verbal nouns of compounds of gair, and in the gender of aislingthe, and hence a variation in their declension) with i, 3336, 5714 ; ē with i 2512*, 2556, 3:6 * 6476 [*The asterisk refer to a Mid. Ir. spelling of O. Ir. ru-rádi, which rimes with stressed final í in 2416 and 3928 just as it might have in Old Irish]: stressed final í with unstressed final ea (or e) in 304 (rí : áirmi = O. I. * áirmé. later O. I. * óirmé). The last example is conclusive as regards the possibility of a nominative rí riming with a genitive Aimhaine even in Early Middle Irish. [Short unstressed final e and i rime Saltaír 2969, 3664, 3953, etc, Short. stressed final e rimes with unstressed final iu 1324.]
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87c gan acht ' without doubt '.
88c Translate ' when my son enters the Fian. '
98b cion: ' fault ', ' affection ', ' proportionate share ', are possible meanings (see glossary to O’Rahilly’s Measgra Dánta II). The translation ' joy ' seems to lack authority.
99b buileach. recte b[h]uílídh (see Corrigenda); b[h]áithinn[h]ín ' smooth and even.'
99c miadh ngal ' honour of exploits ', ' battle honour. '
103a The translation should be altered to ' Fionn related joyously [or ' noisily '] and greatly [i. e. ' loudly'?]. '
108c Osgar mac Cruimchinn. Osgar must either be regarded as one person and mac Cruimchinn as another, or Caoilte mac Cruimchinn should be read. Oscar was not the son of Cruimecheann but of the speaker, Oisin. Caoilte is called « Cailte mac Cruindech mhc Rônain », Ac. na Sen., ed Stokes, 5, 73. [There was an Osgar mac Cruimchinn as well as Osgar mac Oisin: see Index of Heroes. This note is therefore to be disregarded.]
110 linidhi: meaning uncertain.
112a oinfissigh ' divers '.
115c, d. For go mbladh: in isithal read go mblaidh: in sithail?

XVIII THE DAUGHTER OF DIARMAID

This poem has been edited, presumably from the Duanaire Finn MS, in Irisleabhar na Gaedhilge IX 341.

The analytic form do rad sí 21, and the construction do bhí ’na ... 6, suggest that this poem belongs to the classical period. Though no words or forms occur suggestive of Middle Irish, the vocabulary contains more words obsolete in the modern dialects than might be expected in the second half of the classical period.

The metre is as in poem IV. The rime foghlu: nóna 12 is to be compared with the similar rimes indicating a modern pronunciation in poems IV and IX. The poem is therefore probably to be assigned with these poems to some date between 1250 and 1400.

A special accusative form is used with a passive verb in st. 3 (1). To alter a nom. form to an accusative form in st. 22, (1) malachnduibh, for malachdhuibh, in accordance with the practice,
in accordance with classical usage, improves the rime. In st. 32
the lack of accusative inflection (supported by the rime) is in
accordance with classical usage which forbids inflection when
acht immediaty precedes the verbal object (See IGT I 109).
For the object in 28c see note infra. A poem as artistic as this
lay of Diarmaid’s daughter could hardly have been written by
a man devoid of education, which, in medieval Ireland, would
have implied acquaintance with the standards of the professional
poets’ schools. Therefore, though accusative inflection had
doubtless dropped out of common speech before this lay was
written, it is not surprising to find its author, and the authors
of other lays of the classical period, familiar with its use.

For a literary analysis of this lay see p. xcii sq. For discussion
of the story of Diarmaid see p. xxxv sq.

3a legor. The suggested correction to tugar (Pt. I, p. lxii) is hardly
necessary (see Glossary).

10a bradán. The suggestion (Pt. I, p. lxii) that bradán ‘ spirit ’ has
the first a long (brádán) is based on a wrong identification of it with the
modern Mayo word brádán ‘ a light mist ’ (Irisl. na Gae., X, 14, n. 378).
It is really a metaphorical use of the word bradán ‘ a salmon ’ (see Glossary).

11c lairph[h]ennta ‘ hastily ’ (See Glossary).

14d a fian b[h]ráthar ‘ her fian (war-band) of brothers ’ (cf. a buidhen
b[h]ráthar 17 b).

18c chom[h]ram[h]ach is here correctly translated ‘ victorious ’ (See
WINDISCH’S Wörterbuch and MEYER’S Contributions). The translation
‘ deed-vaulting ’ 12, and the similar translations, XI 6, XVI 15, XXXV
73, are incorrect.

19c. 20b: translate as supra p. xcv, n. 1.

21d oirdhearty, translated as though it were a by-form of oirdtheire
(aliter ordhraic, etc.), is rather a compound of or and deary meaning ‘ red-
edged.’ The correct reading may be oídheary ‘ red-looped (red-eared),’
used as an epithet of a shield in 1 33.

22c leadarthchaigh. The old acc. fem. form leadarthcaigh improves the
rime with deaghtapaidh.

frequent in Duanaire Finn, of treating each part of a compound word as
a separate entity affected as regards case, eclipsis, etc. by the word with
which the whole compound is to be construed rather than by the internal
relation of the parts to one another. Hence here eclipsis of the d of duibh
because the whole compound qualifies min, which is accusative, rather
than the normal aspiration of the d as the second element of a compound
word. Cf. infra p. 129, line 21 of footnote.
25d *sníthi* 'twisted' (from *sníim*) has been translated as though it were the genitive of *snígh* 'dripping', 'drizzling' (from *sníghim*).

27b *fuilingeadh*: MacNeill's correction (Pt. I, p. lxi) is the MS reading (See Corrigenda).

28b *dhéadla*, recte *dédla* 'brave.' [The aspiration of the *d* of *léid* in the note, Pt. I, p. lxxiii, is an error.]

28c *in *óig ilmhennmnaigh* (recte *in n*óig *n-ilmhennmnaigh*) 'the very courageous warrior'. [As the author of this lay seems to practise acc. inflection (see general notes to the present lay *supra*), it is hardly likely that *óig* stands far *ógh* 'a maiden', when one would expect the acc. form *in óigh ilmhennmnaigh* (better perhaps in *n-óigh n-ilmhennmnaigh*). *Óg* 'a warrior' is an *o*-stem, and though referring here to a woman, both it and its accompanying adj. would doubtless continue to have *o*-stem (i.e. 'masculine') inflection: *cf.* the masculine inflection in spoken Irish of adjectives qualifying *caílín*, an old neuter *io*-stem slightly altered in form.]

32c *oirbheartach*. Though the modern language gives justification for the translation 'that grew up' (See Dinnéen's Dictionary under *eirfirt* and *oirbheart*), the word here probably has its usual meaning 'powerful', 'of great achievement.'

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**XIX LAMENT FOR THE FIANA**

**Date**

This poem probably belongs to the 13th century. Two independent pronouns occur, one as object of an active verb in 10, one with a passive in 8. The only accusative form that can be checked by the rime preserves the old inflection, *goil* (: *nóin-adhaigh*) 3. The vocabulary, though not very ancient, contains a fair number of words suggestive of Middle Irish. Among these are *nóin-adhaigh* 3, *a torchair* 5, *diáirmhe* 7, *dursan* 9, 16, *griolla*, *na bloidhe* 17, the chevilles *líth nglas*, *líuidhit* *goil* 3. The lack of elision in 5d (and perhaps in 20b: see note), and the disyllabic *Bóuinn*, *ibidem*, are further remnants of Middle Irish usage.

**Metre**

The metre is Deibhidhe. The opening couplets are often in Deibhidhe Ghiubnseach. In stanzas 2, 8, and 23, the second couplet is in Deibhidhe Ghiubnseach. The rimes follow the laws of the looser Deibhidhe (see *supra* p. 36, l. 37) of the classical period. The rime *slóigh: beóil* 2 is irregular (*Cf.* notes to next poem pp. 44-45).
3b For sme[|rd|h]ris see Glossary.
5 This stanza seems to be made up of the closing couplets of two partly lost stanzas.
5d a ccath Bregidha os Bóinn, recte ag Áth Breá ós Bóainn? [cf. 'la fein Lúagne aided Find ioc Áth Brea for Bóind'. 7CP, I, 462, footnote 1]. The present couplet seems to be the only account of Fionn's death making Goll's daughter responsible. In a 13th (?) century tale published by Meyer in Fianaigecht « Iuchna Ardmór, ingen Ghuill mic Morna » restrains her son Fear Li from treacherously slaying Fionn (p. 73). In the ensuing battle at 'Áth Brea for Bouinn' (p. 76), however, Fionn slays both her son Fear Li and her husband Fear Taí. The tale breaks off imperfect before the account of Fionn's death, which was apparently about to take place, in the same battle at Áth Brea, at the hands of the five sons of Uirgrin. For a full list of references to the various accounts of Fionn's death see supra p. xli sq.
6c diobhsain, recte díobh soin ( : nónbhair) [sin (soin) attached to a pronoun is always fully stressed ; attached to a noun is enclitic, as is clear from numerous rimes in bardic verse.]
8c háireócthaidehe, recte háireóchtal, or better háireómhthal.
14b Idhlaoch, recte Iodhlaíogh ( : aoíbh).
17b ni e[h]uirit griotla ' they do not make slaughter (?) '. The MS gloss gáir seems to be a guess. See Glossary.
20b is, recte agus?

XX THE SWORD OF OSCAR

Though in places the language of this poem resembles Middle Irish, the main portion of it can hardly have been written till after the Middle Irish period. Nom. forms constantly appear for the acc. pl. of o-stems and the acc. sg. of a-stems: in 1, 3, 47, 65, 69, 88, nom. forms are backed by the rime; in 5, 56, 68, they are backed by the metre. Occasionally a special acc. form occurs where no control can be exercised (e.g. chéill 63). and once a special form is supported by the rime, mnaí ( : Traoí) 27. Analytic forms of the verb occur in 67, 85, 87 (but see below note to 87b). The construction co mbíadh 'na... occurs in 80. Independent accusative pronouns occur in 8, 19, 31, 69 80, 104, 110. In st. 45 neither copulas nor predicative adjectives are inflected though the subject is piural. See also p. 45, l. 1.

On the other hand the lay contains some words and forms
rare after the Middle Irish period: *brosgar* 'clamour' 5; *scéile* 7; *go ro* (for *gur*) 13; *do rocháir* 24, 41, 92; *do luídh*, etc., 35, 42, 44, 55, 75, 76, 89; *cúich* 77; *at-féit* 110. Infixed pronouns occur with their full meaning in 22, 99, 106, 108. In st. 30 a meaningless infixed -s- occurs.

In st. 101 what is almost certainly a pseudo-archaism, *in géin ronbúi* (1), is to be noted. This pseudo-archaism perhaps gives the clue to the conflicting evidence of the language. Anxious to create a Middle Irish atmosphere, suitable to the reminiscences of Middle Irish stories which form an important part of the lay, the author was of set purpose introducing Middle Irish forms. It is clear that he was writing after the 12th century Irish adaptations of the *De Excidio Trotae* (attributed to Dares Phrygius) and of Virgil’s *Aeneid* had introduced classical themes into Irish story-telling. An author familiar with 12th century stories and with certain Middle Irish turns of expression, but using some constructions and rimes more suggestive of Modern Irish than of Middle Irish, may for the moment best be supposed to have lived in the 13th century. An examination of the stories used by him might assist towards fixing his date with greater accuracy.

The metre is Deibhidhe, the opening couplets being often in Deibhidhe Ghuilbneach. The rimes on the whole conform to classical rather than to Middle Irish laws. In addition to the usual licences common in the less strict form of Deibhidhe at all periods, the licence by which stressed *eó* and *ea* rime with stressed *ó* and *a* (e.g. *bód: gód*; *Samhna: hÉmhna*, 28, 59) is to be noted. Examples of such rimes may be found in 28, 59,

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(1) After *céine* (g. sg.) and *céin* (acc. sg.), both meaning ‘while ’ ‘as long as ’ (see *Thurneysen Handbuch* § 880), an *n* would have been prefixed (or infixed) before a verbal form beginning with a vowel, and consonants would have been eclipsed, *b* then appearing as *mb*, *d* as *nd*. *Céine* and *céin*, in later Middle Irish and in Early Modern Irish, appear as *céin*, *i* (g)*céin* in (g)*céin* (Atkinson *PH* and *Glossary to Laws*, s.v. *cian*), an *géin* (Keating *TBG*, ed. Bergin, s. v. *cian*); and the reading of the 17th century Stowe MS for *i céin* of the 12th cent. LL, in *Táin*, ed. Windisch, l. 2956): no *n* follows these forms in Late Middle Irish or Early Modern Irish, and aspiration replaces the Old Irish eclipsis (see glossaries already cited). The redactor of the present lay, who doubtless was familiar only with the use of aspiration in such a construction, seems to have wrongly introduced -*n*- before *b* as a pseudo-archaism adapted from some Old or Early Middle Irish phrase where -*n*- appeared before a vowel or *d*. 
69, 108. Stressed \( \text{ae} \) rimes, at least, would hardly have occurred in the Middle Irish period. That both types might have occurred in the first half of the classical period is shown by their occurrence in the verse portion of a prose tale, which was in existence in the year 1419, published by Meyer in his "Fianaigecht" (\( ngl\text{s} : \text{thesis} \), p. 74, II. 10, 11; \( \text{cro} : \text{le\'o} \), p. 84, II. 4, 8). (1)

3a \( \text{T}i\text{obha} \), translated ' ruin ', seems rather to be a proper name.
3a,b \( \text{cloid} \text{himh} \), recte \( \text{cloidheamh} \); the form \( \text{oighidh} \) (acc. fem.) must accordingly be altered to the alternative form \( \text{oigheadh} \) (acc. masc.) so as to preserve the rime. [The masc. declension of \( \text{oigheadh} \). O. I. \( \text{aided} \), is vouched for by IGT, II, ex. 365, as Dr. Bergin has pointed out to me.]

5c \( \text{brosgar} \) ' clamour.'
7b \( \text{chinead} \), recte \( \text{cineadh} \).
10b ' rampant ' in the translation is a misprint for ' rampart. '
10d \( \text{imtheachta} \), recte \( \text{a n-imtheachta} \) ' their adventures '?
11d \( \text{dith} \) is almost certainly a scribe's error for \( \text{diot} \). The translation should accordingly be altered to ' by means of thee, O sword '.
12c \( \text{Tairm} \), which usually means 'noise', here probably has its secondary meaning 'fame. '
13c \( \text{go ro tha\'ob ris} \) ' and he trusted him. '
15d \( \text{ainm} \), recte \( \text{a ainm} \).
16a,b ' There is play on the words in this couplet: its first meaning is ' Mana gave the sword to Trost : it was not an omen of being silent '; its second meaning, ' Omen gave the sword to noise : it was not an omen of being silent. '
23c \( \text{g\'er bhail} \), recte \( \text{g\'erbh ail} \) as translated?
23d \( \text{nathair} \) ' serpent. '
24b \( \text{amhnaiss} \) ' the fierce. '
24d \( \text{Laimheadhd\'a\'in} \) ( : \( \text{ghr\'adh} \)), recte \( \text{L\'aimheadhd\'an} \) (cf. p. 61, footnote).
25b Read as in MS: see Corrigenda.
25c \( \text{a ngeimhil} \), recte \( \text{a gheimhil} \).
26a \( \text{go gnaoi} \), recte \( \text{go gnnaoi} \).
29c This line has a syllable too many.
30c Omit \( \text{ba} \)?

(1) The MS Eg. 1782 from which Meyer edited the tale is now known to be of the 16th century (see R. Flower, \( \text{Cat. of Ir. MSS. in the Brit. Mus.} \) II, 259 sq.). But a note copied by the scribe of the tale from his exemplar, suggests that this, or an earlier, exemplar was written in 1419.
37d ' sword ' in the translation should be altered to ' swords '.
39c,d. This seems to be the second couplet of a rannaigheacht stanza not really belonging to the couplet a-b (cf. note on stanza immediately following). The meaning of techtaigh in 39c is uncertain. A syllable is lacking to 39d.
40d Earcal, recte Eachtair as translated? The change to rannaigh-eacht metre goes to show that this stanza did not form part of the original poem. The second couplet of the preceding stanza (39) is probably also to be rejected.

41a tré cheilecc. For an account of the guileful slaying of Hector by Achilles see Togail Troi from H. 2. 17, ed. Stokes, Irische Texte, II, p. 38, ll. 1178 sq. In the LL version of Togail Troi (ed. Stokes, printed privately, Calcutta, 1881) this account of guileful slaying is fathered upon Virgil, needless to say without warranty, and follows a description of the slaying of Hector by Achilles in fair tight, biased (with some additions) on the account given in the De Excidio Troiae attributed to Dares Phrygius, chapter 24.

44b trénghart, recte tréngharg ' strong and unruly ' (See Corrigenda).
46e do ró, recte do roinn ' he distributed ' as in 47?
50d See note to 12é.
51a Niúil (; úir), recte Niúil?
51e,d - 53e,d. These verses might be omitted without injury to the story of the sword's passage from owner to owner.

54b rùin, probably nom. sg. meaning ' intention ': see Glossary.
55 After this stanza, two stanzas (55A, 55B) have been omitted in the printed text. They will be found in the Corrigenda. In 55A the masc. acc. oighheadh should be read for the fem. form oigh[h]idh and the impossible acc. form -chloidhimmh. with which it rhymes, be altered to -chloidheamh (cf. above note to 3a, b). The two stanzas may be translated as follows: 55A Caladh asked a mad request of Lomnochtach, though he was a goodly man: that when she should die the sword should be called by her name. 55B Caladh died giving birth to a son (her fighting in France had been fierce). When earth had hidden her hue, Lomnochtach was mournful.

57c sheda (; thaigedha). There is a word seada (see Glossary), but it would not give good rime here. Meyer suggests sheghdha [= beautiful] which would give good Middle Irish rime, if the e were short. But it is long (see Glossary).

59 Delete note, Pt. I, p. lxiii: there is no Craobh Ruadh (two words) in the classical language (Bergin).

61a Disregard the note, Pt. I, p. lxiii (a disyllabic triar would have been an archaism, cf. infra p. 84, footnote; and ar aire ' on guard ' is uninstanced). Instead, read ar a aire, and translate ' He espied three'.

61e-66 Cú Chulainn proves himself superior to the same two heroes, Mainreamhar and Laoghaire, in an episode which resembles this, at the end of Fled Bricrend, ed. Henderson, Ir. Texts Soc., II, 1899.

10d Caladh-c[h]oly, literally 'Hard-sword' but here to be understood
as 'Caladh-sword' from its supposed owner Caladh: see notes to 55A supra. The Caladh-cholg in Irish stories is the sword of both Fearghus mac Léide and (as here) of Fearghus mac Róigh (see references in Thurneysen, Die ir. Helden- u. Königsage, p. 701).

76b do, recte d'.

82a The emendation, Pt. I, p. lxi, numbered 81, refers to this line.

83d ar aga (a non-existent word) recte ar abá ' because of.'

84d chinnfir, recte the classical form chinnse.

85b geill ' pledge', ' prize ', recte géill ' hostages ' as translated?

86b chinnfir, recte the classical form chinnfe.

87 The narrative interrupted by the apparently incomplete Acall episode (74-86) is here resumed.

87b sé, recte -sein (cf. 59a)?

87d Lughaídh : i.e. Lughaídh Dallléigeas ' Lughaidh the Blind Poet', brother of Oilill, and comrade of Fearghus mac Róigh when Fearghus was living in exile at the court of Oilill and Meadhbh; see Meyer Deathtales 32 § 1 (See also note to this line in Pt. I, p. lxiii).

89d leannánin (: grádh), recte leannán (see above note to 24d).

91c ainm, recte a ainm.

98e nior chomhdha, recte nior chomhgha ' it was no protection '.

98d Feardhonna: whatever the correct spelling of the nominative of this name be, it can hardly mean » feigned man « [a printer's error?].

105d The acc. form cloidhimh here seems to be supported by the rime (cf. above notes to 3a, b; 55A). It may be an artificial spelling of the scribe's, meant to conceal a bad rime.

110d mar atféit (' the manner in which thou tellest') could only be 2nd or 3rd person pres. ind. (not 1st pers. as translated in Pt. I). Patrick is therefore here the speaker, addressing the main reciter, Oisín.

XXI THE BATTLE OF THE SHEAVES

The vocabulary of this poem contains words and phrases rare after the Middle Irish period, dreim[h]ne gal 4, 25, tuaith-[eam [h]raibh 6, do rala 7, a di heach 9, nior cum[h]gadh ní dhe 13, colthugadh ' to stand firm ' 25, do fáoth 31, the direct relative fuil 33 (See also note to 32a for another possible Mid.-Irish form).
That the poem was not written before the middle of the 12th century is shown by the occurrence of an analytic verbal form supported by the metre in st. 3 (dúr fhéigéir sé). The infixed -s- in ros féir (8) is meaningless. Its object is probably, as Dr. Bergin has pointed out to me, to permit alliteration between -féir and féadh (cf. footnote on p. 54). Nom. forms standing for the acc. are supported in 7 by the rime, in 27 by the metre (An inflected accusative form supported by the rime occurs in 30). It is therefore probable that the poem is to be assigned to a date about the year 1200. At latest it can hardly be later than the 13th century.

**Corruption**

The form ri ( : lí), for righ, in st. 10 is noteworthy, as also the elision, as in modern Irish, of the verbal particle do in 32. These anomalies are almost certainly due to corruption of the text. [For a genitive ri ( : lí) certainly due to corruption see note to XIII 1a.]

**Metre**

The metre is Deibhidhie. The opening couplets are often in Deibhidhe Ghuilbneach. The lack of elision in 8a, 13c, 18c, 19a is suggestive of the Middle Irish period (See also note to 32a). The rimes on the whole follow the laws of the classical period. The rime tric : coim[h]nirt, st. 15, however, is suggestive of the Middle Irish period. The rimes Fionn : ghrind, fraigh : claoidhter, 14, 35, are irregular and probably due to corruption.

**The story**

For a summary of the present lay and a discussion of its traditional basis see Christiansen Vikings 91-93. Scottish Gaelic prose folk versions of Cath na bPunnann are referred to by Dr. Christiansen, ibidem, p. 92. "Cath na bPunnand" is also referred to in Duanaire Finn XVI 47 (1).

The present lay has been mentioned supra p. cv.

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2a do chlaoí is to be read: see Corrigenda and cítim in Glossary.
2c do mhaol[h]igh, translated "vaunted (?)", recte do mhaolthigh 'rendered sad' (see Glossary)?
4b For Umhail's daughter cf. supra p. lxx, n. 2.
4c dreim[h]ne gal literally means 'fierceness of battles' (or 'exploits').

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(1) Unrecorded Connacht folk tales describing a Cath na bPunnann are referred to by Dr. D. Hyde in his Abhráin... An Reachtabhraigh [2nd ed.] (1933), p. 279. There are stray references to a cath na bPunnann in Oss. Soc., 111, 264, last quatrain, and in Lia Fáil [I] p. 113, 1. 26 (Meath). The Cath na bPunnann (Galway) described in Béaloideas, IV, p. 83, § 39, has nothing to do with the Fionn cycle.
Stanzas 1-16 of this poem seem to be part of a 12th century Date and poem on the death of Goll. Some stanzas may have been interpola- tionated into this part of the lay (e.g., some or all of the corrupt stanzas 8-14, and either st. 3, or st. 4, each of which mentions the death of a Dubh mac Luighdheach). Stanzas 17-62 form an incomplete poem, probably of the 13th century, on the making and breaking of peace between the House of Baoisgne and the House of Morna. These conclusions are arrived at from a consideration of the vocabulary. In stt. 1-17 the following Middle Irish forms occur: táoth 1, 6, adrochair 2, do-cher 15, liach 4, comhdha 6, 8, tuir 7, 15, albath (see MacNeill’s emend-
ation Pt. I, p. lxiii) 16. From 17 on the vocabulary is less archaic but nevertheless contains many words rare after the Middle Irish period (linibh glonn 24; fad a dhū sh[hl]eagh 30; budhéin 50; na nglonn, taithleach 61). The lack of elision in 24a and 51a (see notes infra) is reminiscent of the usage of the Middle Irish period. Similar lack of elision is mentioned in the notes to the next poem (XXIII), which is also probably to be assigned to the 13th century. No analytic verbal forms occur. The only verbal object whose form may be controlled by the metre has a nom. form, a sh[hl]eagh 61. Other opportunities for exact dating are wanting. Unusual grammatical forms supported by the rime are the nominative ainréir 34, and the dative sa tigh mhóir 36. Dr. Bergin has pointed out to me that the fem. declension of “teagh” was allowed in the classical schools (See IGT, II, 164).

The metre is Deibhidhe. The opening couples of the first fragment are often in Deibhidhe Ghuilbneach: in the second fragment they are less often so. The rimes follow the laws of the classical period with the usual licenses common in the less strict form of Deibhidhe. Stanzas 8-9, 11-13 are in very imperfect Rannagainheacht Bheag. Stanza 14 is in Rannagainheacht Mhór. If any of these stanzas, therefore, ever belonged to the original poem, their form has been altered in the transmission of the text. There are some obvious corruptions in them, as may be seen from the notes to the particular lines below.

Of episodes of the same type as that told in stanzas 42 sq. of the present lay the following are known to me from Irish sources: 1) an episode in the late 12th (?) century tale Fleadh Dúin na nGédh (See O’Donovan’s edition, Ir. Arch. Soc., IV, 1842, pp. 64-82); 2) the episode in the present lay; 3) part of a folktale about the Fiana, told by “Dyeemud Duvane”, Milltown, Co. Kerry, and published in an English version by J. CURTIN in his Hero-tales, p. 484 sq. ; 4) part of a tale about Osgar’s birth and boyhood told in West Cork (1).

(1) Cf. abridged version published by C. Ó Muimneacháin, Béaloideas Bhéal Átha an Ghaorthaidh (1934) 63 sq. A fuller version was recorded on the Ediphone a few years ago, for the Irish Folklore Institute, from the telling of Tadhg Ó Duinnín, Coolea, parish of Ballyvourney, Co. Cork. Both versions contain the story of An Rudaire gan Ghrualg gan Ghaire as an episode. [For bibliographical references to versions of An R. gan Ghr. gan Gh. see Béaloideas II 414, III 443, VI 130: see Imtheacht an Oireachtais, 1900, p. 68, for version not mentioned in Béaloideas II. The tale has been discussed shortly supra p. xviii.]

How it was that Goll had the right to the marrow bones till it was
The four versions may be reduced to the following common type: An unknown person A, in reality a relative of B, comes to the house of B. A warrior C, belonging to B’s household, has the privilege of eating all the marrow bones served in the house. A wins the privilege from C. In version 1, A has an invented name Conán Rod; he is son of B, who is a king of the Britons (apparently invented by the story-teller) called Eochaidh Aingeeas: C is an unnamed warrior. In 2, A is Cairioll, a kinsman of B, who is Fionn: C is Goll. In 3, A is Faolán; he is son of B, who is Fionn; C is Oscar. In 4, A is Oscar, who has been born and reared overseas without the knowledge of Fionn and the Fiana: he is grandson of B, who is Fionn: C is Goll (1).

Corrupt texts of a poem concerning the fight between Cairioll and Goll over the marrow bones, different from the Duanaire poem, are to be found in various 18th and 19th century MSS (e.g. RIA MS 24 L 27, f. 26 b, first line As dibhch san Alm-huin na bhFiann; also 18th century Waterford MS, described by Rev. P. Power, Gaelic Jnl., XIV, p. 692, col. 2, item P of MS IX). This poem adds to the reasons why Goll and Cairioll were at enmity that Cairioll hung his shield above Goll’s. The same incident of hanging the shield above Goll’s is mentioned in the West Cork Osgar-story, and in the Coolea orally collected variant of Bruidhean Chéise Corainn, already referred to (first line of the footnote on this page).

Scottish accounts of the fight over the marrow bones and the death of Goll may be found in the Goll section of J. F. Campbell’s Leabhar na Feinne (See especially Bás Chairill, ibidem, p. 167).

In a Tyrone folktale, re-edited by Professor Éamonn Ó Tuathail in Séalta Muinntir Luinigh, 1933, p. 101 sq., from the edition by Peadar Mhac Culadh in the Ulster Herald, 27th January, 1906, Cú Chulainn wins an smiòr chrámh (= an smiòr-

won from him is told in the Coolea orally collected variant of Bruidhean Chéise Corainn. entitled “Crónán Mhac Imilí”, published in Béaloideas II, 32, 34.

In the S. W. Kerry Osgar story, published by Tadhg Ó Murchadha Béaloideas, IV, 449 sq., the boy Osgar is said to have been fed on smiòr mhàirt òige ‘the marrow of young beef’ before coming to Ireland in search of his father. No mention, however, is made of his winning the right to the marrow-bones from a Fian warrior in Ireland.

(1) For a broken down Galway folk version of the marrow bones episode see Béaloideas I 219. Does the name Smirgoll (= Marrow-Goll?), Laud. Gen., ZCP VIII 291, bear some relation to the episode under discussion?
chnámh 'the marrow-bone'?) from two other heroes, much as he wins the curad-mir in Fled Bricrenn.

The death of Goll, left untold in Duanaire Finn owing to the imperfection of this poem at the end, is told in a Donegal (?) orally collected tale Bás Ghoill, published by F. Mac Róigh [= H. Morris] Oidheche Áirneáil [1924], p. 51 sq. The tale says that Muc Smolach mac Smóil killed Goll as he was leaving the rock weak for want of food (cf. present poem, st. 16). The rock itself is said to be ' to the north of Tir Chonaill, near Ros Ghoill' (p. 51), and the editor mentions a rocky islet there still called Carraig Ghoill. The enmity between Fionn and Goll had arisen because of a blow given by Conán, Goll's brother, to Fionn.

« Mogan beag mac Smáil » is Goll's slayer in one of the Scottish ballad versions of Goll's death (J. F. Campbell L. na Feinne 173, st. 3). The cause of the final enmity is not clearly stated in the text of any of the ballads edited by Campbell, but, in his « arguments » (ibidem, pp. 171, 168, 167). Campbell consistently states, as though it were the accepted Scottish tradition of his day, that Goll, having slain Cairioll through jealousy over the marrow bones, fled to a cave. There he used to be visited by his friend Osgar. Once, fearing that Osgar might betray his hiding-place, he tried to kill him. Fionn in anger pursued Goll to an « island ». It was on this « island », which clearly corresponds to the Irish carraig, that Goll made his last stand and met his death.

The death of Goll on « Carrac Guill », without any reference to the marrow bones episode, is related as follows in Acallam na Senóraich, ed. Stokes, l. 1965. Goll's brother Garadh had killed « Dubh Dithre », leader of the Fiana of Ossory. Goll retreated to 'Carrac Guill, in the west'. Three battalions of the Fiana besieged him there for a month and a half. For nine nights Goll was without food. Then, being weak with hunger, he was beheaded on the rock by Dubh Dithre's son, « Muc Smaile ».

For other references to Goll's last stand on the rock see infra notes to poem XXXVI.

6c comdhá, recte comghyha 'protection'.
8d comhdhá, recte comghyha 'protection' (Meyer).
8b, 9c,d The translation of these lines is uncertain on account of the corruption of the text.
10d -arma, recte -armuda?
12a Omit a (Meyer).
12c,d Internal rime is lacking in this couplet.
XXIII] THE MEN FROM SORCHA

Analysis of the language of this poem gives the following clues as to date: Independent accusative pronouns occur in 39, 41, 60, 82, 85 (1). An infixed pronoun of the second person singular occurs in the stereotyped phrase *rodhia*, 40, 46, 215 (It may be compared with the infixed pronoun in the stereotyped phrase *adrae buaidh 7 bennacht* of Acallam na Senórach, ed. Stokes, l. 163, etc). Inflected copula forms occur in 96, 159, 192 (*isam, bad, gersat*). In 28, 87, 100, 149, 162, 174, 179, 186, 199, copulas that might have been inflected are not inflected. The predicative adjective is inflected in 159, 186 (*subhaigh*), 201. In 87, 149, 162, 174, 179, 186 (*lionmhar*), 192, 199, it is not inflected. A direct relative *fuil* occurs in 227. As against seven unspecialized accusative forms supported either by the rime or

(1) The independent pronoun in the phrase *iná iad*, 71, 203, is also to be noted.
metre (109, 180 181, 190, 191, 196, 222,) one special form is supported by the rime (224). Dochom, a word disapproved of in classical poetry (cf. GT, 1, 131), occurs in 107. It occurs in its more modern, unclassical, form chum in 62.

So far the language agrees closely with that of Acallam na Senórach (c. 1200). One feature of the language might at first seem to point to a date earlier than that of the Acallam. It is the use of the pleonastic infixed -s- (See 156, 188, 196, 207: in 1 the -s- perhaps helps to bring out the relative meaning of the verb). This usage is common in the main body of the Passions and Homilies from the Leabhar Breac (c. 1150). It is infrequent in the Acallam and rare in classical poetry. (1) It seems, however, to have survived dialectally, as it is still common in the Leabhar Breac Homily on the Commandments (Atkinson's ed., XXXIV), which is almost certainly later than 1200 (2). The frequency of this degenerate use of the infixed pronoun, therefore, by no means proves that the poem is earlier than the Acallam. That it is later is rendered almost certain by the frequency of analytic forms of the verb (1st person dia eal'we mè, go ragha mé 47, do bhí sinn (: chugainn) 91; 2nd person muna coisge tú 38; 3rd person fuair sé 141, nior fhágoibh sé 194, dár th(a)istil'sé 206). In the Acallam analytic forms are very rare. Unclassical verbal forms occur: in 208, roibh (: geathoibh) for roibhe (For other instances of this form see below notes to Poems XLIII, XLV, XLVII, LX, LXII, LXVII, LXVIII; and in 38, tuiftir, 2nd pers. sg., where the consequent elision prevents emendation to the classical tuilfe. It is noteworthy that unclassical verbal forms also occur in the Leabhar Breac Homily on the Commandments (fhéiltair, fhuitingir, 7450, 7451, for féta, fhúinge; fhúigir, dechair, 7539, for fuig(b)e, decha; and other similar forms: cf. also supra, p. cxiii, § 2). The vocabulary contains many more words obsolete in the modern dialects than would be expected in the second half of the classical period. It is, however, less ancient than the vocabulary of the Acallam.

(1) For its occasional use in classical poetry, to obtain alliteration, cf. Miss Knott's note on p. 110, l. 24, of her Irish Syllabic Poetry (1928). An -s- infixed for this purpose was, in the 16th century poetic schools, known as seanbhadh uama 'alliterative infixed pronoun', and examples of its use may be found in the grammatical tracts in RIA MSS C I 3. Section B, p. 41b, and 21 P 8, p. 224.

(2) This is shown by the frequency in it of the lá ... ina... construction and of analytic verbal forms of the 3rd and other persons (cf. supra, Introduction, p. cxii).
It may therefore be concluded on linguistic grounds that the poem is later than Acallam na Senórach. The plural copula forms forbid assigning it to a date much later than 1300. As it does not conform to classical laws in its use of *chum*, in its use of *roibh*, and in its non-use of special accusative forms for the noun and adjective, it (along with the Leabhar Breac Homily on the Commandments) may with some probability be taken to represent the popular (as opposed to the learned) speech of some district (1) in Ireland in the 13th century.

In 198 the lack of a preposition, to connect the word *ceed* 'permission' with the verbal noun that completes its meaning, is noteworthy. In 95 *ceed* is connected with its verbal noun by the preposition *fa*. Outside this example the earliest example of a disconnected (infinitival) use of the verbal noun known to me is that occurring in the Homily on the Commandments (l. 7373 of Atkinson's edition), where the word introducing the infinitive is *cengul* 'obligation'. The construction occurs again in the Gaelic Maundeville (Stoke's ed., § 179, ZCP, II, p. 258). In the Gaelic Maundeville, as in this poem, the word introducing the disconnected verbal noun is *ceed*. The disconnected construction is very common in the Irish of to-day after words expressing wish, permission, etc. (2) [Compare also the lack of connection between *fios* and its logical object commented on below in the note to poem LXIV 10a].

The metre of the poem is Deibhidhe. The opening couplets are often in Deibhidhe Ghuilbneach. Lack of elision is so frequent (15a, 20b, 83a, 84c, 113c, 117a, 141a, 194a, 199a, 215b, 215d, 224b) that I have refrained from emending with a view to remedying it, even where such emendation would have been easy. The rimes on the whole are those of classical *dán dáireach*, with the usual licences in the unaccented rimes common in the less strict form of Deibhidhe. The (unaccented) rime *fhinn* : *Eireann* 33 and the similar rimes in 93, 133, 197, are unusual. For another unusual rime see below the note to 63 c.d. The following irregular accented rimes occur in the Deibhidhe Ghuilbneach couplets, *Fhionn* : *Truim* 1, *Fhi[a]nn* : *tuinn* 24 (but cf. note *infra*), *mhir* : *goil* 13, *Caoolit* : *dhiolta* 25, *tir* : *taoibh* 56, *gnaof* : *aoibh* 79, *chloinn* : *grinn* 99, *garbh* : *ndealbh* 124, *ró* : *ghleó* 150, *mhóir* :

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(1) The Homily and the poem need not necessarily, of course, be from the same district.

(2) For the history of the construction in the 16th and 17th centuries Dr. Bergin has supplied me with the following references: "Fierabras" § 20 (RC XIX); "Betha Choluimb Chille," by M. O'Donnell, 20, 68; common in New Testament, 1602 (= 1595); often in Keating.
The dialogue between Patrick and Oisin which concludes this poem shows the literary Ossianic legend at an interesting stage of its development. In Acallam na Senórach, Caoilte and Oisin are idealized representatives of pagandom, while Patrick listens with sympathy and interest to their tales. There is no conflict between the heroes and the saint, their relations being those of mutual understanding and goodwill. In this poem, on the side of Oisin there is discontent, and he already tends to conform to the semi-burlesque mould which is forced upon him in later lays. Patrick still retains the dignified and genial bearing that was his in the Acallam. In the 16th (?) century poem known as Agallamh Oisin agus Pádraig (Duanaire Finn LVII), the development is reaching its term. Oisin, though still at times a worthy advocate of war, the chase, and natural goodness, is often depicted in an amusing light. He is ridiculously blind to the true meaning of Christianity. Patrick also has degenerated: appreciation of natural goodness is entirely lacking in him: his interpretation of Christian dogma is narrow and often perverted: harsh words come to his lips more frequently than blessings. The amusing misunderstanding tends to become buffoonery in later lays, not contained in Duanaire Finn. The significance of these differences in treatment has already been discussed in the Introduction to the present volume (pp. xcvi-xcviii).

There is some slight resemblance between the plot of this poem and that of the Bruidhean stories mentioned p. 26, n. 1.

This poem has been referred to. p. cm, n. 3.

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5d is, recte 's (more probable than the suggestion. Pt. 1. p. ixiv).
6b go sochma 'pleasantly' (see Glossary): deis. recte deis.
6d in t-airdirigh (:brigh): this dat.-acc. form, for the nom. rí. suggests corruption.
9d a c.: the a will mean 'his' (i.e. Cormac's), 'her' (i.e. Ireland's), or 'their' (i.e. the chieftains'), according as the c is considered to be aspirated, un-mutated, or eclipsed.
10b eíneach 'nobility' 'generosity', recte the gen. sg. eínigh with an adjectival meaning 'noble' 'generous' (see Glossary).
10d ina, recte 'ná a.
11c tríoca file. The nom sg. form after tríocha (though frequent today after fiche, céad, mile) and the bad rime file: teine combine to make the reading suspect.
21b *luchar* 'a flight': for full translation see *leib[h]each* in Glossary.
24a *dána* (sic MS), recte *d’ána* (*ana* means 'wealth'). As the dative *ar Fhi[ó]nn* gives bad rime with *tar lúinn*, we should probably omit the *ar* and take *Fhiinn* as a genitive.
28d *criocheaibh*, recte *criocheaibh*; *sochra*, recte *sorcha*.
35a,b MacNeill's emendation (Pt. I, p. lxiv) is really the reading of the MS (See Corrigenda).
39a *fóil* 'small', 'weak.'
43b *gruagach*, recte *ngruagach*.
47d *rágha*, recte *ragha*.
48d *geúan*, recte *céan* (?) (taking *a* as the non-eclipsing preposition 'from', rather than the eclipsing *a*, or *i*, meaning 'in').
49d *gháibhthi* is *scotháin* 'peril and wandering' (not plural). *Gábud* was declined as a *u*-stem in O.I.: its gen. sg., therefore, would have been *gáththeo*, which would give a modern form *gátha*, as here. The more usual modern gen. sg., however, seems to be *gáthaidh* (*cf. infra* LIV 16 and the vocabulary to TBG) modelled on *o*-stem genitives.
50b *dóghra*, recte *doghra*.
54d *ródhóghra*, recte *rodhóghra*.
56c,d 'Many were the works of bright excellent craftsmanship on its sides, binding it.'
58e *miocht* is explained in Dinneen's dictionary as a derivative of the Latin *amictus*. an ecclesiastical vestment now usually worn hanging downwards from the shoulders behind, originally, however, as a hood covering the head. The context here shows that the *miocht* was worn either over or attached to the top of the *brat* (see Glossary).
59d The form *nás* 'nor' is used here to prevent elision, instead of the historically more correct form *ná*. The *s* has been added after the model of *ionás* 'than'. The two words were quite distinct in O.I. (*ná* 'nor', not inflected; *indaas* 'than', inflected like a verb for person and number). Later they become confused, so that we find *náid*, an inflected form of *ná* 'nor', used before a plural noun in stanza 170 of the present poem (*cf. further examples* s.v. 'ná' in the vocabulary to TBG), and also *iná*, an uninflected and altered form of *inás* 'than', used before the plural *iad* in stanza 71. Both words appear as *ná* in the modern dialects. For a still further confusion see note on 72d *infra*.
62c *budhne*, recte *budhne*.
63c,d The rime *feidhm*; *ghnáth-fhéin* may be dialectal but perhaps points to corruption of the text (cf. the similar rime in XXIV 69).
67c *go mbéileisg*, recte *go mbéillfheisg* 'with a rim-band'?
68c *bhláith* 'smooth'.
69c *a sl[hl]ógh* is a legitimate vocative form (see Eriu IX 93): MacNeill's emendation. Pt. I, p. lxiv. is therefore unnecessary.
71b For a *n-iomarbháidh* should we read *an iomarbháigh*, and translate 'though you think the boastful claim <too> great'?
72b *coim[h]chenoigil* hardly means 'heaped around' but rather refers to some sort of *ceangal* or binding that was on the goblets.

72d *nó ' than*. Nó 'or', owing to similarity of meaning and sound is easily confused (as in XXIV 48) with *ná ' nor*. When *ionás ' than* became confused with *ná ' nor* (cf. note to 59d supra), the further confusion with *nó ' or* could easily come about, as here.

74a *lán-mheir, recte merdha* (: *Cherda*)?

79a 'high was his fame' (see *gnaoi* in Glossary: in 75a *gnaoi* probably also means 'fame')

82c,d *crois, recte cros; solais, recte solas*.

83d *a churadh* has been translated as thought it were *na gcuradh*.

84d *lánbhái thú 'full smooth', 'full pleasant*.

90b *nÉirinn, recte hÉirinn*.

91e *teacht, recte teacht*.

94c,d The construction of *d'iarraidh* (literally 'for the purpose of seeking') is obscure, and Oisín, the reciter, is referred to in the third person. The couplet is probably corrupt.

98c *monor ' a work' (a word common in chevilles) has been translated ' a murmuring sound' as though it were *monbhár*.

100a *onn, recte donn ' brownhaired' (see Corrigenda).

100b *a ' their' (as the following eclipses shows).

105b *ba haibhsceach treór ' which was mighty in strength' (See Gloss.).

109d *fiú teacht, recte teacht*.

112c *ar fer, recte a ffer?*

112d *ciosa chana, recte cioschána*.

142b (?) *mòrchaithroigh*, better perhaps the alternative form *mòrchathoir* (which improves the rime with *fflathoibh*).

148c *don fhír (: sirig), recte an fhír*. The translation 'for him on a lance' should accordingly be altered to 'on the hero's lance'.

157b *móid sometimes means 'wrath', sometimes 'oath', 'vow' (PB). See Glossary for its meaning here.*

163b *sheólta s[h]áorbhláith 'graceful and excellently smooth.'*

121a (?) This line lacks a syllable.

122d Read *a ngaisgidh*.

125c *céd, recte céó* (see Corrigenda). The translation should accordingly be altered to *a snowy fog*.

131c,d Delete 'never' in the tr. and insert 'though' before 'thou'.

135c *nua* here probably has its secondary meaning 'bright'. The spelling *núadh*, etymologically incorrect, is probably a mere trick of writing of the scribe’s, as a final broad *dh* would be silent in a word like *núadh* in most modern dialects. The *dh* doubtless crept into writing from forms like *náidhe*, compounded from *nua* (older *nuad*) and the adjectival ending which appears in modern Irish as *-da, -dha, -dhe*, etc.

(1) The notes here pass to 142 (see MacNeill's remark upon 120, Pt. I, p. lxxiv).

(2) The notes here return to 121.
XXIV]  THE CHASE OF SLIABH TRUIM  59

154d triathaibh, recte triathaibh.
155b forgráin, recte forgráin.
165a catha, recte cealha as translated (See Corrigenda).
175-176 The closing couplet of one stanza and the opening couplet of the next have been omitted in the translation: “To Osgar who checked all valour it was an omen of sword-slaughter. Osgar’s band and the Hesperians attack one another, and it was no weak onset.”
182a go hegnach ‘wisely’, ‘skilfully’?
187b sochrach, recte sochraidh ‘comely’ (For justification see Corrigenda).
189d a gcomhagh: meaning here doubtful; normal ‘in proximity’, ‘near’ — text perhaps corrupt; trialloid intheacht, literally ‘they set about departing’, really hardly means more than ‘they depart’.
196 The sentence introduced by Bāttar is unfinished: it is probable that two couplets are missing.
199d MacNeill’s correction, Pt. I, p. lxiv, is the MS reading.
212b fui leach (here and in 211c) ‘warlike’, ‘fierce’.
213b a mbruih trath, translated ‘attending to hours’, is probably corrupt. Bruth commonly means ‘heat’, ‘fervour’.
216a dēn[sa], recte the classical form dēn[as]a: the line as it stands lacks a syllable owing to elision.
221d itreis, recte ttreise.
222b mór ngaibhthe ‘much peril’ (gen. sg.: cf. supra note to 49d).
222d This line has a syllable too many.

XXIV  THE CHASE OF SLIABH TRUIM.

No inflected copulas occur in this poem, though there is occasion for them in more than one instance (5, 58, 71,). The predicative adjective is not inflected, 5, 27. Independent accusative pronouns are frequent, 34, 38, 63, 76, 77. Analytic forms of the verb are frequent in the 3rd person singular, 20 (see note to 20d), 21, 61, 63, 69, 73, 79. (*) It is therefore certain that the poem is later than the Middle Irish period. An unclassical verbal form, raibh, occurs in st 30. Otherwise the verbal forms are classical. Nom. forms for the acc. pl., backed by the rime, occur in stanzas 26 and 52. A special form for the

(1) The proportion of analytic to non-analytic forms is 8:18.
acc. fem. occurs in st. 10 (see note to 10d). The use of certain constructions and forms, obsolete in the spoken dialects, distinguishes this lay from the latest stratum of lays in the Duanaire: the genitive of respect nár bheg lámhgoigh 24; the substantively used neuter adjective mór gcaith 29; ináid (recte 'náid') 32; óthá 42. The vocabulary, which occasionally presents words obsolete in the spoken dialects of to-day, should on the whole present no difficulty to one acquainted with modern Irish literature. It is more modern than the vocabulary of poems IX and X. about as modern as that of poem LXV, less modern than that of poem LVII. The poem therefore probably belongs to the early 15th century, or perhaps the end of the 14th century. In style it has more of the fluency of the later lays than of the abrupt conciseness of the earlier lays. Its metre is almost rhythmical. Middle Irish verse is seldom or never rhythmical (Cf. supra, p. xcii).

The Middle Irish rús lēig a dhá choín in st. 9 is to be regarded as a deliberate archaism.

The metre is Rannaigheacht Mhór with occasional changes to Rannaigheacht Bheag. The rimes are often the imperfect rimes of ògláchas poetry. Some of the rimes, e.g., ghar : neart 36, Luín : nèim[h] 38, seem to point to a modern pronunciation. The rime Léin : fheid[h]m, st. 69, is to be compared with the similar rime in st. 63 of the preceding poem.

A version of this lay is to be found in the Transactions of the Ossianic Society, Vol. VI, p. 102, edited by John O'Daly, apparently from an 18th century MS (see editor's note as to the MSS used, on p. xv of the edition). The Ossianic Society's text is corrupt, but in some instances helps to correct the Duanaire text. A portion of the lay, stanzas 65-80, with the exception of 75 (also wanting in the Ossianic Society's version), has been edited by Mr. J. J. O'Kelly in his Leabhar na Laoitheadh. Mr. O'Kelly's text stands midway between the Duanaire text and that of the Ossianic Society. Its source has not been specified and I have therefore refrained from citing it when emending the Duanaire text. The Duanaire text is superior to both the other texts, which are full of metrical flaws and modernizations (1).

This poem has been mentioned, p. xcvi, n. 4, p. civ.

(1) The following alterations of obsolete verbal forms are worth noting in the Ossianic Society's version (The stanzas are referred to according to their numbering in the Duanaire): do léigset 23, 25, 61 > do lēig siad; do-ronsat 41 > do-rin siad; ro thriatlaisat 42 > do thriatlamar; ro mharbhsam 31 > do mharbhamar; muna flaghcor 50 > muna bhfaghad; ni fiúig- iobh 50 > ni fiúighead.
4d eilt, recte eille (altered to conceal the unclassical nature of the rime leirg : eill-e).
6c agam, recte is agam (Oss.).
6d ge, recte acht ge (och! ge Oss.); atu, recte atáin (lám Oss.).
8d Insert is before Abhlaich (a's Oss.).
9b ag dol ré tenn: meaning uncertain: see Glossary s.v. leirn.
10d in eá crón, recte is in gcéóin (a's an choim crónin Oss.).
12d Corrdhubb, recte Corr Dhubb (: gerd). 
13b Rith Rod (= Rith the Ruddy) has been wrongly changed to Rith liód in the translation. The shortness of the o is rendered certain by the rime with ngrod.
13d derg, recte garg (Oss.) 'fierce ', which gives better rime with hard.
14a iarsin, recte iar saín (: cain).
16a Énfhíthaath, recte Fíthaath (Oss).
16-17 The last couplet of stanza 16 and the first couplet of stanza 17 have been overlooked in the translation: *Daighre, the man of songs, slipped Sineach Suain and Lovely Luth. Cairioll the great hero slipped Guilleann and Guaire and Golh.*
18d Lér-buíaidh (Lér-bhuaidh in the translation), recte Lér buaidh 'Ler of Victory', which gives the required accented rime with chruaidh (For buaidh, gen. sg., see IGT 38).
20d Insert sé after léig (Oss.).
22a Read mac Rónán (: Dobhrán) (!)? This, however, would involve

(1) Concerning the frequent non-inflection of final -án in the genitive singular of nouns declined like o-stems, cf. MacNeill's note, Pt. I, p. lxii, on st. 71 of poem XVII; cf. also the rime bán : a tigh ... Mhanannán poem VIII 7, and similar rimes noted in the notes to IX 8a, XX 24d, 25b, 89d (where the -án word is not a proper name), XXIV 74b : see also text of LXV 16d (not a proper name). For examples outside the Duanaire cf. lámh: ingen Rónán, Féire Oengusso, notes to May 22 (ed. Stokes, Henry Bradshaw Soc., XXIX, 1905, p. 134, last line); ár: Ó Cathán (O'Donovan Misc. of the Celtic Soc., p. 404, st. 2; ár: Uí Chatháin, ibidem, p. 406. But Uí Chatháin is also backed by rime on the same page). In paragraphs 35, 77, 88 of IGT I, are grouped nouns of two or more syllables, declined after the manner of o-stems, ending in -él, -ér, -én [modern -eán], -omh, -ámh, -án, -úr, -ús, -ór, -ús, -ún, -ós, -ól, -át, -él, -eól. Some of these are proper nouns, most are common nouns. All may or may not be inflected in the genitive sg. The list is so large that one is probably justified in concluding from it that in Early Modern Irish all nouns of two or more syllables, declined like o-stems and having a long vowel in their last syllable, might remain un-inflected in the genitive. As regards the Old and Middle Irish usage, Professor Tomás Ó Máille, who gives examples from the Annals of Ulster of -áin for -óin and -én for -eín in the gen.sg. (see §§ 21, 22, of his Language of the Annals of Ulster), concludes;
pronouncing the short ow in Dobhrán as though it were o, as in modern dialects.

22d The use of a pl. adj. aille ( : láire) to agree with the grammatically singular collective noun mórchonairt is noteworthy: cf. siansán binne LVIII 13a, and supra p. cxxi.

23d Rith Theann should perhaps be treated as a single compound word so as to give better rime with Dríthleann.

25b boí, recte ro bhói (Oss. has do Bheagall = do bhí ag Goll).

26c ndeghaidh. recte ndiaigh (Oss.).

28c 'from the spoils of herds and hounds' in the translation is a misprint for 'from the spoils of heroes and hounds.'

29c This line has eight syllables in both versions. The fact that both versions have this mistake, and the mistake mentioned in the note to 54b below, in common, and that the poem breaks off incomplete at the same place in both versions, suggests that both derive ultimately from a common MS source, which was not the author's original MS.

32b ináid, recte náid (ná Oss.).

33b trá, recte tríth (Oss.). (The scribe has written trí to cover up the unclassical rime with lá.) The original lay may have ended with this stanza which with its last word gives the necessary echo of the opening word.

33d The rime Fí[ó]nun : rem linn is irregular.

34b nios, recte nior (Oss.).

37c mó, recte mor (see Corrigenda). In the translation 'first' should accordingly be changed to 'great'.

39b mo e[hl]aid sealg. The phrase is suspect. Could sealg be a genitive singular? In stanza 11 and 14 of poem LVIII such a form seems to be supported by the rime and metre (See below notes to LVIII, 11c and 14a). Oss. reads do’n t-sealg which introduces an irregular dative form and adds a syllable to the line.

39c,d The literal translation of this couplet is 'I did not dare to cause spite or feud between two persons in <the> Fian.' The words are part of Oisín's narrative, not a speech of Fionn's as suggested by the translator of Pt. I.

42b ba, recte robha?

45d 'nar ndáil, 'as it approached us.'

45c cailtreach ( : naítreach) : neither form is given IGT II 120: catlreach ( : naithreach) should doubtless be read.

46d no doire ditionn, recte ioná dair dìleann (Oss. ná dair dìleann). In the translation 'flood-felled' should be changed to 'mighty' (See Glossary s.v. dìleann).

"It is noticeable that there are very few instances during the 8th century, and the spelling does not become common till the late 9th. It becomes almost regular in the Annals [of Ulster] during the 10th and 11th centuries."
48c The faulty metre shows this line to be corrupt. Read cáit as a dílangois don ghliónn (Oss. cá h-áit as a d-lángois don ghleann: for the form cáit see IGT I 16; for lángois see Studies, 1934, p. 435, st. 15; for don ghliónn see IGT II 66).

49d This line as it stands has one syllable too many. With Oss. omit am réim which has been wrongly introduced from 49b; for 's read is (a's Oss.); for nír read its synonym tréin (tréine Oss.).

50b rem g[h]léodh, recte rem g[h]léó ( : beó)? Cf. sa ghléó : ni rá XXIII 150 (For various ways of declining gleó see Glossary).

53c bladh, recte the alternative form blóidh ( : thsoir).

54b a mhnaol, recte a bhean?

56a oram ( : colg), recte orm.

58a fon caithoir, recte fón caiththir ( : maithibh). [The form cathair, with a broad th, is not permitted by the author of IGT II § 120, whether as a nom. or dat. sg. For the nom. he gives caiththir; for the dat. caiththir and, as an alternative, cathraigí (both doubtless to be understood as acc. forms also). He gives examples of a dat. caiththir supported by rime (exx. 1882, 1885) (for an example of a dat. cathraighe supported by rime see ex. 23). His only example of a nom. sg., however, is cathair, supported by rime (ex. 1884), but stated by him to be « wrong » (lochtach).]

59b go tuilml[h]ech : see Glossary.

59c òrainn, recte oírn.

61c Omit ro (Oss.).

66b Ghlinne, recte ghleanna (Oss.) which gives rime (imperfect) with hEachach.

66c Cuilléann, recte the more usual Cuillinn (better rime).

69d Loch Rígh, recte Loch Rí ( : claoi): the gh is purely scribal.

72b brath dílionn 'a mighty treason'.

73b ' It held up the attack of the men.'

74a tuladh 'great valour'?

74b Colláin, recte Collán ( : tuladh)? Cf. supra note to 22a.

77e faghlóibh, recte faghlóibh ( : armoíbh)? Cf. the variants faga, foga; fagamar, fogamar (Windisch Ir. Texte, Wörterbuch, and Windisch Táin Wörterverzeichniss); and cf. other similar o : a variations noted by Prof. T. F. O’Rahilly Measgra Dánta, pp. 94, 236.
XXV ONCE I WAS YELLOW-HAIRED

Date This poem is too short to give any exact clue as to date. The lack of rhythm and the old words *luinne* (see *lainn* in Glossary), *dluigh* 'a fitting thing, ' *do bhá* 'it was,' suggest the Middle Irish or at latest the early classical period.

Metre The metre is *Leath-Rannaigheacht Mhór* The rimes are not strict (*fháich* rimes with *liath*, *liath* with *bhá*).

Bibliography, etc. A free verse-translation of this poem is given by Miss Eleanor Hull *The Poem-Book of the Gael* (1913) p. 91. The original Irish has been edited from the Duanaire Finn MS by Prof. T. F. O'Rahilly *Measgra Dánta* (1927) 184 sq.

For literary criticism see *supra*, pp. LXXXIX, XCV.

XXVI WOE FOR THEM THAT WAIT ON CHURCHMEN

Metre and date The metre of this poem is *Rannaighcacht Bheag*. The rimes are not strict. The rime *deabhtha*: *fatha*, if it occurred in the original, renders a date earlier than the first half of the classical period improbable.

1a This line should probably read *Mairg do chléirchíbh is muinntlear*.
1d *dine* 'of a race' (Meyer).
3b *cath* (: *flatha*), recte *calba*? (Bergin).

XXVII OISÍN’S SORROW

Date This poem is too short to give clues for precise dating. It probably belongs either to the late Middle Irish or early classical period.

Metre The metre is *Rannaighcacht Bheag* The rimes are not strict. The parting of Oisín with Caolte, which seems to have occasioned this poem, is described in the opening of *Acallam na Senórach*. 
XXIX] ERECT YOUR HUNTING SPEARS 65

1b "... lucht loingsi were most likely the Viking invaders" (Christiansen Vikings, p. 91, 1. 3).
3b deiróill, recte the alternative form deróil, which gives better rime with s[h]enóir.

XXVIII THREE HEROES WENT WE TO THE CHASE

The vocabulary of this poem suggests the late Middle Irish or early classical period as its date of origin. The analytic form ní fhaca mé in st. 2 supports the assigning of the poem to the classical period. The nom. form ecóin for the acc. pl. forbids assigning it to a date earlier than the second half of the 12th century.

The metre is Rannaigheacht Mhóir. Rime between the end-word of a and a word in the interior of b is replaced by consonance (uaithne) in stt. 2, 3. The rimes are not strict.

1d niamhdha 'bright' (from niamh 'sheen' 'brightness'; not from néamhann, niamhann, 'a pearl').
4b ruin (thríur), recte rún (Meyer).
4c Omit a (Meyer).

XXIX ERECT YOUR HUNTING SPEARS

The vocabulary of this poem is suggestive of the late Middle Irish or early classical periods. The inflected copula gém in st. 3 points to the Middle Irish period. The inflected form of the accusative plural mbolceá in st. 2 affords a corroborative argument in favour of that period. The analytic form do aircris mé in st 3 may point to the classical period. The reading here, however, is suspect. A verb aircisim is elsewhere uninstance. Moreover aircris gives very poor rime indeed with arsaidh.

The metre is Rannaigheacht Bheag. The rimes are not strict. The rime mólleá · dirg[h]e (3) is very irregular. This irregularity gives an additional reason for doubting the reading of b3.
NOTES (CF. P. 2 AND PP. CVII-CXVII) [XXXI]

1b fire 'true' 'genuine'.
2a molocca here translated 'hulls' usually means 'bellies' 'bags'.
2b borrai bh, recte borga 'castles' (Meyer). Dr. Christiansen Vikings p. 91, l. 4, directs attention to the reference to wars with Norsemen contained in this line.

XXX THE HUNGER OF CRIONLOCH'S CHURCH

In stt. 2 and 3 of this poem an independent acc. pronoun occurs. In st. 1 an uninflected acc. form of the feminine adj. is supported by the rime. The poem cannot therefore be earlier than the second half of the 12th century. It may belong to the first half of the classical period.

The metre is as in poem IV. The rimes are not strict.

This poem has been mentioned supra, p. xcvi.

Extra quatrains? In RIA MS B IV 1, f. 126a, written by the late 17th century Co. Sligo scribe D. Ó. Duibhgeannán, are two quatrains which look like extra concluding quatrains for the present poem. Each has "r." written opposite it in the margin. This is a fairly common sign in B IV 1, and seems to mean rann, in the sense of a stray quatrain extracted from a longer poem. The quatrains are as follows:

.r. Dá maireadh mo mhui[n]tearsa
an Fhian ¹ nochan fhuilngeadh ¹ docra
ní bheithdís go muinteardha
mar a bhfuighinní gorta.

.r. Trúagh an bheatha dhéigheanach
neoch do cinneadh don chorpsa
a bheith a tteampall ghléibheannach
ag ég d’fuacht is do ghorta

1-1 Read nach fuilngeadh.

'Did my people still live, the Fian who used not to suffer hardships, they would not be friendly where I got hunger as my lot.

'Sad is the end of life appointed for this body — that it should be in a bright - pinnacled church dying of cold and hunger.'
XXXI THE WRY ROWAN

The rime Ghealt : glae (1) speaks against the antiquity of this poem. The nominative form lámh ( : tráth) for the accusative sg., in st. 1, shows that it must at least be as late as the second half of the 12th century. It probably belongs to the first half of the classical period, though it may be later.

The metre is Rannaighcheacht Mhór. Some of the rimes are imperfect.

Se samh Laoidé in his Fian-Laoithe (1916), p. 78, has edited this poem from a late 18th century RIA MS, 23 A 47. The Fian-Laoithe version in some instances offers better readings.

2a ghlenn, recte ghlinn ( : sinn).
2b mbertha, recte mbeartha. 2nd sg. act. (or the passive) of the subj. of beirim?
3a nóimhaidhe, recte nóimhaidh (naomhad[h] Fian-Laoithe, p. 92).
3c fhiorfedh, recte fhóirfeadh (Fian-Laoithe).
3d do-chiβe looks more like a future than a conditional.
4a T is rowan, whose berries, along with o piæs, fed 2,000 of the Fiana, may have some connection with the strange rowan whose huge berries fed the giant Oisin in the folktale of Oisin and Patrick’s housekeeper (Cf. Introduction, p. xix).
4c,d The faulty rime Fi[ο]nn : chroίnn does not occur in the Fian-laoithe version of this couplet.

XXXII THE BEAGLE’S CRY

The comparative simplicity of language of this poem judged by modern standards, the non-inflection of either copula or predicative adjective in stanzas 2 and 4, and the rime theas : as in 9 suggest that it is later than the Mid. Ir. period. On the other hand, except for the use of chum for dochum in 6 (1), the

(1) See supra, p. cxii.
language is of a classical turn. Some words occur that are obsolete in the spoken language of to-day (siadh 1; fulacht 1, 8; fecht ‘journey’ 2; mór gcéd, mór ndamh 2, 3; sochraidh 3, 8; longph[ir]olt 8; fadh, tonna 10). The vocabulary, therefore, on the whole agrees with that of the 15th (?) century poems XXIV, LV, LXV. It is therefore probable that this poem too is to be assigned to the 15th century.

The metre is Rannaigheacht Mhór. The rimes mhear: feacht thes: as 2, 9, are irregular. The rime ríogh: cándh 5, is due either to corruption or to a dialectal pronunciation similar to that of Connacht today.

The poem has been mentioned supra, p. ciii.

1c fulacht 'cooking' (normally, of course, followed by a feast).
2d Literally ‘Who used to go on a journey <with> many hundreds’ (or ‘many hundreds <strong>’): mór gcéd ‘many of hundreds’ is the eclipsing nom. neut. sg. of the adj. mór used as a substantive and followed by gcéd in the gen. pl. The phrase mór gcéd is, as it were, in associative apposition to the subject of the sentence. The principal word in such an appositional or associative group (here mór) is nom. in Early Modern Irish: cf. examples from Keating’s prose in Rev. G. O’Nolan’s Studies in Mod. Ir. IV 131 sq. (1)

(1) In Old Irish it was dative. This was doubtless originally a pure dative of association (i.e. the dative form without preposition expressed much the same meaning as is expressed by the preposition ‘with’) but it had come to be used indiscriminately both as a dative of association and, in certain conditions, as a dative of apposition (the dative form showing merely that the noun was to be construed as a further definition of a pronoun of any case which had already appeared in the sentence, or of the subject implicitly contained in the verb). For a discussion of the Old Irish construction and its development see Dr. M. Dillon’s paper in ZCP XVII (1928) 312-319, 342-346. [Where, in Old and Middle Irish, there was true apposition (as distinguished from association), to a noun (as distinguished from a pronoun, or subject contained implicitly in a verb), the appositional noun was in the same case as the principal noun. This construction was usual also in Early Modern Irish: cf. Duanaire Finn LXII 88 a n-fégmais ... chloinne Caoílto mo charad ( : lag), both nouns genitive: Mac Aínghil Seáthadh (1618) p. 9 tré grádá nDé a leannún, both nouns gen. See also examples from Keating’s prose in Studies in Mod. Ir. IV, by Rev. G. O’Nolan, p. 115. In Modern Spoken Irish the appositional noun is in the nom. whatever be the case of the principal noun, unless in surnames, O [or Mac] is in apposition to a Christian name, when
This poem contains three infixed pronouns monad-fhaicear (sic leg.) 8, nachad-tair 10c, nochad-le'ige (see note to 10 d infra). It contains no independent pronouns. No analytic forms occur even in the third person though there is frequent occasion for them. The only accusative form backed by the rime preserves the old inflection, seirc (:Dhiarmaid) 1. An optative rob is frequent. The vocabulary is on the whole suggestive of Middle Irish, but contains no words suggestive of great antiquity. The poem probably was written in the first half of the 12th century.

If the comparative modernity of its vocabulary did not already make it clear that this poem does not belong to the Early Middle Irish period, the use of the ending -ann(-ionn), in stanzas 11, 13, 14, as the conjunct ending of the third person sg. pres. of regular verbs would show that it is at least as late as the 11th century.\(^1\)

The metre is Deibhidhe. The opening couplets are sometimes in Deibhidhe Ghuilbneach. The rimes are correct according to Middle Irish laws.

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\(^1\) See ZCP I 343 sq., where Thurneysen has shown that this ending was not used by the author of SR, who wrote c. 987 A.D. That it was well established by the end of the 11th century is shown by its occurrence in LU 3691, 3988, 3990, 3992, all lines written by the main scribe Mael Muire, who was killed A.D. 1106 (references taken from Thurneysen’s Heldensage, p. 414, footnote 3).
A free verse-translation of this poem has been published by Miss E. Hull in her *Poem-Book of the Gael* (1913). A poem, probably of the 17th cent., on the uneasy sleep of a jealous man, beginning *Ní chodlann* [n] *dóbhráin* [<n> *dónn*], preserved in RIA MS Fv3. p. 22, is clearly modelled on qq. 11-15 of the sleepsong for Diarmaid.

For literary criticism see *supra*, p. xcvi.


3b *trénghart* ‘of strong fields’ gives but doubtful sense. In the translation it has been taken as the genitive of a place-name *Trénghart* : but the form is not genitive singular.

3c ‘The translation should be altered to ‘ O foam of the lake-top.’

5c *séigh ha rinn*, recte *séighidh roinn* (Meyer), a common cheville in Middle Irish poetry meaning literally ‘ a majestic arrangement.’

8b *anana* : meaning obscure. [The emendation *a n-anu* ‘ while I wait ’ suggested tentatively, Pt. I, p. lxv, has against it : 1) that *a no-n-anu* (or *a no-n-anaim*) would be the form to be expected in O. I. : 2) that the ending -a in the 1st pers. pres. tended to disappear in Mid. Ir. ; 3) that *a n- ‘ when ’ was rare, if not obsolete, in Late Mid Ir. : it does not occur in Atkinson’s Glossary to PH.]

10a *Léigfidheár caoinche ar do lorg.* A passage in Acallam na Senórach where a similar phrase occurs has been noted by Professor O’Rahilly under the word *caoince* in his glossary to *Measgra Dánta*, I. The passage in the Acallam (Stokes’ ed. I. 2327) is as follows : *do chuir (Oisín) in càin-cinn frithroise for a lorg co nach faed nech a longphurt fher nEirenn é.* This passage, though obscure, suggests that *caoinche* is not to be taken as the proper name *Caoinche*. It makes it almost certain that the phrase in the present poem in the Duanara means that Diarmaid will be rendered invisible.

10d *nachad-léig*, recte *nachad-léige* ‘ may it not leave thee ’. The change from *nachad- to nachad- *is suggested by *nachad-láir* in 10c. The change from -léig to -léige gives the correct Middle and Early Modern Irish ending for the 3d sg. pres. subj. of regular verbs (-e, -a : for -ea, -a, of the O. I. 3d. sg. pres. a-subj.). [The -e does not appear in -láir in 10c, which is the 3d sg. pres. subj. of an irregular verb : O.I. s-subj.] The phrase *nachad-léige* would then be an example of a negative wish expressed by *nd* [ + infixed pronoun of the 2nd person] and the pres. subj., without *ro*. This is what schematically might have been expected as the negative of the Modern Spoken Irish positive wish scheme, *go* and the pres. subj., without *ro*. In fact, however, Mod. Spoken Ir. agrees with O.I. in using *ro* in
negative wishes. (1). Negative wishes without ro may have been common in Middle Irish, when the transition from the O. I. wish forms (2) to the Modern forms was taking place, under the influence of purpose clauses (3). The O. I. positive wish form (ro. without go) appears in the copula fo m rob in the present poem. stanzas 4-7.

12b brecloath, recte brecloagh (:mheart). 12d ní dhéan: doubtless a mere orthographical variant of ní dhein, which is the form used in 14c (slender n). [Early Modern instances of the form -déin (for older -déní), 3d sg. pres. conjunct of do-ghní (Early Modern do-ní), are listed TBG2 Introduction, p. xxviii.]

14a lán. This adjective, which is also used in praise of heroes, should probably be rendered ' perfect ', a slight development of its usual meaning ' full '. The rendering ' of numerous brood ' lacks justification.

15a gerrg, recte gerrg (:inaird)? (But cf. Glossary.) 15b The translation of this line should be altered to: ' Above the ragings of the lofty storm. '

(1) Mod. Spoken Ir. expresses a positive wish with the pres. subj. by prefixing go, without any trace of an old ro, except in the Munster copula form gurab, and in the form go raibh of the verb of existence in nearly all dialects. It expresses a negative wish with the pres. subj. by prefixing nár, where the r is a remnant of the old ro, or in the case of ná raibh, by prefixing ná, the ro being already contained in the verbal form raibh.

(2) Strachan in summarizing his results in his paper on the Subj. published in the Trans. of the Phil. Soc., London, 1897, says (p. 103): "In expressing a wish [in Old Irish] the present subjunctive is regularly, so far as is possible [i.e. in verbs which have ro-forms or their equivalent], accompanied by ro-." Old Irish did not prefix co. As negative particle it seems to have used ní rather than ná. The negative form with ní is, however, attested only by MSS of a date later than the Old Irish period. [The phrase with ná for ní cited by THURNEYSSEN Gramm. § 852 from Wb 15 d 40, is explained by the editors of Thes. Pal., 1. p. 605, l. 31 and footnote d, also by Strachan in his paper on the Subj. in Trans. of the Phil. Soc., London, 1897. p. 97. l. 28, and by PEDERSEN Kelt. Gramm., II, p. 258. l. 24, as a subordinate negative purpose clause. For ní examples from Old Irish texts preserved in MSS of the Middle Irish period, see Strachan op. cit., p. 16, and add ní rop òilsed from STOKES Fél. Oen. (1905) Epilogue 522.]

(3) Purpose clauses used both co and co + ro, with a difference of meaning, which, if it existed at all, was very slight. The negative forms were coni, conná, ná, etc. [For the O. I. rules and examples see THURNEYSSEN, Gramm., §§ 525, 884, and Strachan Trans. Phil. Soc. London, 1897, p. 70 sq. For Late Mid. Ir. examples see ATKINSON Glossary to PH. sub vocibus, co, ro, etc.]
XXXIV FIONN'S PROPHECY

A 16th century copy of this poem has been edited by Mr. O'Keeffe, from MS Rawl. B. 514, fo. 67a, in Irish Texts, ed. by J. Fraser, P. Grosjean, S. J., and J. G. O’Keeffe, IV (1934), p. 43. The 16th century copy contains only stanzas 1-7, 11, with omission of the first couplet of stanza 4, which, however, seems to be required by the metre.

In the stanzas common to both versions occur the following words reminiscent of Middle Irish; *tadhbhas* (1); *táir* (3, 11); *reiglesa* (3c note); *beidid* (4c note, 6). The corruption (1) of some of the stanzas common to both versions may conceal other Middle Irishisms. A special form for an acc. sg. fem. is backed by the rime in st. 1 (*mé féin : mo chéill*). A nom. form for an acc. sg. fem. is backed by the rime in st. 7 (*fhearg : dearg*). An independent acc. pronoun *mé* occurs in st. 1 (not in Rawl., which, however, here has an indefensible reading involving the riming of a word with itself). The independent accusative pronoun and the nom. form for acc. suggest that the poem is not earlier than the second half of the 12th century. The words reminiscent of Middle Irish suggest that it is not later than the 13th century.

Of the stanzas contained only in Duanaire Finn: 9 has a nom. form for an acc. sg. fem. (*cloch : och*); 10 has an irregular rime (*as : *treas*); 12 has an independent acc. pronoun (*mé*), and an irregular rime (*neamh : mban*); in 13 the last word (*mban*) is, metrically, an imperfect echo of the opening words *a bhean*. Though the nom. form for an acc., and the independent acc. pronoun, are not out of keeping with the language of the rest of the poem, and though the irregular riming of *ea* with *a* might well be due to corruption of the text (cf. *nglan : bhean* in the Duanaire version of st. 11, where Rawl. has *ngel : ben*), it is perhaps on the whole better to regard all the extra stanzas in the Duanaire as interpolations. Stanzas 12 and 13, at least, must be regarded as interpolations, as their concluding echo is metrically incorrect, while the concluding echo of st. 11 which precedes them is correct.

(1) The fact that corruption of the text is already evident in a scholarly 16th cent. MS (probably mid-16th cent.) invalidates the conclusion of an earlier editor of the Duanaire Finn text (*Gael. Jnl.* X 49 sq.), who held that historical analysis pointed to the last decade of the 16th century (Aodh Ruadh Ó Domhnaill's rebellion) as the date of composition.
The Gaill mentioned (5, 3) are probably the Normans. A High King is to come from the north (7). There is to be an Irish victory at Sligo (11). Now in 1258 the right of Brian Ó Néill (“Brian Catha an Duin”) to the Highkingship was admitted by Tadgh Ó Briain and Aodh Ó Conchobhair. (1) Before his day there had been no generally admitted Highking from the north for two hundred years, nor had any concerted effort been made by the native Irish to drive out their conquerors. The effort which centred round Brian Catha an Dúin, about the middle of the 13th century, was repeated several times in the centuries which followed, the O’Neills of Tyrone more than once supplying the leader.

From the combined historical and linguistic data it may, therefore, be concluded that the poem was written either about the middle of the 13th century, with the language, perhaps, slightly archaized, or at some later date, with decided archaizing of the language.

A corrupt version of this poem, edited from a modern MS, may be found on p. 224 of The Prophecies of SS. Columbkille... Bearean, etc., ed. by N. O’Kearney (1856).

For another prophecy ascribed to Fionn see poem XLIX.

Prophecy in Irish literature is discussed by Professor and Mrs. Chadwick in their Growth of Literature, Vol. I, pp. 462 sq., 471 sq. See also supra, pp. xiv, xlvi, lxi f., infra pp. 113-115.

The metre is Rannaigheacht Mhór. The bad rime tāir : lān (st. 3) occurs in both the Rawl. and Duanaire versions.

1a For A bhean labhrus rinn an laoidh Rawl. reads A bfhíen labhrus rium an laoch ’ O woman that speakest to me the hero ’ . The word laoidh ‘ lay ’ in the end of the Duanaire first line gives bad rime with thráoth. To read ‘ on laogh ’ from the calf’ for an laoidh, in accordance with various modern MSS (misprinted loogh in O’Kearney’s edition 1856, p. 224), only slightly improves the rime and gives poor sense. Against the Rawl. reading it may be urged that in Irish it is rare to find the article before a common noun in apposition: contrast the frequency of examples such as Modern Spoken Irish Seán Gobha ‘ John the Smith ’ (Béaloideas III, 1931, p. 229. Item 33), Early Modern Irish Bodhmhainn bainfhéindidh Duanaire Finn XXXV 93, 35, 78), Old and Middle Irish Cathba druí, Culann cerd, Feidelm banfháidh, Fingin fáthliaig (Index to Windisch’s Táín), with the rarity of examples such as Mac Roth ind echtaich ‘ Mac Roth the messenger ’ (same Index), Fionn in fáthlhéindidh (Duanaire Finn XXXV 126). Nevertheless, as the last two examples show, the construction, as far as the article is concerned, is a possible one. Stronger

(1) See Annals of the F. M., A.D. 1258, 1260; see also Edmund Curtis A History of Mediaeval Ireland (1923) 159 sq., and A.I.F, A.D. 1261.
arguments against the Rawlinson reading are: 1° the extreme rareness of a singular pronoun having any noun other than the personal numeral aonar in apposition to it [no satisfactory example discovered]: 2° the rareness of an unemphatic form of the pronoun having a noun in apposition to it (Contrast the frequency of examples such as divinni 'nar nÚltaib LU 4f.46, with the rarity of examples such as dubh in far nÚltaib LL Táin, ed. Windisch, 1190). The Rawl. reading may, however, be the original one, and the alterations of other scribes may merely indicate that its unusuailness displeased them. It is also possible that no MS preserves the original reading, which might have been A bhean labrus rium im laoch, a construction which would be even more puzzling than the Rawlinson one to a modern scribe, and therefore even more liable to corruption, but which to a Middle Irish writer would have been less ambiguous, as im laoch could not possibly have been mistaken for an accusative. [In Middle Irish a noun was put in apposition to a pronoun, of any case, by putting the noun in the dative preceded by i n-+ poss. pronoun. This was a development of the Old Irish dat. of apposition (See p. 68 footnote.)] A modern scribe might easily have altered this Middle Irish construction to the Rawl. form., much as the scribe of BB altered acaindi inar fearaib Érenn of YBL to againdi fir Érenn (Stokes Irish Ordeals § 23, in Stokes and Windisch Ir. Text. III, p. 192). The Middle Irish construction still survives in Modern Spoken Irish in im aonar, it aonar, etc.

1c taidhbhsí reacht 'a vision of ecstasies', 'a rapturous vision.'

2a muir menn, translated 'the babbling sea', recte Muir Menn' The Irish Sea' (Meyer).

2c fó secht' seven times '.

2d caomhglan, recte caomh glan' lovely and pure '. (Rawl. for this line has agus an tress céisim go glan' and the third step purely ').

2e, This couplet, which contains an irregular rime neamh (: glan), is omitted by Rawl., and so is 3a,b, which has the form beid, where 6 (both versions) uses the Mid. Ir. form beidid.

3c reigleis, recte reiglesa (reicleasa, Rawl.) That Rawl. is right is shown by the metre and by the gen. sg. forms ending in -esa in Windisch's Wörterbuch zu I.T. [1], and in Stokes's Glossary to Féil. Oe., 1905.

4a,b This couplet is missing in Rawl., but it is wanted by the metre.

4c For beid na, Rawl. has beidid and omits the article before clocha, which agrees with the language of 6.

4d sein, for sin, which is the reading of Rawl.: sein is written to give rime with na ceil in 4b, a line which is missing in Rawl. and therefore cannot be controlled.

7a Tiucfa in t-airdri [sic leg.]: Rawl. an t-airdrigh] seach a thúaidh. Here seachá, literally 'past him' is used as an adverb, invariable as regards person and number (?), merely to emphasise the idea of motion in Tiucfa. Rawl. has Tiucfa an t-airdrigh Ón fir thiaidh.

(1) Originally, doubtless, when the prepositional pronouns formed from
7b *toigébhaídh*, understood by the translator of Pt. I as *túigébhaídh*, and translated "will raise up his wrath." Rawl. has *foicéoraídh*, which perhaps stands for *foighéoraídh* 'will heat' (O.I. 3rd sg. pres. *fo-geir*: classical Irish 1st sg. pres. *foighrim*): *fóigeórhadh* 'will announce' hardly suits the context as well.

7d *in treas* (: *in treas*). This Duanaire reading makes a word rime with itself, which is against the custom of Irish poetry, unless the word has a different meaning in each of the two places, or the repetition is aiming at a special artistic effect. (1) Read *in teas* 'the waterfall' (*an tess* Rawl.).

8a *Éireóchaídh*, recte *Éireóchaídh* to agree with the plural subject.

9d *ma*, recte *mar* as in 8d.

11d *mór is dimbáidh leam* "much it grieves me", probably altered from *agus as báidh lium* (Rawl.) 'and it pleases me', some scribe thinking it more natural for the warlike and patriotic Fionn to be grieved at not being able to strike a blow for the Irish in the Battle of Sligo, than to be pleased at not having to live till then, or at not having to undergo the risks of the battle. The rime *báidh* : *táir* is good the rime *dimbáidh* : *táir* is bad.

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**seach** were used with *tigim*, *etc.*, to emphasise the idea of motion in the verb, they varied for person and number, as the prepositional pronouns formed from *ó*, *le*, *ruime* (the spoken Munster word for the literary *r*), *etc.*, still do in Modern Irish phrases such as *gluais uait* 'move on' 'advance' (Bruidhean Eochaidh Bhig Dheirg, ed. P. Ó BRIAN BLÁTHFHLEASG, 138, l. 25): *Do thiomáin an Fhiann leó íseach, Thiomáineadar leó 7 bhiodar ag fiadhach 7 ag sealgaireacht rómpa* (spoken West Cork Irish from *Fionn agus Lorcán, Imtheacht a an Oireachtais*, 1901, Leabhar II, Cuid 1, 1903, pp. 1, 9). Then the third person singular masc., *seacha*, became petrified, whether the verb was 3d plural, as in *tángadur seacha bodes* (*Acallam*, ed. STOKES, l. 5632), or 2nd sg., as in *triáll seacha* translating *transi* TBG² 3706. A similar petrifying of one person of a prepositional pronoun has occurred, in some of the spoken dialects, in the word *thar‘ past thee* which may be used adverbially, with verbs of all persons and both numbers, in the senses 'past' 'around'. With the use of *seacha* in the phrase *Tiucfa... seacha* perhaps we should compare the similar use of *taris* 'past him', in the phrase *ie du taris* apparently meaning 'going away', notes to Amra, LU, f. 5a, Best and Bergin's ed., l. 306. Cf. *infra* Glossary s. v. *seach*.

(1) See 19th cent. copy of the metrical tract written by G. B. Ó hEóghusa in the first decade of the 17th century, RIA MS 24 G 8, p. 254: *éir ni cóir focal do chomhadadh ris féin, muna raibhe breacadh ann, nó claochládh céille san dara hionad aige.*
XXXV THE WAR-VAUNT OF GOLL

Date

This pleasing poem (cf. p. xcvi, n. 2; p. cv, n. 2), which reminds one of poem IV, probably belongs to the 13th, or early 14th century. The vocabulary is more archaic than would be expected in the second half of the classical period. The inflected copula *isum* in st. 4, (1) the phrase *niörbhainn caroidse* 'were not friends to me' st. 36 [cf. *Carsal comainn, a óclaích?* 'What name is yours, O warrior?' Stokes *Acallam na Senóirach*, 1, 390 and *passim*; *Carsal luag sin* = What price is that you have in mind, *ib. 7302], and the pleonastic use of the infixed - *s-* in *rus|--uarus|a*, st. 83, are remnants of usages common in the Middle Irish period such as might be expected to occur occasionally in a 13th century composition (cf. Myles Dillon's table ZCP XVI 331, and *supra*, notes to poem XXIII p. 53 f.). That the poem cannot be earlier than the end of the 12th century is shown by the consistent use of *c[h]om* for *dochum* (31, 86), of independent acc. pronouns instead of infixed (5, 6, 24, 45, 60, 63, 70, 76, 95, 104, 120, 127, 128), of singular forms for the copula and predicative adjective where Old Irish required the plural (17, 34, 46). Though opportunity for the use of analytic verbal forms of the 3rd. person is not frequent in the poem, two such forms occur, *do c[h]om[h]aill seisean* (: *cneisg[h]eal*) 97, *lug sí* 121. A nom. form for the grammatical object, *deagmh|huir*, is backed by the metre in 62. No other object forms, backed by the metre, occur.

The metre is as in Poem IV. The rimes *com[h]ra|m[h]|ach*: *ór|--armach* 4, *doghra*: *móna* 10; *Fódla*: *fog|--|h'namh* 102; and the rimes mentioned *infra*, note to 118b; are to be compared with the similar rimes listed in the notes to Poems IV and IX.

The whole of this poem is supposed to have been recited by Goll as he was dying of hunger on the rock to which his enemies had driven him. Other references to this rock will be found in poems IX, X, XXII (cf. notes to XXII). In the late 17th century David Ó Bruadair refers to it in the lines,

*Iolann na lann ba teann 'san gearraig*

*gur chlaoch|laidh iota a ghnaoi is a|dhealbh* (poems, ed. Mac Erlean, I, p. 40, poem v. st. 34).

In his *Cat. of Ir. MSS in the Brit. Mus.* II 381, Dr Robin FLOWER has drawn attention to the fact that quatrains 108-

(1) In 1, 95, 103, copulas that might have been treated as 1st person inflected copulas are not inflected.
130 of the present poem relate the same events as those contained in the prose tale Bruidhean Chéise Coruinn. Dr. Flower refers there to several manuscript copies of the prose tale, and to the summary of what appears to be the earliest extant manuscript copy, "that in Adv. Libr. MS. XXXVI, p. 104b (written by Eoghan MacGilleoin in Argyllshire, (1690-91)". In that 17th century MS the tale, as Dr. Flower points out, "contains a poem in praise of Goll put in the mouth of Fergus Finnbeul (printed in Campbell, Leabhar na Feinne, p. 88). " Dr. Flower mentions the edition, archaized from the 18th century text in Brit. Mus. Additional MS 18747, published by O'Grady in his Silva Gadelica I 306 sq., with transl., ib., II, 343 sq. "Another edition", he says, "is in the Irish Echo, Boston, IV. p. 2. The tale is analyzed by W. A. Craigie, Scottish Review, XXIV, 1894, p. 277". "There are considerable verbal differences between the MSS.", says Dr. Flower, "but none of substance."

To Dr. Flower's bibliographical references may be added the edition of the tale from Maynooth MS 3 e 18 (written in 1797), with some readings from a later Maynooth MS 3 d 5, published by Tomás Ó Gallehobhair in "Gadaidhe Géar na Geamh-oidheche i... Triúr cómhdhalta do CUAILLAGHT CHUILM Cille do sholáthruigh (1915)," p. 71 sq.; also the version from Donegal oral tradition printed by Seosamh Laoidhe in his Cruach Chonaill (1913), N°. XXVI, where the tale is entitled " Goll agus an Crann Tochairdthe"; and the version from Coolea (West Cork) oral tradition, written down (with the variants of several storytellers) by Domhnall Ó Ceocháin, printed in Béaloideas II 26 sq., where it is entitled "Crónán Mhac Imilit." [The Coolea orally preserved version is, as its style and language show, a perversion (with interesting additions) of a MS version].

The incidents related in the published (1) literary versions of the prose tale (and in Mackinnon’s summary of the as yet unpublished oldest version), are the same as the incidents related in the Duanaire poem, 108-130, with neither addition nor omission. The prose, however, describes all the episodes at greater length.

Both the folk versions add that Conán (in the Donegal version, the man freed just after Conán) stuck to his seat and that he left part of his skin behind, which was replaced by sheepskin. In the Donegal version this added episode has actually altered the notion of the form of enchantment employed by the three witches, which is made to consist in attaching the Fian to the rocks, not in merely weakening them and subsequently impri-

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(1) I do not here include the version in the Irish Echo, Boston, IV, p. 2, which I have not seen.
sorning them underground. The added episode has doubtless been borrowed from an episode in a folktale, such as the last episode of Lorcán Mac Luirc, discussed supra, p. xxviii, (1)

The Coolea (West Cork) oral version of Bruidhnean Chéise Corainn, already referred to, uses the episode described in the Duanaire poem, st. 126, to make Goll bargain to get three things [see also supra p. 51, line 20 sq.: Fionn’s daughter in marriage; the marrow of all bones; and the privilege of hanging his shield above Fionn’s (... mo sgiath bheilh os etonn do sgéithe faid a bheam ag baile, smior na genámh go léir, 7 t'inghean e[Hi]riona le pósadh, Béaloideas, II, 32, l. 16). Neither in the Duanaire nor in the published (2) literary prose versions (nor in Mackinnon’s summary of the unpublished oldest manuscript) is there any mention of such bargain’ng before the deed, and the only reward stated to have been given to Goll is Fionn’s daughter in marriage, as in st. 129 of the Duanaire poem.

Besides the agreement in matter that has been noticed between the literary versions of the prose Bruidhnean Chéise Corainn and stanzas 108 - 130 of the Duanaire poem, there is also, in

(1) Conán in Fenian lore often suffers such injuries to his head or some other part. In the poem Seilg Shléibhe Fuaid, Oss. Soc., VI, p. 56 sq, it is the skin of his seat which Conán leaves behind: the wound is patched with croiceann ... t'áin do chítúin (p. 60, l. 12) ‘a skin full of feathers’. In the poem Cath na Suirghé it is again the skin of his seat which Conán leaves behind: no patching is mentioned (cf. Pádraig Ó Briain Bláith-éasug [1894], p. 169) [Fom a hasty reading of Seilg Shléibhe Fuaid one would get the impression, based on its language, semi-rhythmical metre, and rambling plot, which resembles that of medieval stories of marvellous adventure, that the poem is not earlier than the 15th century. Cath na Suirghé is probably much later.] In Euchtra Lom-nóchtáin (ed. Bergin and MacNeill, § 36) there is an episode in which there is no sticking, but in which Conán’s torn head has to be patched with sheepskin. Head injuries suffered by Conán are discussed infra, p. 143, note to LX 17d, and ib., footnote 1. To the injuries mentioned there may be added that described in the folktale (?) of «Conán’s Delusions in Ceash», published by P. Kennedy Leg. Fict. (1866) 234. There Conán, punished for lust, is found «lying on his back, his hair fastened to the floor». Fionn forces Conán’s tormentor to release him. Conán, however, was left with «the upper part of his head resembling the moon at full, while a long veil of his black hair hung sorrowfully from its outer rim». This tale has been referred to supra, p. 29, note to XIII 41. Discussion of injuries to Conán’s seat will be found supra, p. xxviii, n. 1, p. xxx sq.

(2) See footnote 1, p. 77.
places, agreement in style and wording Thus the description in st. 111 of the three mouths, six eyes, three heads of hair, and six feet of the witches, resembles the more wordy description in the published prose versions (e. g. Gad. Géar na Geamh-oidheche, p. 72, ll. 43 - 53); while the poem in praise of Goll, put in the mouth of Fearghus Finbhél in the oldest known extant copy of the prose tale (poem only edited by J. F. CAMPBELL Leabhar na Feinne, 1872, p. 88), contains the following verbal agreements with stanzas in the Duanaire poem:

1° the use of ceangal and the rare word croibhneart in

Do cheanglas go curata
Tornach go cruaidh a croibhneart (Duanaire, 120 and n.)

and, in the same context, in

Iompu[i]\i[s Iollain [sic] ri go ceart
Occus ceanglu[i]s i trē croibhneart (Campbell, st. 9);

2° a peculiar use of eiste (aisde), where a speaker of modern Munster Irish would more naturally use uaithe, in

Fian Éirionn go húidhmille
tuc sí eiste bhó-dháine (Duanaire, st. 121 and note)

and, in the same context, in

No gur gheall si an Fhian uile
aisde d ēg go seanu-duine (Campbell, st. 10).

A more exact study of the differences and agreements between Is the prose tale based on the poem?

the prose Bruidhean Chéise Corainn and the Duanaire poem must be left over till the oldest prose copy has been published in its entirety. Such a study might enable one to decide whether the prose story is based on the poem, or the poem on the prose story, or both on some older text. If, for instance, agreement between the prose and poetry were often noticed in three-syllabled riming words, such as dhúaibhseacha : rúainneacha (Duanaire st. 111 ; Gad. Géar na Geamh-oidheche, p. 72, ll. 43, 46), it would seem as though the prose were based on the poetry, because such words, separated by two lines, are required by the metre in every quatrain of the poem, while their frequent presence in the prose, at least if they were separated by a phrase or two, as in the example cited above, would have no such obvious explanation.

A poem attributed to Cuán ʿu Lothcháin probably used as a source by the author of the present poem, is mentioned infra in the notes to 115a, b ; 119 d ; and 128 a. Other Middle Irish matter, which may have been, either directly, or indirectly used by him, is referred to in the note to 119 d. "Bruidhean" tales in general have already been referred to supra, p. 26, in the general notes to Poem XIII. Bruidhean Chéise Corainn is referred to infra in a note to LXII 38.
NOTES (CF. P. 2 AND PP. CVII-CXVII) [XXXV]

8b am aghaidh, recte the alternative form im aighidh (: sgainnir).
9a ' the son of whiteskinned Conbrón. '
9c dichtéiltídh, recte neimhhebheillídh (: cecisógh[i]éighil)?
12b ogla' of wrath. '
14b ri', recte righ.
14c mór ltréntachor' many stout combats .'
17c Probably: ' they could not have disabled me ' (See árach in Glossary).
23c seisrech ' stout ' brave'.
24a Meyer has corrected cáomh Cruacha ( : sóorrualhair) to cáomh-Chruachna.
33b cixoichabh, recte cixoichabh as translated.
34c slúagh Banbh[a] ( : erúadhehalma): this rime, which shows the same imperfection as the rime emended supra, note to 24a, has no such obvious emendation (cf. note to 124c).
34d buile, recte the alternative form boile ( : aroite).
37b The rime treas-sín : chor-sin, and the unsuitability of do l[h]ult as a verb to go with the subject ár, render this line suspect. It has been copied in by mistake from the next stanza where it occurs again and suits.
39a 'on torainn sin' from that fray'.
43b trí a [h]iribh ( : righe), recte tré thir. [But cf. dá'riribh, aríribh, in Miss Knott's note, ITS XXIII 258, on § 60 of T. Dall O'Huiginn's Poem 17. These forms may, perhaps, stand for dá ro-[h]iribh and ar [h]iri-
ribh respectively]. [For the rime [h]iribh : righe a parallel might be found in résin : eisi 3.]
47d atá, recte the alternative form atáim.
48c ' They did not succeed in disabling me ' (Cf. note to 17e).
49b cheasta, recte chneasta as translated.
54c Omit a?
55d is, recte 's.
56b nösmhar ' renowned '.
56c diar n-aitherrach ( : catharrda). The pronunciation atharrach has been instancec c. 1350 (Béaloideas, VI. 134). The translation ' abandoning us ' can hardly stand. Aitherrach usually means ' changing ' change ', being a synonym of malairt, when malairt is used in this sense : but malairt has another meaning ' destroying ' destruction. ' Perhaps aitherrach is a synonym of malairt in this other sense also. If so the translation should be ' ruining us ' attempting to destroy us '.
58a comh[hir]amhach ' triumphant. '
63b fa' in respect of ' as regards '.
63d a [f]oriann ' their overwhelming numbers. '
69c Saxanaighb, recte Saxanaigh (See Corrigenda). The translation should accordingly be altered to ' no Saxon dared. '
72c a n-aithghirra, recte i n-aithghirre ( : fairsinge). [For the general replacing in Irish dialects of palatal rr by a non-palatal r-sound, see T. F. O'Rahilly Irish Dialects 204 sq.]
73a com[h]ramhach 'victorious.'
75a Eórapa, recte na hEórapa.
76c sèitreach 'brave' 'stalwart' (similar rectification 77 c).
77a nòsm[h]ar 'famous'.
77c The rime soigh[h]deanmhail : nearthchalma renders this line suspect. Moreover the sense requires mention of the two armies engaged, not Goll's army alone. The line has apparently been written in by mistake from the stanza immediately preceding.
79d blaidh here, and bladh in 100, stand more probably for blogh 'a part' than for bladh 'fame' 'glory' as translated: for confirmation of this cf. the use of cuid in a similar phrase in 102.
80a ón torainn sin 'from that fray.'
83a bùanamhla. This word is probably synonymous with baramhla used in a similar phrase in 54: it is therefore to be regarded as a derivative of bùan 'good' 'rather than of búan' permanent.' [But see Glossary].
84c go fiarránach' angry' (See Glossary).
99a 'Favourable hire 'is hardly a legitimate paraphrase of comaoín tuarustail which means literally the favour of hire.'
100d bladh, cf. note to 79d.
101b ealaid probably means 'serpent' (See Glossary).
111a dhúabhiseacha 'gloomy' 'sullen.'
113a, b The translation should be altered to 'A rough grey magic hank [of thread] was placed by them on frames'. For ìarna 'a hank' see Glossary. The crann, or frame, for winding yarn is described in DÍNNÉEN's Dictionary (1927) s.v. crann (see also infra Glossary s.v. crann). The oral version from Donegal, referred to (p. 77) in the general notes to the present poem, has: ... thainic triùr do chaillreacha pisreoga orru, agus crann lochardlai acú ag lochairl ìrnai i n-aghaidh na sreith ('... three witches came upon them, and they had winding frames on which they were] winding hanks [of yarn] against the [natural direction of each] layer'). The connection of at least one of these witches with 'grey magic thread' is as old as the beginning of the 11th cent. See infra note to 119d. It is probable that the author of the present poem was consciously echoing the 11th century poem there referred to, which is written in a less elaborate form of the metre used by himself. [Flax was spun with a spinning wheel to produce thread (snáith). This thread, being unbleached, was grey in colour (snáith ghal). The unbleached thread was then made into hanks (Munster dialectal form ùrnai) with the help of a frame (crann snáith ghalas), which, in Kerry, used to be about four feet in height. The making of the unbleached thread into hanks would appear to have been the work ostensibly being carried out by the witches in the poem. When the hanks of unbleached thread had been completed, the next operation would have been to bleach them, so as to produce the finished white thread (snáith geal). See DÍNNÉEN's Dictionary (1927) s.v. crann : Béaloideas II 230 ; infra Glossary s.v. barrach. That flax thread had magic (protective) power was the belief of a Kerry storyteller. J. CÚRTIN Hero-tales 49].
116b For remarks on the rime ághm[h]or:thalm[h]an see infra note to 118 b.

117d ‘ if it were not for myself.’

118b rug, recte rugas, as translated. The rime between énar and Seaghsa (spelt Séghsa) [to be contrasted with the normal rime Seaghsa (spelt Séghsa): c[h]eain-san in 109, where the old short quantity of the vowel of the first syllable is preserved] is to a certain extent paralleled by the following rimes: áireamh: cairdeas 89; Féine: Beirbhe 81, chéile: Beirbhe 106 [to be contrasted with deimhne: Beirbhe 85]: ághm[h]or: thalm[h]an 116. These rimes all show lengthening of vowels before consonant groups (Cf. T. F. O’RAHILLY Irish Dialects 49 sq.). The pronunciation of most modern dialects would justify the riming of áireamh with cairdeas. The rime énar: Seaghsa could be justified by the pronunciation of certain Northern dialects (See infra p. 128, footnote on the scribe’s own dialect: see also O’RAHILLY, Ir. Dial. p. 179, footnote 3, and p. 181). A number of modern dialects would have broken up the consonant group in the other words in question, by inserting an epenthetic vowel, thus removing the cause of the lengthening. It may be, however, that in certain dialects the consonant group was not broken up, and that the short vowel was therefore lengthened, or it may be that, in order to get a rime, the poet lengthened a vowel, long in no dialect, on the analogy of such rimes as áireamh: cairdeas which he could justify by appealing to the spoken dialects (Cf. T. F. O’RAHILLY Measgra Dánta p. 276, addendum to poem 15).

119d Camóg and Cuillionn (or Guillionn: cf. note to LXIV 37d infra) were known by name as witches by the 12th century. They certainly had, even at that early date, some of the characteristics given them in the present poem. Whether they were regarded as sisters, and whether the present story about them was known, cannot be said with certainty. In the Book of Uí Mhainé, which was transcribed by Seán Mór O Dubhaigáin, who died in 1372, is a poem attributed to Cuán úa Lothcháin († 1024), and perhaps in fact written by him, published by Kuno Meyer, ZCP V 21 sq (1). In Cuán’s poem it is described how Camóg ingen Conodrán

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(1) In favour of a date about the beginning of the 11th century for the Cuán poem in ZCP V 21 sq., is the frequency of disyllabic hiatus-words: criad: triar (st. 10) Briadh: triar (19); liudh: triur (26; emendation needed); biudh: triur (28); biadh: triar (29). In st. 18 however, trian ‘a third’ is monosyllabic. In Saltair na Rann, written c. 987, monosyllabic pronunciations are more frequent than disyllabic, but both are common: e.g., monosyllabic: lic 458; cód 626; biad 1476, 1556, 1560, 1570, dat. biúd 1564, 1567; diúd 1568; cód 1481, 1531, 1836; diúd 1882; disyllabic: biad 1557; toe 1586; lau ndece (both disyllabic) 1628; diúd 3087; biúd 3088, 3108; diúd 5403. In the LL version of Find and the Phantoms (assigned supra, notes to Poem XIII. to the beginning
laid low the yewtree of Druim Tuama by tying "grey magic thread" around the bottom of it:

Ro iad snath glas geintlide

\[\begin{align*}
\text{\textit{\textbf{gur leag in dos mar-\text{\text{-}alaind}}} & \quad \text{do leatalbh Droma T\u{u}ama.}\n\end{align*}\]

Ci. supra, note to 113 a.b. Cam\u{\i}g is in the same poem stated to have

of the 12th century) triar is disyllabic once (l. 95), monosyllabic twice (nominative (?) and dative of apposition ar triar, ar triur, ll. 109, 180), biad (and its gen. bid) monosyllabic in all instances (ll. 165, 168, 170). It may be objected that the disyllabic words in the Cu\u{n} poem in ZCP V are either triar itself, or words riming with it, and that triar is clearly drawn into use so frequently in order to mark the conclusion of episodes by echoing the opening word tri. If, however, the author of the poem had not been accustomed to the frequent use of biad, triar, etc. as disyllables, he could very well have obtained both his two-syllabled echo and his echo by using treidhe (as in st. 24), or by adding an enclytic (e.g. in triarsa). The vocabulary seems to me to be in keeping with a date about the beginning of the 11th century. The deponent ending -etar. in the 3rd pl. of an s-preterite (\textit{\textbf{tai}sem\u{\i}ar 'they flew', st. 13), may be paralleled from Saltair na Rann, written c. 987 (see S. \text{\text{\'{O}}} Cath\u{a}in's Studies in the Development from Middle to Modern Irish, ZCP XIX 40). The non-inflection of both copula and predicative adjective in st. 4, if not due to corruption of the original text, is therefore to be explained as an early instance, and to be added to the other early instances cited by Dr. M. Dillon, ZCP XVI 329).

In general style, and in the frequent preservation of disyllabic hiatus words, certain poems attributed to Cu\u{n} ua Loithch\u{a}in in the Metrical Dindshenchas agree with the poem in ZCP V 21 sq.: \textit{\textbf{e.g.}}, various forms of [Druim] Criaich are disyllabic in the Dinds. of Druim Criaich (GWYNN IV) ll. 1, 3, 44, 128, 136, 138, 168, 196, 200, 204, 208, 212; [Mag] naI is disyllabic ib. ll. 22, 122; \textit{\textbf{as against [\text{\text{\'{O}}} Cath\u{a}in's Studies in the Development from Middle to Modern Irish, ZCP XIX 40).}} The non-inflection of both copula and predicative adjective in st. 4, if not due to corruption of the original text, is therefore to be explained as an early instance, and to be added to the other early instances cited by Dr. M. Dillon, ZCP XVI 329).

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The frequent echoing at the end of stanzas, of the opening words of the Dindshenchas of Druim Criaich is to be compared with the frequent echoing of the opening word in the poem in ZCP V. The introduction of Cu\u{n}’s own name in l. 209 of the Dindshenchas of D. Cr., and also of the names of kings of his own time, is to be compared with the similar introduction of his own name (st. 4) and of the names of kings of his time (stt. 24-27) in the poem in ZCP V. \textit{\textbf{The name Cu\u{n} is disyllabic in both poems, but this is not significant as disyllabic pronunciation was the rule still in Early Modern Irish, in certain words with long second syllables, such as Cu\u{n}, Se\u{\i}\u{n}, a\u{\i}\u{\acute{e}}\u{\text{"}ar.}}] Another similar list of kings, and an invocation of Christ comparable to the pious stanza 29 of the poem in ZCP V, will be found in another poem attributed to Cu\u{n}, GWYNN, MELR. DIND., IV, p. 162). \textit{\textbf{But see Corrigenda infra.]}}
been blind in one eye (st. 6; cf. 8, 9). Her own name, that of her father (though slightly different in form), and her method of bewitching with grey thread, identify her definitely with the witch of the prose Bruidhean Chéise Corainn and of the present poem in the Duanaire. As regards Cuillionn, she must be the witch mentioned in Duanaire Finn, Poem X11, 42d [also in the LL version of the same poem (RC, VII, 302, 1. 212), referred to supra, p. 25, and there assigned to the opening years of the 12th century], and also mentioned (RC X11 7) in the 11th or 12th century prose version of the events described in Poem X11. The 11th or 12th century prose version says that Fionn, by teimn laedha and by putting his thumb under his tooth of knowledge, discovered that the three phantoms who had enticed him and his two companions to a magic house and there given them horrifying entertainment as long as the night lasted, were the three phantoms of Iobhairghleann, who had wished to take vengeance for their Cuillionn Chraoistealthan, "who," Fionn says, "was killed by us" (na tri huathae a hiburglinn don-fairnice ... do dighaill a sethar l. Cuillinde Craoiolchthne do marbadh linde). Cuilleann, the witch killed "by us", sister of a horrid aithech, of a three-headed caillieach, and of a one-eyed headless man (fer can chend), who were all three possessed of magic powers and able to entice members of the Fiana to a magic house, is clearly to be identified with the Cuillionn of the present poem in the Duanaire (For descriptions of the phantoms to whom she was sister, see RC VII 297, 1. 118; 298, ll. 125, 127; RC X11 5). The fact that only one sister is mentioned as having been killed by the Fiana would suggest that the modern story of Bruidhean Chéise Corainn, as told in the present poem in Duanaire Finn, was not in existence at the beginning of the 12th century. In the Modern Irish Laoidh na Sealga (many editions; latest by Tadhg Ó Donnchadh Filidheacht Fiannaigheachta, p.59 sq.) Cuileann, dwelling in an underground sidh, is the father of the witch who reduces Fionn to weakness by making him search for her ring in the lake on Sliabh gCuillinn.

120b a geroibhneart (: ndoirbheas). The rime forbids emendation to a geroibhnasg, which is suggested by the translation 'in fetter.' Croibhnart should mean 'hand-strength.' [Dinneen gives a word croibhneart 'wrist strength', with a reference which makes it seem probable that the word is still in use with that meaning in the Ballyferriter district, Co. Kerry.] The words tré eroibhneart are used in the same context in the lines from Campbell's Leabhar na Feinne, p. 88, st. 9, quoted supra in the general notes to this poem. Perhaps a croibhneart 'by strength of hand' is the true reading of the present line from the Duanaire poem (See Glossary s.v. a and note to 127 c infra).

121b eiste ló-dhínne (cf. lines from Campbell's Leabhar na Feinne, p. 88 st. 10, quoted supra in the general notes to the present poem): whether we take eiste to indicate the person from whom the gift goes (cf. give up, give away, in English), or, with the translator of Pt. I, to indicate the docr of the action, uaithe would be the more natural word in Irish.
[Examples of ó to indicate the person from whom the gift goes are frequent at all periods of the language. Examples of ó to indicate the doer of the action are common with the passive in the older language and a related use uaim féin, etc., ' of my own volition', etc., is common today (Cf. Dins- neen’s Dictionary, s. v. ó, p. 804, ll. 1, sq.). I know of no such uses of the preposition a, as.]

124c smallargris ( : lámurlamh), recte small tar grís' ashes over embers', written as one word by the scribe to conceal the unusual riming of three words with one (cf. 34c where two words rime with one).

126b bh[hr]atha' treacherous', perhaps better bháthá' doom-dealing'. The a in the rimeing word ìteanta would then have to be lengthened in accordance with the usage mentioned supra, note to 118b.

127c a fhiréigin. The translation ' by clean force ' almost necessarily postulates an emendation to a fhiréigein (see Atkinson’s Glossary to PH: "as' out of : from ... 3'o denoting the manner or means...").

128a Conarán mac Cuimidil, called Conarán mac Aimidil in the 1690 MS of Br. Chéise Corainn (Donald MacKinnon Cat., p. 144) [corrupted to Conarán mac Imideil in O’Grady’s archaised version (Sil. Gad. I 306): Conarán mac Imhile (l. 30 of version in Gad. Géar na Gaimh-oidheche), Crónán mhuc Imilit (Coolea oral version, Béaloideas II 26)]. In the oldest instance the name, without patronymic, is written Conodran (by Seán Ó Dubhagáin, † 1372), scribe of the poem attributed to Cuán Ó Lothcháin referred to supra, note to 119d).

XXXVI THE LAY OF THE SMITHY

The language of this poem suggests that it was written about 1400 and by the same author as poem XV (For the date cf. the notes to poem XV). That its language is not Middle Irish is shown by the non-inflection of both copula and predicative adjective in 18, 34, 41 and 46; by the analytic verbal form occurring in 16; by the consistent use of nom. for acc. forms (See 8, 28, 33, 39, 40, 41); and by the frequency of its independent pronouns. Certain constructions obsolete in the spoken language of today and rare in the later lays in Duanaire Finn, make one unwilling to assign it to a very late date in the classical period. Such constructions are the genitive of respect (is beag mbreíge 3, is elísde ceirde 18, the substantival use of the neuter adjective (mór ttlaom 1, mór gcoscar, mór ttlaannta 43), and the infixed pronoun (rom c[h]uirseal 43, where the -m- can only be given
Reemblance in style and metre to Poem XV

an ethical meaning 'for me' (1). The Middle Irish reduplicated preterite ceachain in 27 is doubtless a deliberate archaism.

The resemblance between this poem and Poem XV is striking. Stanzas 1 and 37 of this poem are almost word for word reproductions of stanzas 1 and 18 of poem XV. Stanzas 35 and 36 of this poem, in which Caoilte is given his name, resemble stanzas 13 and 14 of Poem XV, in which Fionn is given his name. In both poems the giving of the name is referred to as baisdeadh (See XXXVI 37, XV 17, 18) Conach cloinne (XXXVI 17) recalls conach fiadhaigh (XV 9); a fiainbhioth (XXXVI 6) recalls 'sa fiainbhioth, on fiainbhioth (XV 9, 15). In XXXVI 31 the adjective faobhrach qualifies urlaighi, in XV 16 it seems to qualify ruaig: in both cases it would have the same transferred meaning ('edged') 'keen', 'swift', 'eager'): buinne 'a sapling' is applied to a sword in XXXVI 33, in XV 2 it is applied to a youth. The substantival use of the neuter adjective mór in stanzas 1 and 43 of XXXVI is paralleled by the same use in stanzas 4 and 7 of poem XV. The metre of both poems is Rannagheacht Bheag. Both substitute óglaichas rimes for the rimes of dán direach. The imperfect rimes ch[u]earda: chalma, fosaidh: coingir in stanzas 23 and 40 of this poem may be compared with the rime allaidh: sealad in st 4 of poem XV. The clearest sign of comparative lateness in this poem is the rime choideche: Caoille in 36. Similar rimes based upon a lengthening of syllables short in Middle Irish poetry and in the poetry of the schools may be found in Poems IV, IX, XVIII, and XXXV, which seem to have been written before or during the 14th century. The rime, therefore, is no argument against the poem's belonging to the late 14th century (Cf. supra. p. cxv).

A version of this poem, conflated from various Scottish sources, is to be found in Campbell's "Leabhar na Feinne" (1872). In his Cruach Chonaill (1913) S. Laoidhe gives, on p. 98 ff., a composite version based on the Donegal and Monaghan folk-versions to be mentioned later in this paragraph, and on Campbell's versions. This composite version is, as the editor himself points

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(1) Dr. Bergin has pointed out to me that ar gceil[hir]i buidhniath in stanza 29, originally included in this list of "constructions rare in the later lays", as an example of the Old Irish dative of apposition or association (cf. infra, p. 74, l. 17), is rather a modern dialectal writing of ar for 'for' in the part of the scribe. [e.g. West Cork, ar dtimcheall, in Fítiocht Mhóire Bhuidhe Ní Loighe, an tAth. D. Ó Donnchá do chnuasaigh, 1931, p. 56, st. 3; West Kerry in Fiche Blain ag Fáis, Muiris Ó Suileabháin do scríobh, p. 241, l. 19 ('ár dhá ngeal'), p. 277, l. 17 ('ár dtimpall), l. 20 ('ár ndallacain'), p. 278, l. 20 ('ár ndiaidh].
out, extremely imperfect. Dr. Reidar Th. Christiansen in his Vik-
kings (Oslo, 1931) gives a full list of Scottish versions (p. 197 sq.) ;
an edition of Fletcher's Argyle's re version, recorded from oral
recitation c. 1750, along with full variant readings from the
other Scottish versions (p. 345 sq.); a translation of Fletcher's
version (p. 198 sq.); a commentary (p. 200 sq.); in which reference
is made (p. 211 sq.) to Seósamh Laide's orally recorded Donegal
version of the ballad (published Gaelic Jnl. XI 137) and to
the same collector's orally recorded Monaghan prose version
of the story (published by him Gaelic Jnl. XI 67, and later in
his Sgéalaidhe Óirghiall, Dublin 1905, p. 53). Oral Clare prose
versions (introducing a «Glasgeivnach» episode: cf. supra,
pp. xlvin, lxxin, n. 2) are referred to by Westropp, Jnl. of the R.
Soc. of Ant. of Irel., XXV, 227 ff., Folklore, XXIV, 100 ff. A
Manx version is discussed by Dr. Christiansen. Vikinas. 213 ff.

A manuscript copy of the Duanaire poem, in his own possess-
sion, is referred to by E. O'Curry Lectures on the MS Materials
(1861), p. 587, note 150. O'Curry there says "The race termina-
ted by the stranger running into the Cave of Cruachain". The
substitution of Cruachain for Corann, whether it occurred in
the MS or is due to a slip of the memory on O'Curry's part,
has led O'Curry to identify the tale with Úath Uama Cruachan
of the LL list of stories. It is unlikely that there is any con-
nection between the LL title and the present poem, as no other
of the ballad stories is mentioned in the LL list. The cave in
the Clare versions is in Teeskagh, Co. Clare.

In the Scottish versions the Fian race the smith to Lochlainn
but, as Dr. Cristiansen points out (Vikings 420), "apparently
they did not pass over any sea". The Scottish versions are
however all clearly based on the Irish poem, which describes a
race, not to Norway, but from Kerry to the hill of Keshcorran
in Sligo. This explains the lack of all reference to passage
over the sea.

Other occassions on which the Fiana were challenged to follow
swiftly running persons are: when they followed the fairywoman
who called herself Étaín Fholtsfind, from Benn Bán in Retha,
apparently on the Limerick-Tipperyar border, to the fairy hill
at Howth, in Acallam na Senórach, ed. Stokes, 1. 5632 sq.;
when they followed the one-legged, one-armed, Rœ, in Feis
Tighe Chonáin, Oss. Soc. II, p. 138 sq.; when Fionn followed
the magic Eithne, ib., p. 190; when Bodach an Chóta Laichtna
took up the challenge on their behalf (cf. the edition by Pádraic
Mac Piarais, an dara eaer, 1926, §§ 5 and 10); when they
followed the magic warrior to Bruidhean Eochaidh Bhig Dúeirg
Plots resembling that of the present poem have been mentioned, p. 26, n. 1. The poem itself has been mentioned, p. xcvi.

1a Brógan is frequently referred to as Patrick’s scribe in the Acallam.
2a Éisdeam would be easier to construe than the MS. éisdeacht.
5b burice, recte buidhean.
5d fhualteach, recte fhualeach (: buidhean).
6d féine. Another syllable is required: read féine 'gus and delete is, or simply insert na (na Féine).
7c The deleted MS. reading fjiadh (see footnote to the text) scarcely alters the meaning and gives alliteration.
8d The line lacks a syllable: insert a before agholdh.
9d ’sé, recte is é.
10d édaigh, better éididh (: éigin) as suggested by the deleted i in the MS. reading (See footnote to the text). In this line and in line 11d, unless a 'his' be elided before the following vowel as in the modern spoken language there is one syllable too many.
11d roiche (: sleighe), recte the alternative form reiche (Bergin).
11a With elision this line is one syllable too short.
11d This line is a syllable too short.
13a Gur bheannach-sa. The meaning is clear, but the phrase is probably corrupt. Is it a pseudo-archaism?
13b aithnighim, recte aithnim as the rime with geroicinn (recte geraicinn) shows.
19a braigh mhíne troghain: the translation suggested in Part II is probably wrong: see infra Glossary s.v. troghain.
21a leagmoaid ucht ar = do-bhearnaid ucht ar 'we approach', lit. 'we set chest upon' (usual meanings 'we attack', or 'we set about'). For the use of ligim for do-bheirim see Glossary s.v. ligim. The translation in Pt. II, which takes leagmoaid as 'we come', is wrong as phrases such as do-bheirim ucht ar are common, whereas ligim 'I come' does not seem to occur with ucht ar following it.
22b fjaabhairt, recte fjaabairt.
28d cré is, better cré 'gus.
29d 'na mbroinibh: The usual dative plural of bró 'a mass' 'a number' 'a crowd' is brointibh (See Glossary). If the dative plural of bró be the word intended by the writer, dhata must be altered to data. There is another word with a short o apparently meaning 'a mass' also, of which the dative sg. is broinidh [or broinigh?] (See Glossary). If this be the word intended dhata may remain unchanged but dirigh [na mbroinidh dirigh dhata 'in a straight and lovely mass' ?]).
34c gartha, recte the alternative form gairthe (: aithle).
35a For do raidheastur a plural form (do raidheascatr) is required to
agree with the plural subject. On the other hand the singular deponential form of the third person of the preterite, which is rare in the later classical period, may here be a misused archaism.

35c caílle, recte caoille (caol + le). Some of the Scottish versions have caol (Cf. Christiansen Vikings p. 346, verse 14, and variants p. 355).

41c celoidhmhe, recte celoidhimh as the metre shows? (The line might also be emended by reading agus for is, as Dr. Bergin has pointed out to me). For the form celoidhmhe used here and elsewhere in the Duanaire see Glossary.

42b Omit feóil?

42c This line has one syllable too many.

46b This line lacks a syllable. The literal meaning of länghlan is ‘full pure’. It is to be noted that when the morning came the Fian were on Sliabh Luachra, in Kerry, whence they had set out upon their long race. Except for the weapons, which remained, it would appear as though the magic smithy and their journey to it had been unreal: cf. supra, note to XIII 41, references to magic dwellings which disappear.

XXXVII FIONN’S ANCESTRY

The original of this poem probably belonged to the Late Middle Irish or the Early Classical period. The poem is too short to give clues for exact dating.

Stanzas 2, 5, and 6, contradict one another. In 2 Baoisgne is son of Deadhadh; in 5 he is great-great-grandson of Daire Donn, son of Deadhadh; in 6 he is son of Daire. If 5 be considered as having been in the original poem, the original poem may be considered as having consisted of stanzas 1, 3, 4, 5, and 11. The remaining stanzas would have to be considered as interpolated, stanzas 7, 8, 9, and 10 being intrinsically connected with stanza 6, which, with stanza 2, as has already been pointed out, contradicts stanza 5. This arrangement, which includes stanza 5, gives a fully connected poem, and permits the inclusion of as many stanzas as could be included if stanza 2 were to be included instead of stanza 5. If 2 is to be included, 6-10, must again go. If 6 is to be included, not alone must 2 and 5 go, but 6 itself will be left with no connection with the stanzas which precede it. The retaining of 5 makes it possible to explain why 6-10 were interpolated, for 5 mentions Daire, of whose descendants 6-10 treat. If 2 be retained it must be held that 5 was interpolated before 6-10 were interpolated.
The metre is loose Deibhidhe. The opening couplets of 3, 4, 5, and 7, are in Deibhidhe Ghuilbneach. Alliteration is frequent. The faulty rimes in stt. 7, 8, are probably due to corrupt transmission of the text.

A copy (made by Stern) of the 17th cent. Giessen Ir. MS was kindly lent me by my friend Risteard Ó Foghludha when these notes were in proof. It omits st. 3, makes a single stanza of 10-11, and offers good readings in 1b, 6b.

1b Insert mhor (Giessen, f. 52 v.) after d'Oissin.

C5 gheinstair, recte gh-in-eadoir (Giessen).

8-9 A corrupt version of these stanzas is to be found in Reliques of Irish Poetry... collected by an eminent Irish Scholar (Dublin; Thomas Courtney; 1825), p. 3. This Dublin-printed fragment differs only a little from the MS fragment of equal length (Eg. 144, f. 3b) published by S. H. O'GRADY Cat., I. 643. It may be based on it. The MS fragment was written in 1809. It is based on the oral recitation of a Mayo shepherd.

11a Dén. For this form for the imperative of do-nim cf. p. cxiv.

XXXVIII THE NAMING OF DÚN GÁIRE

The language of this poem suggests that it belongs to the middle of the 12th century. The comparative modernity of its vocabulary is against an earlier date. The slender ending of the accusative singular of feminine nouns and adjectives is consistently preserved. In stanzas 8, 30, 32, 33 such forms are supported by the rime (?). No independent accusative pronouns occur. An infixed pronoun occurs in st. 24 (rodus-marbh). The meaning here is uncertain. The pronoun is probably pleonastic. A meaningless infixed -s- occurs in 38. Such degenerate uses of the infixed pronoun are frequent in the middle of the 12th century. An inflected copula occurs in st. 1. No analytic forms of the verb occur even in the third person, though there is occasion for them at least eight times. The preterite passive gur adhnacht in st. 39 is distinctly suggestive

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(1) In st. 2, for an accusative form, the scribe has written a nominative form which may seem to be supported by the rime (inghean fhíal : ffian). But rime does not occur in this position in the other stanzas.
of Middle Irish. Other words of rare occurrence after the Middle Irish period are lodmar 3, 4, congal 6, molbthach 9, gor (for gur) 18, torchair 24, 25, 17, 18, 19, do-riacht 19, galgada 23, mona 29, irruil 31, amhna 32, and the obscure sathrainn 38. The active use of the verbal noun oidheadh in the phrase é d’oighidh in st. 16 is in favour of a Middle Irish origin, as also the use of the preposition dochum in st.19 (cf. p. 7 supra).

In the poem as it stands there are both instances of abrupt sequence, which suggest that some stanzas are wanting, and instances of clumsy joinings, suggesting interpolation.

The metre is loose Deibhidhe. The opening couplets are often in Deibhidhe Ghuilbneach. In stanzas 20 and 27 the closing couplets are in Deibhidhe Ghuilbneach. The rimes ngrod : tochmharc 4, Fáilibe : aoīlāimhe 17, are correct according to Middle Irish laws.

8a Coinceann, recte Coinceheannach as in stanza 12? The Coinchinn treated of in this and the following stanzas are mentioned: in a poem preserved in the Dean of Lismore’s book (Cameron, Rel Cell. 1, p. 80 sq. : cf. Béaloidheas III, p. 98, l. 1 sq.), where the Fian are described as wandering all over Ireland to find and do battle with them: in The Battle of Ventry, ed. K. Meyer, l. 280, and ib., variants, l. 104: and in the prose romance that tells the adventures of Art son of Conn published by Dr. Best Erin III (see p. 172, names of persons) from the Book of Fermoy. The reductor of the LU Sex Aetates Mundi (Best and Berglin’s edition of LU, l. 122 sq. : MS, end of f. 2b sq.) says that from Cham, son of Noah, are descended luchrupán 7 fomóraig 7 goborchind 7 eech ecose dodelbdarchena til for dōinib “leprechauns, fomorians, goatheads (or ‘horseheads’)” and every unshapely appearance in general which people have”. “And that”, he says “is the origin of the monsters (bunad na torothor), and they are not of the seed of Cain as the Gaels say”. Cain’s supposed ancestorship of monsters, is there refuted on the grounds that all Cain’s descendants perished in the Flood and that Cham being Cain’s successor and representative (comarta) after the Flood what is attributed to Cain by a tradition which reason declares to be impossible must be attributed to his representative. For Cain as ancestor of monsters see H. M. and N. K. Chadwick, The Growth of Literature I 558. For dogheaded races see also Snedgus and M. Ria., § 19 (RC ix 20), and Gael. Maund., § 170.

13b Duibh, recte Dunn.
15c For a discussion of the meaning of this line see XIII 36c, note.
17c This line lacks a syllable.
19a mac Lug[h]ach: see infra, p. 206 sq.
20 The metre and general tone of this stanza suggest that it is an interpolation,
21b *meic*, recte *mac*.
21d This line has a syllable too many.
22a *Criabhach*, recte *Criabhaigh*.
23a This line has been imperfectly transmitted.
24c The translation of this line is doubtful.
25d *marbh* recte *marbhadh?*
26a *ro marbh* recte *ro marbhadh*.
27d *CathÁtha Breó* the battle of Áth Bréa on the Boyne, where Fionn was killed by the sons of Uirgriu (cf. supra, p. xli sq.).

XXXIX THE BATTLE OF GABHAIR

Date

An analysis of the language of this poem discovers few clues as to date. The comparative modernity of its vocabulary renders a date in the Middle Irish period improbable. No copula forms occur such as might help towards fixing the date with certainty. An infixed pronoun occurs in st. 16. No independent accusative pronouns occur. Analytic forms of the verb are not used even in the third person, though there is frequent occasion for them. Special forms for the accusative plural of *o*-stems are supported by the metre in stanzas 24 and 30. A nom. form *sgéith*, for the acc. pl., is supported by the metre in st. 66. A nom. form for the accusative feminine of an adjective is supported by the rime in 73. The deponential form of the 3rd person singular of the preterite, *bod-chualastar* 34, and the number of words used that are obsolete in the modern spoken language suggest that the poem was not written after the 15th century. The poem contains only a few words that are reminiscent of Middle Irish, *do ládh* 17, *cath ogal eang[h]ach* 29, *chostd[h]aigh* 37, *gacha cearna* (genitive of place) 57. The poem may therefore, on linguistic grounds, be tentatively assigned to some date about the year 1400.

The metre is loose Deibhidhe, the opening couplets being often in Deibhidhe Ghuilbneach. The rimes *cháidh* : *feartán* 7, *go ndath* : *Gabhra* 78, may be due to corrupt transmission of the text.

This poem on the Battle of Gabhair, of which the first line is *A Oisin, cia in feart dona*, differs from the poem on the same subject of which the first line is *Mór anocht mo chumha*.
féin, two quatrains from which are quoted by Keating in TBG² 5584 sq., and also from the other poem on the same subject of which the first line is Innis dúinn, a Oisín. A composite poem composed of these other two poems on the Battle of Gabhair has been published by N. O’Kearney, Oss. Soc. I, p. 68. The first line of this composite poem is Truagh liom Tulach na Féinne: the line Innis <sin> dúinn, a Oisín, occurs on p. 72; the line As mór anocht mo chumha féin on p. 110.

1b *foda*, recte the alternative form *foda* (: *dona*).
9b *is*, recte *'s*.
10a *dhuíl*, recte *dhuid* (: *cluig*).
15d *is*, recte *'s*.
17a *Bai*, recte *Robh*.
23b *Corbmac*, recte *Cormaic*.
26c *uainn*, recte the alternative form *uain* (: *crannrúadh*).
27d *go ttígidh*, recte *go tlíge*.
30b *colmhain*, recte the acc. form *colmhna*?
31d *f[í][h][h][h]*. The grammar requires a plural form. The reading must be corrupt or the contraction wrongly expanded.
32d *imairdhe*, recte *imairde*.
33d *caithrėim*, recte *caithrėim*?
35b *ghreadhnaídh*, recte *ghreadhnaigh*.
36c,d The rime *faiche* : *córighthe* (single consonant riming with a group of consonants) is incorrect. For *faiche* read *faidhe* (or the alternative form *faíthe*) (¹); for *córighthe* read the alternative form *córighthe*.
39 The tr. is forced. It is probable that the Irish text is corrupt.

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(1) Either form will give good Deibhidhe rime with *córighthe*. In strict *dán* *direach* if two or more consonants form a group, that is to say are together, in a rime, then: 1⁰ in the corresponding part of the corresponding rime there must be a group of consonants, though the number of consonants in each group need not necessarily be the same; 2⁰ the groups must agree in broadness and slenderness; 3⁰ if there be an *s* or more than one *s*, in one group, there must be at least one *s* in the corresponding group; 4⁰ if there be an unvoiced consonant, or several of them, in one group, there must be at least one unvoiced consonant in the corresponding group; 5⁰ as 4, substituting *fully stopped for unvoiced*. These laws may be formulated from the disordered information given in the Irish Grammatical Tracts, read in the light of the observed practice of the professional poets (see IGT, ed. Bergin, I, 22, 24, 25, 28, 30, 38, 41, 42, 43, 46, 47, 48, 56, 60, 61, 103, 105, 106, 107).
NOTES (CF. P. 2 AND PP. CVH-CXVII) [XL

XL THESE SIX

The language of this poem is classical. Rimes such as deacair : [h]eachair 2, braghulha : tharla 6, are against a Middle Irish origin. The metre suggests the first half of the classical period. The metre, a shortened form of Rannaigheacht Bhéag, is known as Rannaigheacht Ghairid Bhéag. Besides the rimes already mentioned, the following rimes are imperfect according to the laws of strict dán díreach: focham : coirps[h]eang 1, deisiol : cn[e]isgheal 1, eigion : chéithfhir 5 [unless we emend to éigin, originally a dative form, here perhaps used as nominative]. The poem has been edited from the Duanaire Finn MS by Professor T. F. O’Rahilly Measgra Dánta II, no. 74. To Professor O’Rahilly’s glossary I am indebted for the translation of pídarlach in st. 5 and of léra in st. 7 (see also infra glossary to Duanaire Finn). Dr. Myles Dillon informs me that the MS supports Prof. O’Rahilly’s reading dhubha in 7b (wrongly printed as dubha in Pt. II), but that in 6b the MS agrees with Pt II in reading ur.

2b a recte an.
4d ina recte ná.
XLI THE BIRD-CRIB

The language of this poem suggests that it was written in the 15th century. Hardly any words are used that are obsolete in the modern spoken language. No form occurs that should present difficulty to one familiar with Keating’s prose. No words or forms reminiscent of Middle Irish are used. Analytic forms of the verb occur in stanzas 2, 3, 14. An independent accusative pronoun is used in 10. No infixed pronoun occurs.

The metre is Deibhidhe. In stanzas 5, 10, 11, and 18, the opening couplets are in Deibhidhe Ghuilbneach. The rimes are on the whole correct, though there are breaches of classical laws in 5, 8, 9, 12, 13, 14, and 17. The closing word of stanza 18 echoes the opening word of the poem. The poem originally ended here. Stanzas 19 and 20, whose metre is corrupt Ran- naigheacht Mhór, are manifestly later additions.

A bird-crib, locally known in English, the language of the district, as a cleibhin, was often used on the Monaghan-Fermanagh border, near Clones, during my boyhood there, to catch birds (1). It was made of hazel twigs so arranged as to form a pyramidal bird-cage without a floor. A spring, made of a bent “sally” (i.e., a willow twig), was fixed inside so as to hold one side of the cleibhin a little off the ground. Food was placed beyond this spring inside the cleibhin. In time of frost or snow hungry birds would hop upon the “sally” spring to get the food. The weight of the bird would release the spring. The raised side of the cleibhin, through which the bird had entered, would drop upon the ground, thus imprisoning the bird. In a simpler form of the cleibhin, there was no spring, the raised side being held up by a prop attached to a long string, of which the far end was held by the bird-catcher in his hand. When the bird entered to pick up the food, the bird-catcher pulled the string, thus causing the cleibhin to drop. The cleas cuir, ‘jerking (?) trick’, of stanza 1 of the present poem, may refer either to the sudden dropping of the bird-crib, or to the sudden pulling of the string. That Early Modern cliabhán may be represented by cleibhin in a modern spoken dialect of Irish is proved by the fact that “in Munster

(1) Cork and Kerry friends inform me that they call the contrivance here described, a “crib”. Mr. W. B. Yeats in his Plays (1922), p. 213, l. 1, also calls it a “crib”.

Date

Metre: interpolation

Crib (cleibhín, liabhán)
clēibhin now means cage", information added by Atkinson to the examples of eliabán ‘...; cage’ given by him in his Glossary to PH. In the example cited by Atkinson from the text of PH, however, eliabán clearly means some sort of bird-trap placed over a bait of food like the Ulster clēibhin just described: ‘in t-i dobeir grúd do’n guasacht, dogéba sé bás ann’; ocus is é a indshamail-so do grúd dobeir in t-én do’n ghoiste no do’n chliabán er mian in bic bíd bíis fúthib, 7 amal charas in luch biad in fhídechait, 7 nach luigil a nguasacht no-go tecal lucht innill na sús-sin i n-a cend (PH 7735-9).

Plots resembling the plot of the present poem have been mentioned, p. 26, n. 1. The aesthetic value of the poem itself has been discussed, pp. xcvi, xcvii.

2b a chuireas recte chuireas
2d ad recte úd?

4a gin gur threórach has been translated as though gion go here had a positive meaning ‘although’ (!) and that treórach had been predicated of an unexpressed subject of the first person plural suggested by the first person plural verb Ro bhádhmar. It would be more natural syntactically to treat the phrase as a cheville with the unexpressed subject in the third person (‘it’, referring to the situation described in the sentence into which the cheville has been inserted) and to give gion go its normal negative meaning ‘although not’. ‘Although it was no strong affair’ hardly gives sense; but ‘although it was no affair in-which-skill-in-guidance-was-exhibited’ would be fairly suitable and treórach might perhaps have been capable of bearing such a meaning (see treóir and treórach in Glossary infra).

(1) A positive meaning for gion go is required in TBG2, ed. Bergin, 8965; in Oidhle Chloinne Tuireann, ed. O’Duffy, 1888, § 46, p. 41, l. 13; and in Tóraigheacht Dhíarmaid agus Ghráinne, Soc. for the Preservation of the Ir. Lang., 1906, § 45, p. 50, l. 4. Only the negative meaning is justified by the history of gion go, which stands for older cen go (literally ‘without that’), which in Mid. Ir. always has the negative meaning ‘although not’. When the modern spoken dialectal forms, cé go for the positive, cé ná (nach) for the negative, were replacing the old cé, without go, for the positive, the negative of which was gion go, the negative gion go, by reason of its go, now the typically positive sign in an ‘although’ clause, was anomalous. People who dialectally said cé go for the positive, may therefore have equated this with the literary gion go and begun to use gion go positively, taking gion for a form related to cé (gé), cióth (gióth), and not realizing that it had anything to do with gan, the form which Mid. Ir. cen has assumed in all other positions in Modern Irish.
6c lais recte leis (: thairis)
8a tligthae recte tligthe or tligthea?
17c Insert an before fear.

19b dia n-abair recte dia n-abar? Dia 'fit' is regularly followed by a subj. form (cf. Pedersen, II, p. 314). A first person pres. subj. form suits the context. A 1st pers. pres. subj. form -abar would come from the O. I. 1st sg. pres. subj. -eper in the same way as forms such as ní abair he does not say' come from the O.I. 3d. sg. pres. ind. -eper. That the broad r of -eper should result in a slender r (-abar) in the first person in Early Modern Irish could be explained neither by phonetic laws nor by any obvious analogy. [The forms with slender r listed by Atkinson in his Glossary to PH as 1st pers. sg. pres. ind. act., where O. I. had -epur, may all be understood as 3d pers. ind. pass., where the broad u of the O. I. -eperr would have given primarily the normal form -abar (five examples given by Atkinson), and secondarily the form with slender r (two examples given by Atkinson as passive forms, to which may be added the four examples already spoken of, listed by Atkinson as 1st pers. pres. ind.), slender r being common in all positions in the passive r-forms of all verbs in Early Modern Irish by analogy with the absolute passive r-forms of simple verbs in O. I. A passive form, however, does not suit the context here so well as an active. Moreover the passive aba<i>r-forms listed by Atkinson are all indicative. A subj. form is required here. From the O. I. subj. -eperthar a Mod. Ir. -abartha would be expected, though an aba<i>r-form might indeed have developed through analogy with the ind. forms : cf. Keating's use of the regular subj. form -abartha as an indicative (TBG, cf. 2nd ed. by O.J. Bergin, 1931, p. xxiv).]

20a With elision this line lacks a syllable.
20c ní bhí seems to stand for the more usual ní raibhe. The form ní bói is common in Middle Irish. Ní bhí occurs in the poems of Tadhg Dall O Huiginn, ed. Knott, no. 17, l. 15, the form being there backed by the rime. Dr. Bergin however tells me that ní bhí is not given as präterite in IGT (unpublished portion) but that its use is authorised as the negative of bidh modern (bionn). He would therefore explain the instance from Tadhg D. cited above as the negative of a historic present. [But see Glossary s. v. a-taolim.]

XLII THE STANDING STONES OF IRELAND

This poem belongs to the Middle Irish period. This is suggested firstly by the vocabulary which contains many words rare after that period. A selection from these are: narsat 1 (cf. note to 1d); a n-us deach 2; cia dia 4; luidh 6; budh-dhéin

Date
13; sunn 15; áighleandoibh (= aidhleannaibh) 20; lamhnaidh 24; eisleis 25; tàidhe 31; budhhdheine 32; do luidh 33; dhoigh 42, 50, 87; anba 44, aibhlibh 48, 77; sgáil 55; aibdhath 57; ftaachdha 62; a ttorchair 63; tuir 94. Infixed pronouns of the first and second persons occur in 86, 101, 114. A meaningless infixed -s- occurs in 86, 90, 91, 109. No true independent accusative pronouns occur, though the passive forms with é in 20 and 21 may be a sign of comparative lateness. The analytic form of the verb is found once only (rug sì 27), though in the narrative portion of the poem there is occasion for such forms at least seventeen times.

That the poem is not earlier than the second half of the 12th century is shown by the occurrence in it of nom. forms for the acc. A nom. form for a feminine acc. adjective is supported by the rime in 19 (mairn m[h]hör: geom[h]ól). A nom. form for the acc. pl. of an o-stem is supported by the rime in 86 (seóid is ionmuhis : ais).

Nom. forms for the acc. sg. fem., uncontrollable by the rime, occur in 23, 39 (searc, bean). A special form for the acc. sg. fem. is backed by the rime in 36 (pōig : urchoid): an uncontrollable special form, mnaol, occurs in 23. The non-inflection of both copula and predicative adjective agreeing with a plural subject in 71, and the non-inflection of the copula in the second person singular in 25 also suggest the second half of the 12th century as the date of origin of the poem.

The metre is Deibhidhe. The opening couplets of the quatrains are sometimes in Deibhidhe Ghúilbneach. The rimes are correct according to the laws of the classical period, with the licenses usual in the looser form of Deibhidhe. On the singing of this poem see supra, p. xcvi.

The poem might have ended with stanza 48 which gives the necessary echo of the opening word of the poem. Stanzas 49-114, in which the various standing stones of Ireland are addressed in turn, seem to be an appendage but loosely connected with the main poem, which relates the history of Mac Lughach’s youth (discussed infra, p. 206 sq.).

1d narsat. For this form of the third person singular of the present indicative of the copula with an ethical reference to the second person (‘for you’ ‘to you’ ‘yours’), cf. supra, p. 76, 1. 5 sq.

2c chin, wrongly tr. as though ching, which gives bad rime.

5 In a genealogical tract known as the Leabhar Muimhneach, RIA MS 23 G 22, p. 7, a variant of this stanza is quoted, mac Luighdheach [sic] being there understood to mean ‘the son of Lughaidh Lágha’.
THE STANDING STONES

6a Lughaidh, recte luidh.
6b a gCluain, recte a Cluain (Dáire was going to Almhain, not to Cluain Oirrhir).
6d Almhaigh, recte Almhain.
10a Canaidh, recte Canaidhsi?
17a The sequence here is somewhat abrupt.
23d macoim, recte macaomh (: saobh). This correction necessitates that le meanmain be understood as le a mbheanmain, as translated.
24a sa, recte isin?
25a With elision this line lacks a syllable. —
26a This line lacks a syllable.
26d This line has one syllable too many.
27b is, recte 's.
28 For the child's seizing of the weasel see supra note to XV 7a.
30c leinimh, recte leanaimh (: imd[h]eaghail).
46a do rad has been translated as though it were dá rad. Omit go before soehla (The line as it stands has a syllable too many).
46b The "i" of ing[h]ean must be elided after Tuadha if the reading and metre are correct (cf. infra p. 102).
47 This stanza looks like an interpolation. The stone itself appears to have begun the story (see st. 4), but here it is addressed.
48c,d These lines may be corrupt. They are hard to translate. The first lacks a syllable. The rime is bad.
53c mar deirtear, recte mar deirar, the usual Mid. Ir. form? But the rime of a voiced consonant (r) with an unvoiced (th) still leaves the rime with roísceathan a little unsatisfactory.
55e sgáil, recte sgáil.
55d adhnáir, recte adhnár.
59c Omit in.
59d is, recte agus.
67a Omit úd.
72d Getha, recte Geth?
79 Bhreaghbhoinn, recte Bhreaghbhóinn (cf. Corrigenda infra)?
80d fianlaoch, recte fianlach. For fianlach (fianlagh, fianlach) 'a band', 'a company', 'people', see K. Meyer, Fianaigecht, p. vi, footnote 3.
83b trí deagh[hi]ochtar, recte trí dheaghochtar (: ochtar)?
90a For Gaphra read atá i nGabhair?
92d Insert atá after fid.
97b Omit the first is.
98a Omit eaoín.
98e,f The opening couplet of the stanza, of which these lines formed the closing couplet, is wanting.
99d airmghéir (: déin), recte airmghér. The faulty rime resulting from the correction suggests that the reading déin in the preceding line is not the true reading.
The opening couplet of the stanza, of which these lines formed the closing couplet, is wanting.

Omit is.

ata, recte atá i : omit aird.

For fo a tliad, fíil atá should probably be read, and the translation changed accordingly.

The opening couplet of the stanza of which these lines formed the closing couplet, is wanting; line 109f lacks a syllable.

Omit is.

Omit Idoch: for gcalma read calmal.

The rime with niadh is bad: in 48d another form, which gives equally bad rime, is used (niadh :laochliag).

dar ecomadhradh has been translated as though it were dá ecomh-adhradh.

The basis of this poem is a Middle Irish poem occurring in the unpublished "Accallam Bee" contained in the Book of Lismore, p. 194a. (1) The poem is there attributed to Caoilte who recites it to Findchad on the hill of Almhain, confirming Findchad’s statement that it was there Fionn was born. The redactor of the Duanaire version has put the following more modern forms for Middle Irish forms occurring in the original: inar ghein 1 (a ngénir Lis.), ro geineadh 2 (ro gēnair Lis.). He has completely changed the last couplet, which contained the Middle Irish optative subjunctive ro là.

The original poem, as preserved in the Book of Lismore, consists of ten stanzas corresponding to 1, 2, 10, 11, (13), 16, 18, 40, 42, 43 of the Duanaire version (The correspondence in 13 lies in the mere mention of Caoilte’s name. The matter of the two stanzas is without connection). That we have to do with interpolation in the Duanaire rather than with omission in the Book of Lismore is clear. In the Book of Lismore the first three stanzas speak of Fionn, his son, and his grandson. The sequence is natural. In the Duanaire, between the stanza

(1) Referred to as "Lis" in these notes, citations being made from O’Longan’s copy, RIA MS 23 I I 6, which preserves the paging of the original.
concerning Fionn’s son (2) and that about his grandson (10) are inserted seven stanzas about other heroes, of which only one (5) makes any mention of Fionn. The Book of Lismore version, having treated of Fionn’s grandson, Osgar son of Oisin, and given his mother’s name, continues in the next stanza with the names of Oisin’s other wives. This leads the poet to treat in the following stanza of the wives of two other well-known heroes Caolte and Diarmuid. He then returns to Fionn, names his last wife, tells where he died, and points to the place of his burial, mentioning that Daire, Criomhall and Cumhall are buried with him. Here Daire and Criomhall are introduced rather abruptly. One expects to hear more of them. But otherwise the sequence is fairly natural. The Duanaire separates these stanzas by stanzas dealing with the mothers and wives of various members of the Fiana in no apparent order. The most violent break in sequence is between stanzas 18 and 40. Fionn’s last wife, named in 18, is referred to as 'she' in 40, though no mention of her has been made in the intervening stanzas. Stanza 41, inserted in the Duanaire between stanzas 40 and and 42, is misplaced. It refers to Fiothal (Fithchal) treated of in stanzas 20 and 23.

The poem, being mainly a list of names, gives no clues for exact dating. Certain Middle Irish forms occurring in the original poem, but changed in the Duanaire, have been mentioned above. Middle Irish forms occurring in stanzas belonging to the original poem and preserved in the Duanaire are: dana (?) 10; easgar, laoth 40; budhdhein 43. Outside these stanzas no clear Middle Irish forms are to be found, except perhaps sunn in 20 (Budhdhein in 3 is not supported by the metre). Stanza 35 contains the unclassical form raibh (for raibhe). (1) Except for this form, which may perhaps be due to corruption, there are no extreme modernisms in any of the stanzas. The interpolated stanzas, therefore, probably belong to the first half of the classical period.

The metre is Deibhidhe. The opening couplets are often in Deibhidhe Ghuilbneach. In stanzas 7 and 43 of the Duanaire version the closing couplets are in Deibhidhe Ghuilbneach. The rimes are usually correct according to the laws of the classical period. The irregular rime fionn : Éirinn in 34 is probably due to corruption. The rime foda : mórópra in 17 would have been permitted in the Middle Irish period. In 15d Irúadh should probably be changed to Irúadh to give correct rime with slúagh. In 3a, 9a, 26c, 28d, 30c, inghean must be treated as an "iairm-béarla", that is, a word of which no syllable is fully stressed and whose initial vowel, if it begins with a vowel, may therefore be

(1) For this form cf. supra, p. cxiii.
elided after a preceding vowel (Cf., notes to XI.11, 46b. XLIV, 13b; XLV, 4c.) In 12a, 25a and 27a this elision does not take place. In 13a, if the reading be correct, ìnghean is treated as a monosyllable (Elsewhere in the poem, e.g. 2c, it is consistently disyllabic).

1a inar ghein, recte a ngéan[al]ir (Lis.).
1c Muirn, recte Muirne (Muirne Lis.).
3a budhðheìn, recte féin.
5d Gháire, recte Ghaoine?
7b thaobhshching. literally 'slender-sided'.
8c Omit Rinn; an, recte òn?
10 This stanza is corrupt in both versions. Is dàna the Old Irish dano, later dno and no? The rare dano, the infixed -s- in rusbearsa and the strange form ronboi suggest that the stanza is an old one faultily preserved. It appears in Lis. as follows:

Albert inghen darena. ardeich mnaibh ardasgrena.
c o ruc oscur fo chaem thair. re cochtus re nae mlidadnaibh.

1 The second couplet has been translated as though it gave further information about Muirionn. Such a translation, however, though it may seem to suit the context better, has to be forced from the words. The more natural translation would be 'The daughter of Cuala Ciochmhuine was the mother of his three other sons.'

16b Lis. reads Dubhan is Seghda is Sealbach.
16d dheòin, recte déòin (Lis.).
18b nì tug, recte ní thuc Find (Lis.).
26d áirmhigh, recte armaigh?
28b This line lacks a syllable.
28c Omit do before rug.
31b siùr 'sister'.
35c Though d'éig (prep. do + verbal noun) is a common phrase expressing decease in the annals, its use here seems unnatural. The whole stanza (with its unclassical raibh, for raibe, and its riming of the adj. Fionn with Fionn the proper name) shows signs of corruption.
36b gur bhó, recte gur (There is a syllable too many); but gér (which has been translated) would suit the sense better.
37c farradh, recte fharradh?
37d 'sf recte is?
38a Nir, recte Nochar?
40a For this account of Fionn's death see p. XLII, n. 3.
40b Escar Dáire um líc nDáire (Lis.) is the reading translated
40d Cnuch, recte Cruchá (Cuncha Lis.).
41 Fitheal's brothers are Fionn and Féindidh (see st. 20).
42b Omit Fionn (Lis.).
XLIV LUGH'S FIAN KINSHIP

This poem probably belongs to the classical period. The frequency of its analytic verbal forms (3, 6, 7, 9) is against a Middle Irish origin. The forms nírbhó (2 syllables) in st. 3, and buíadhéin 1, 13, and the number of words used that are obsolete in the modern spoken language suggest the early part of the classical period, perhaps some date c. 1300.

The metre is Deibhidhe, the opening couplets of the quatrains being in Deibhidhe Ghuilbneach, except in stanzas 7, 9, 11, 13. The rimes, with the exception of iomarghó: slógh in st. 1, are correct according to classical laws.

The story of the birth of Bran and Sgéalang is told in prose in the YBL fragment, now preserved in the National Library of Ireland, Phillipps MSS. 8214, col. 999, transcribed at the end of the 14th century (?) (See National Lib. of Ireland Report of the Council of Trustees for 1930-1931, p. 16). The language of the YBL prose version shows no signs of being older than that of the Duanaire Finn poem. The text is as follows:

Uirrne Úirbhél ingin Taidg meic Nuadhot mithair Brain 7 Sceolaingi; 7 Imcadh meic Fergus meic Fheidlimid meic Fiachaic Araide1 meic Æ[en]?gusa Goibneann, ríg Dáili2 nAraide, a n-athaír; 7 is amlaid so 3rot gèinn4 ciad i. Imcadh do iar ar Find hí, 7 ní thug Find dó hí co fuair cairigchech Luigdech Lágha fá gan mnaí ríg Dáil nAraide da mílied; 7 nír dích4 ben ríg Dáil nAraide don slánaigchech sin Luigdech L'égha, cur buail do thslait7 Uirrne, cur ch[h]úir a richt con hí; 7 fa héigin a cur 'na richt féin dorísí, 7 nír fedog in da cúilen8 do chur as a ríchicht con, óir nach iad do buaillé. Do-chuadh Lughaídh Lágha anunn iar sin, cor marb ri Dáil nAraide a ndighioll a

Date
YBL prose version
Metre
einigh, 7 baé Úirni aígh féin, co ruc trí meic dō. i. Eoghan Ruad 7 Scath Breac Mac Dathchain (i. Dathcháin ainm Úirne 'na coin) 7 Cael Cróda, curab ind aen broínd do bádur trí meic Luigdech Lága 7 Bran 7 Sceoflang. Finit 7.

1 The contraction stroke has been placed over the i in the MS ("Araínd."): the name Fiacha Araidhe is, however, well known.
2 The final i, if it is intended to be read as a final i, has been inserted, after the writing of the rest of the text, beneath the l.
3 MS rolgeit geinir, with puncta delentia under geit.
4 in erased after dech.
5 MS has lhuslat, with an i, which looks like an apostrophe, suprascript over the a.
6 çülen [\( çülen \)] : MS c, followed by a 'u of which the second down stroke is continued well below the line (like a y), followed on the next line by i len.
7 MS Fi + n-stroke + et sign.

Translation: Úirne Úirbhéal (Freshlipped Úirne), daughter of Tadhg son of Nuadha, was the mother of Bran and Sgeolain; and lomcadh, son of Fearghus, son of Feithlimidh, son of Fiacha Araidhe, son of Aenghus Goibhneann, King of Dál nAraidhe, was their father. And thus were they born: lomcadh asked Fiann for her, and Fiann did not give her to him till he obtained Lughaidh Lágha’s guarantee that the King of Dál nAraidhe’s wife should not injure her. And the King of Dál nAraidhe’s wife paid no heed to that guarantee of Lughaidh Lágha’s, and she struck Úirne with a wand, putting her into the shape of a hound. And it was necessary to put her in her own shape again; and it was not possible to put the two pups out of their hound’s shape, for it was not they who had been struck. Lughaidh Lágha went off then and killed the King of Dál nAraidhe to avenge [the injury done to] his honour. And he himself had Úirne [as wife], and she bore him three sons, to wit, Eoghan Rúadh (Red Eoghan) and Sgath Breac son of Dathchaoín (Speckled Shield, son of Lovely-coloured) — for Dathchaoín (Lovelycoloured) had been Úirne’s name while a hound — and Caol Cróda (Valiant Slender One). And so it came about that the three sons of Lughaidh Lágha, and Bran, and Sgeolain, were in the same womb.

Though differing in details, the YBL and Duanaire Finn versions are closer to one another than either is to the much fuller version contained in Féis Tíghe Chonain Chinn Shléibhe (See O’Kearney’s edition. Oss. Soc., II, 158 sq.; Miss M. Joynt’s ed., 1936. § xi sq., including a folktale mentioned supra, p. xv n. 2 ; cf. English version, doubtless summarized from O’Kearney’s Oss. Soc. version, in Patrick Kennedy’s Legendary Fictions of the

In Duanaire Finn, XVII, 30c. Bran is called 'the son of the King of Dál nAraidh'. In the Chase of the Enchanted Pigs of Aenghus an Bhrogha (of which the first line is Éistídh, a uaisle bhFear bhFáil), ed. O’Daly, Oss. Soc., VI, 1861, p. 142, l. 14, Aenghus calls Bran 'son of Fearghus Foiltfhionn (= Fairhaired)'.

In a folktale recorded in Kerry (?), or Galway (?), or Donegal (?) published by J. Curtin Myths 206, Bran is represented as having, been born at the same time as Fiann and as having been brought up along with him. This contradicts the stories already mentioned, according to which Finn must certainly be older than Bran.

1a This line has a syllable too many.

2a How Éithne, daughter of Balar, became Lugh's mother is told in the story of the Second Battle of Moytura, ed. Stokes, RC XII, p. 58, § 8.

2d Tuirn mhór & Muirn mhunchdómh, recte Uirne agus Muirne mhuncháomh? The sense shows that the person here called Tuirn is the same as the person called Uirne in 3, 6, 11. In 5 the name is again written Tuirn, but the metre there shows that the original contained a two-syllabled word such as Uirne. Uirne (also written Uirrne) is the form of the name consistently used in the YBL version, mentioned supra. Tuirainn (Oss. Soc.), Tuireann (Brit. Mus. MS described by Dr. R. Flower, Cat., II, 336, § 17, sect. i), Tuirnae (Miss Joynt) are the forms used in the Feis Tighe Chonain version. Doubtless the scribe was familiar with the form used in Feis Tighe Chonain and deliberately, or unconsciously, wrote a similar form for the unfamiliar Uirne, here and in 5b. The proposed alteration from Muirn to Muirne is justified by the fact that, although the nominative form Muirn, probably reconstructed from the genitive Muirrne, occurs occasionally, Muirne is the more usual form.

3b Uirne aithbhéil (: ni chél) (cf. 6d where aithbhéil rimes with ba mór in sgél). The broad l shows that aithbhéil is genitive plural, meaning literally 'of sharp lips'. The YBL prose has áirbél' of fresh lips'.

5b Tuirn, recte Uirne (The metre requires an extra syllable); cf. 6d where the name given is Uirne.

5c Insert sí after bhaí?

9c Insert go before rug?

(1) In the same writer's Fictions of our Forefathers. By the Author of "Legends of Mount Leinster" [i.e. P Kennedy] (reprinted from the "Irish Quarterly Review," No XXXV, Oct., 1859), p 21 sq., the story in question is quoted in English from the Oss. Society's version, without any suggestion being made that the writer knew of any other version of it.
11c  *dā triar.* This hardly agrees with 11a where the number of sons is given as seven.

12a  *A óon, recte Ḗon; Muirn, recte Muirne.*

13b  The ‘*i*’ of *ing[h]ean* must be elided (cf. supra p. 102).

**XLV THE KINSHIP OF ĊNÚ DHEIREÓIL WITH FIONN**

The language of this poem suggests that it was written in the 14th century. The vocabulary gives the impression of being perhaps a little older than that of poem XXXVI. A modern (unclassical) verbal form, supported by the metre occurs in stanza 1, *raibh* (for *raibhe*).

The metre is as in poem XV. The assonance *Bhaloir*: *dheaghoidh* (6) is a sign of comparative lateness (cf. p. 45).

A version of this poem, which I have been unable to consult, has been inserted by Torna mac Torna Úi Mhaol Chonaire († 1532) on a blank page (f. 87b) of the British Museum vellum MS Add. 30512 (See Dr. R. Flower *Cal.* II, p. 470, 19-23, p. 500. II. 4-10).

2c  *boi, recte ro bhoi?*

2d  This line lacks a syllable.

3d  *Eithlinn, recte Eithlionn.*

4b  See note to XLIV 2a.

4c  In this line, and in lines 6c and 10c, the ‘*i*’ of *inghean* must be elided (cf. supra p. 102).

7d  *Eithne.* The elision of the following vowel shows that the older form *Eithleann* (aliter *Eithueann*) is not to be restored.

8  The faulty metre points to this stanza’s being corrupt.

9c  As the ‘*i*’ of *inghean* is elided in 4c, 6c, and 10c, *Muirn* might be altered to the more usual form *Muirne* without injuring the metre.

9d  *huaso, recte huasal.*

**XLVI THE KINSHIP OF FIAMHAIN WITH OISÍN**

The words *liath gan ceilg* and *aitheo[dh]* suggest that this poem
dates from the Middle Irish period. The metre is Deibhidhe. The opening couplets of the quatrains are in Deibhidhe Ghuilbneach.

3a ga, recte agá.
3b aithcheó, recte aithcheódh (: eól), cf. the verse quoted in Keating's Foras Feasa Vol. I (Ir. Texts Soc. IV) p. 170, 1. 19, where aithcheódh makes Deibhidhe rime with seól. See also Gloss. infra.

XLVII CAOILTE'S SWORD

This poem dates probably from the middle of the 12th century. Analytic verbal forms occur in 3, 15, 30. The form roibh (for roibhe) occurs in 43. The copula and predicative adjective, used with a plural subject, are not inflected in 50, 57. Some of these forms may be due to corruption of the original text. That the text has been corruptly transmitted is suggested by the irregular number of syllables in 3d, 4b, 9d, 19c, 20d, 26a, 27c, 27d, 30b, 37c, and by the interpolations, misplacements, and bad readings, noticed below in the notes to the particular lines. That the poem belongs to the middle or end of the 12th century is shown by its frequent use of a degenerate infixed pronoun and by its use of words rare after the Middle Irish period. In ru-s-folaigh (1) the infixed -s- might mean 'it', but the form is more probably equivalent to ro-fholaigh, the -s- being inserted, as sometimes in classical poetry, to permit alliteration with féin (cf. footnote p. 54 supra). The infixed pronoun is used pleonastically in ro-d-ria 24 and ru-s-mol 43. In the following instances it serves perhaps to mark the relative use of the verb, ros-marbh[í] 9, rus-reath 24, dus-rad 51. In ru-s-toirbh[í]eir é (16) its meaning has been completed by the independent pronoun. There is one other instance of an independent pronoun where an infixed pronoun might have been used, do rad Cum[h]all é 15 (ro himreadh thu, 4, may be disregarded, as the stanza is probably an interpolation). The following Middle Irish words and forms may be noted, dā ttore[í]air 6, commart 12, cobsaidh 15, bētt 20, caidhe 21, aigillidh 22, mbil 23, ceart (a legal term) 23, 30, 37, 40, 46, bus deach 24, sunn 28. dirim caircheal 37, geonchar 39, leasa, leasughadh (legal terms) 40, do-deachadar (= came) 42, lubhgarthóir 46, lodmar 49, caingin [sic leg.] 49, fuil ('who is'), sreabhainn 53, diogháire 56. To these may be added the phrase in cōigeadh... is
fearr eineach (19), and the chevilles uas gach dionn, móir in ró 16, deimhin go n'goil 18.

The metre is as in poem I. It is doubtful how the original poem ended. Stanzas 53-58 look like a fragment of a prophecy poem (cf. poem XLIX) added on to the poem on Caoiite’s sword. Stanza 59, with its metrical anomaly (The closing quatrain is in Deibhidhe Ghulbneach), can hardly have been the original ending of the sword poem (See below note on 11c, d).

In connection with the arbitration concerning the ownership of the sword (21 sq.) it is interesting to note that in the Early Modern Irish tale entitled Bruidhean Bheag na hAlmhan (earliest known MS written in 1603: see R. Flower Cat. II 382; ed. from an 18th cent. Brit. Mus. MS by S. H. O’Grady Silva Gad. I 336 sq.; ed. from 18th and 19th cent. Maynooth MSS by T. O Gallchobhair in Gad. Géar na Geamh-oidheche, triůr cómhdualta do Chuallacht Chuilm Cille do sholáthruigh, 1915, p. 1 sq.) a quarrel between the followers of Goll and those of Fionn is left to arbitration in the first instance by five arbitrators, namely the four persons mentioned together in the present poem (Fitheal, Flaithri, Cormac, Aibhe) with the addition of Cairbre: « the final judgment », however, as Dr. R. Flower points out, Cal. of Ir. MSS in the Brit. Mus. II 382, was, in the case of Bruidhean Bheag na hAlmhan, « to be given by Fintan mac Bóchra mic Matusalem », a person « not usually connected with characters of this cycle ». The Acallam (ed. W. Stokes, II. 2553-4), as Dr. Flower points out, omitting Fintan mentions the other five as ‘ the wisest five who ever lived beneath one roof in Ireland ’.

4 The unpleasant repetition of words from the first couplet of stanza 1 in the second couplet of this stanza, and the unnatural cutting off of stanza 5 from stanza 3, show that this stanza is an interpolation.

9d There are two syllables too many.

11a caillighe, recte caileach, as required both by metre and sense?

11c,d cf. note on XLIII, 13 c,d, where two very similar lines are shown to be an alteration of a Middle Irish original. Are these lines, as also the closing lines of the poem (59c,d) another clumsy alteration by the same, or a similar, redactor? For gan a gné the sense requires go n-a ghné.

12, 13 These stanzas hardly make sense.

18c go n'goil ' with valour ' seems to strengthen deimhin.

19c Insert is before lussa, or do not elide?

33a ndligidh, recte ndlighe.

35b dearg (: diearg), recte ceard ' the smith '?

37e is, recte agus ; amach (: Cormac), recte a mhaic (Flaithri was the son of Fitheal: see BERGIN Sgéalaighcheadl Chéitinn, no. 12, 3rd ed., p. 21).
The whole line appears correctly in another context, *Acallam*, ed. Stokes, 2554: *Fithel ocus Flaithri a mac.*

42d *bláth blatthi*, unmetrical: *bháthá* (supposed by tr.) gives no rime.

43 The sense shows that this stanza should come before stanza 41.

44c,d Though the couplet may be strained to give sense, it is almost certain that between this couplet and the preceding couplet two couplets have been lost. This couplet would then be the closing couplet of a stanza by *Fitheal*.

55a *Reacfaiglear*, recte *Reacfaidhear*? The spellings *(a)ig|h|ear, *(a)dh|h|ear, are, however, common in Early Modern MSS for the future passive, *e.g.* here, XLIX 14b, LXVI 27 (17th cent. Ulster); Bk. of Fermoy (15th cent. Munster), p. 166, . 22; Laud 615, p. 79, as printed in ZCP X 49, l. 28; RIA MS 24 P 9, p. 74, l. 24 (17th cent. Connacht); T.C.D. MS H. 5. 28 (17th cent. Ulster) as printed in ITS XXIV, p. 14, l. 36, and p. 34, l. 2.

XLVIII THE WILD RUSH OF THE HOUSE OF MORNA

Most of the stanzas of this poem are also preserved in the LL version poem *Ligi Guill i mnaig Raigne*, which is to be found in the Book of Leinster (on p. 204a of the Facsimile, here referred to as LL). The order in which they are arranged, however, is different. The 48th stanza of the LL poem (beginning *Derg ruathur clainni Mornai*), is there marked off from the other stanzas by an unusually large capital *D* (The capital *D* is not, however, so large as the ornamental capitals which mark the beginnings of the various poems in this portion of LL). This 48th stanza of the LL version forms the first stanza of the Duanaire version.

The Book of Leinster was transcribed before 1160. The text of the poem as preserved in it already shows signs of corruption. We are therefore safe in attributing the original poem to a date at least as early as the first half of the 12th century. This conclusion is supported by an analysis of the language of the poem. In the 86 verses of the complete poem as given in LL, there are five infixed pronouns expressing an accusative relation (37, 40, 78, 79, 85) as against one independent accusative pronoun (38). There are two plural copula forms (69, 77), and there is no instance of a singular copula form used with a plural subject. The preponderance of the infixed pronoun and plural forms (where needed) of the copula suggests that the original poem was written c. 1100. The occurrence of the independent accusative pronoun in the 38th stanza of the LL version renders an earlier date doubtful. That it is not as early as the beginning of...
the 11th century, is suggested by the consistently monosyllabic use of words such as biad 8, <Fhír> Died 13, <Afh> Liad 16, tríon 41, tríar 49, niad 57, gúach 66 (cf. footnote p. 82).

The following Mid. Ir. forms appear in the Duanaire version, forrach niad10 (ba ferr each niad LL 57), sgeite 16 (secel LL 21) budhhdéin 17 (wanting LL), do thóith 20 (other reading LL) budhhdéin 23 (fadaín LL 68), cuairt conuiss 24 (cém conuais LL 35). Infixed pronouns occur as follows, ro-m-gabh 15 (other reading LL), du-s-radadh, where the pronoun anticipates cuiruill, 27 (do-berar, no infixed pronoun LL 39), ro-n-mosgáill 28 (ro-n-dúsig LL 40). There are two instances of independent pronouns expressing the grammatical object in the Duanaire version, ná faghbhadh Finn sibh 25 (forlúraid Find LL 37), go seinneári 26 (cur shenmúr hi LL 38). For incorrect accusative forms of nouns and adjectives occurring in the Duanaire version see the last paragraph of the note at the foot of this page (1).

The metre with its variation between ordinary Deibhidhe and Deibhidhe Ghuilbneach suggests the Middle Irish Period. Deibhidhe Ghuilbneach is most frequent in the first couplet (seoladh) of the quatrains. It occurs once (19 = LL 28) in the second couplet (comhad) of a quatrains. The rime sgeite : Almhaine 16 (sic LL 21) would have been permissible in the looser Deibhidhe of all periods.

(1) The following are Mid. Ir. forms which appear in the LL version but have been replaced by other forms, usually more modern, in the Duanaire version (The Duanaire forms are here given in brackets), da tarat, 3rd sg. ro-pret., 48 (dia ttugsat 1), at-rochair 49, 50, 25 (ro-marbsat 2, 3, 18), torchratar 12 (ro-marbsat 1), do-rochair 12, 68 (ro-marbsat 4, do-marbhättar, 23), torchar 14 (ro-marbsat 17), dia torchar 42 (ro-marpatar 32), nír bo, 2 syllables, 62 (another reading 9), áit i fágoib 56 (mar ar fhágoibh 10), ba ferr each niad 57 (forrach niad10), ro-marbrtha, pass. pret. 16, 42 (another reading 11, ro-marbsat 32), ra-loisethea, pass. pret., 21 (ro-marbsat 16), ní-s-anacht [she] did not remain to them’ 20 (nochar fágoibhsat they did not leave [her] 13, with a nom. form ingean for the accusative, showing that the LL reading is the true one), for-lúraid Find ‘Fionn has come to you’ 37 (ná faghbhadh Finn sibh 25), atraibairt 37, 38 (adubairt 25, 26), cor lár 38 (go gcairinn 26), cor thuiseannar 39 (gur e[hl]odaiseat 27), leagait’ they leap’ 40 (another reading 28).

Where forms such as do-rochair leó have given place in the Duanaire to forms such as ro marbsat, the forms of the nouns connected with the verb have been left unmodified, and accordingly nominative forms appear where accusative forms are wanted, e.g. na trí Finn, na trí Diúin (4). a ingean ... láimludhearg (: Ceard) 23. In st. 31 of the Duanaire version a nom. pl. form mic occurs where an acc. pl. might be expected. This stanza has no equivalent in LL. [Trí precedes mic : cf. therefore p. cxxi, n.]
The similar rime amoigh : cneisghil 25 is not supported by the corresponding LL reading.

Consistent personal references in LL show that, in the original poem, the speaker was supposed to belong to the House of Baoisgne. The redactor of the Duanaire version of the poem by changing personal references from the 1st to the 3rd person, and vice versa, from the 3rd to the 1st, has tried to attribute the poem to a member of the House of Morna. The changes referred to have been made in 22, 24, 27, 29, and in the first couplet of 28. He has neglected to change the original personal references in 15 and 30, and in the second couplet of 28.

Neither LL, nor the Duanaire, gives a perfect text. No attempt has been made to reconstruct the original text in the notes to the particular lines below. Readings from LL have, however, been given in some instances to justify necessary emendations. Lìres 4a 8c 9c 11b 12b 13b 13c 14c 18b of the Duanaire version have an irregular number of syllables. The equivalent lines in LL have the correct number of syllables. (1)

The incident described in stanzas 26-28 (LL 38-40), the lulling to sleep of his enemies by the poet Daighre so that his friends may kill them, is paralleled in the LL Orgain Dinn Rig § 19, ed. Stokes, ZCP III 6, where Craiphtine lulls the defenders of Dinn Rig to sleep by playing súantraighhe while Craiphtine’s friends, the attackers, stop their ears so as not to hear the music. They thus succeed in remaining awake, and storm the stronghold. The LL prose Orgain Dinn Rig shows no linguistic signs of being earlier than the 10th or 11th centuries, but the incident of the sleep is referred to in a verse quotation (§ 21, p. 7) which seems to be older and might well be by “ mac Lonáin”, as it is stated to be in the prose. Flann mac Lonáin died in 918 (MEYER Primer of Irish Metries, p. 42). See also infra p. 170.

2d moir feirceirt, recte meic Feirceirt (LL meic Ógeilt)?
4d crimnach, recte crothach (LL)?

(1) The correspondence of stanzas between the two versions is as follows (The unbracketed numbers refer to the stanzas of the Duanaire poem, the numbers in brackets to the corresponding stanzas in LL), 1-3 (48-50), 4 (12), 5-7 (wanting), 8 (51), 9 (62), 10 (56-57), 11 (16), 12-13 (19-20), 14-15 (22-23), 16 (21), 17 (14), 18 (25), 19-20 (28-29), 21 (wanting), 22 (34), 23 (68), 24 (35), 25-29 (37-41), 30-31 (wanting), 32 (42), 33-39 (wanting). The great differences in the order of the stanzas might perhaps be explained by supposing that one version, or both, had a period of preservation by oral, as opposed to manuscript, tradition.
XLIX FIONN’S PROPHECY

Date?

The text of this poem seems to be very corrupt in places. The language is puzzling. An independent accusative pronoun occurs in st. 6. No infixed pronouns occur. Analytic forms for the third person plural of verbs occur in stanzas 8 and 9. From st. 10 on, many words occur reminiscent of Middle Irish, and no analytic verbal forms are to be found, though there is frequent occasion for them. On the other hand, nom. forms for the acc. of nouns and adjectives occur, backed either by the rime or metre, in 13, 16, and 33, and neither copula nor predicative adjective is inflected in 19, 38, and 45. Are the words reminiscent of Middle Irish therefore to be looked upon as deliberate archaisms, or are we to explain the mixture of Modern and Middle Irish forms on the hypothesis of a redactor working in the late classical period upon matter dating from the late Middle Irish and early classical periods? The following are some of the words referred to that are reminiscent of Middle Irish: miadh 5, 9; al-beart 6; mbil 8; ierdraighe 9; bidh-at ‘will be for thee’ 11; dalbh 18; rod-bath (cf. Old Irish al-bath) 21; deile, do-thaol[h] (s-future; cf.: Middle Irish do-faith) 24; redhrahí, larrustair 26; aithfithear 37; dreamhoin 38; tair 40. An analysis of historical events referred to under the guise of prophecy might make it possible to date the poem approximately.

A version of this poem, even more corrupt than the Duanaire version, has been published by N. O’Kearney Prophecies 1856, p. 20 sq. Similar corrupt versions are common in MSS of the 18th and 19th centuries. Some MS versions, two (Brit. Mus.
Add. MS 30512; and Rawl. B 514) belonging to the 16th century, are referred to by Dr. Robin Flower Cat. of Ir. MSS in the Brit. Mus. II 476. A version of quatrains 4-5 «from a very old MS» was printed by the Rev. Paul O’Brien, A Practical Grammar of the Ir. Lang., 1809, p. 202. A version of quatrains 1-3, 6-7, 10, from T.C.D. MS H. 1. 11. p. 115, was printed by E. O’Curry, Lect. on the MS Mat., 1861, p. 624.

The poem resembles in some details "Boilli Berc[h]áin", which begins Airis biuc, a meic big báin (14th cent. copy in the Bk. of Uí Mháine, now preserved in the RIA, fo. 121 a 2. catalogued by Meyer, AGL II 142: known to me from the edition based on 18th and 19th century MSS published by A. O. Anderson, ZCP, XVIII p. 1 sq. Cf. a similar prophecy poem also ascribed to St. Bearchán, of which the first line in the 18th cent. RIA MS 23 G 5, p. 74, col. 3, is Mar[h]ain tar chís d’Eire uaim; printed edition in N. O’Kearney’s Prophecies, 1856).

These and other prophecy poems, such as Duanaire Finn XXXIV (see supra notes to that poem), must be thoroughly examined before their relationship to one another. and their dates, can be determined with certainty. In the meantime reference to the note on 41b infra (cf. also infra notes on 22a, 26d, 33d) and to the footnote supra, p. 72, will show that it is rash to conclude immediately to a date for a prophecy subsequent to a particular historic event merely because the same name and vaguely similar circumstances occur both in the prophecy and history.

Fionn’s relation to prophecy in general is discussed supra, p. XIV, XLVIII, LXI f., 73.

1d do aadhradh. The reading seems to be corrupt. If adhradh were the verbal noun of adhraithe I adore the do would be elided before it and the line thus reduced to six syllables. For do O’Curry has da.

2d gá ttú ag tarrnóire: cf. p. cxix, § 2. The form most used in the classical period (and in the spoken language of to-day) is attú do tharrnóire.

7c, d. Variants of these two lines (one from a quotation from Bearchán’s prophecy in the 12th century Book of Leinster) appear in A. O. Anderson’s ed. of Bearchán’s Prophecy, ZCP, XVIII, 12 (Cf. also Kearney’s quotation of them, History, ed. Dinneen, III, 2719).

14b doarfaightear, see supra note on XLVII 55a.

22a in Donn Fa lgeach ‘ the Brown one of the Uí Fhailghe ’, a kindred settled in King’s Co. and Queen’s County. E. O’Curry, MS Materials, 395, says: “This lord of Offaly must have been Murchadh O’Conor, who
defeated the English of Meath first in the year 1385, at the battle of Cruachán Bri Eilé [sic] (now Crochan, a well-known place in the present King's County); a second time in the year 1406, at the battle of Géisill (Geshill, in the same county); and a third time at Cill Eochain (somewhere on the borders of Meath and Offaly), in the year 1414. Such an identification, however, seems rash.

23c do thuit, probably a corruption of the Middle Irish future do-faéith (cf. 24c).

26d a /Feapra [scribe's spelling of i bhFeabra]: E. O'Curry, MS Mat. 393, takes these words to refer to the district in which Ceann Feabhrad is situated «on the borders of the counties of Cork and Limerick», and believes that the incident referred to took place «in the year 1579, when the two sons of the Earl of Desmond met Sir William Drury, the Lord Chief Justice of Ireland, at Gorl na Tibrad, in the county of Limerick, not far from Ceann Febrat, and where the English captains, Herbert, Eustace, and Spris, were killed, together with 300 of their men, immediately after which Sir William Drury himself died». If O'Curry is right one would expect a dative form Feabhráid. There seems to be no proof, however, that Feabhrá was ever the name of the district in which Ceann Feabhrad is situated. The compiler of the prose Dimnseachas understood Feabra in the place-name Cenn Febrat as a man's name (Cf. Dr. E. Gwynn's note, Metr. Dinn., III, p. 517). [For the Modern Irish spelling Ceann Feabhrad see P.S. Díinneen Index to Keating's History, ITS, XV, 206.]

28b 's, recte agus?

31b tuinn does not give rime with uile' all 'r, which has been mistranslated 'great'.

33b a thaistil, recte a tilisidil?

33d, 34d, 37a: Prophecies of Irish victories at Mullach [here Magh, etc.] Maisteann (Mullaghmast, Co. Kildare) and at Saingeal (Singland, near Limerick city) were already current in the 14th century: Gofraidh Fionn O Dálaigh referred to them in that century so as to flatter a MacCarthy patron by suggesting that they would be won under his leadership (poem beginning Fairegh yo fóill, a Eire, ed. Fr. L. MacKenna, Ir. Monthly 1919, p.459, 42-43). D. Fitzgerald, in RC, IV, 198, points out that a reference to the prophesied battle at Mullaghmast is to be found in «Holland's Camden, 2 ed., 1636, p. 88», «that most bloody battell which shall be one day betweene the English and the Irish at Molleghmast». [The first ed. of W. Camden's Britannia was published in London in 1586.] J. O'Donovan, FM, s. anno 1583, p. 1797, cites a reference by a late 16th cent. Clare poet to the prophesied victory at Singland, and quotes an English document of 1643 which speaks of the belief of the Irish insurgents in a victory to be won by them at Singland near the «south gate of Limerick». Belief in this future victory at Singland was, according to O'Donovan, still current among the Limerick peasantry in his own day. The author of the Sioguidhe Rómhánach (Lia Fáil, 1932, p. 209), writing in 1650, hoped for Irish victories at Saingeal and Mullach Maisteann in the war
against Cromwell then in progress. [A reference to «cath Maisten» appears (as a gloss?) in the 11th (?) century prophecy, *Baile in Scáil*, ZCP, XII, 238].

39c *go soiris*. This word is obscure. The line has one syllable too many.

44b *Aodh Iodhan*. Another name for this prophesied conqueror was *Aodh Eang[h]ach* ‘Nosy (?) Hugh’. In Bearchán’s second prophecy, beginning *Mart[h]ain*, MS copy referred to supra, he is called both *Aodh Eang[h]ach* and *Aodh Iodhan*. In the Bearchán prophecy beginning *Airis b'uíc*, as contained in 18th cent. MSS (ZCP, XVIII, 29 sq.), quatrains 72, 77, he is called both *Aodh Eanghach* and *Aodhán An* (Glorious Little Hugh’). Aed Engach is prophesied also in the 11th (?) century *Baile in Scáil* (ZCP, XII, 237, § 62). To identify an *Aodh* with the prophesied *Aodh Eanghach* is a commonplace of bardic poetry (*e.g.* mid-13th cent. poem by Giolla Brighde Mac Con Midhe, ed. by J. Fraser, *Ir. Texts*. II, 69). The earliness of these prophetic references to a conquering Aodh, and to victories at Mullaghmast and Singland (note to 33d), makes it unnecessary to believe with E. O’Curry (MS *Mat.*, 396) that the references in the present poem (37a, 44b) to an Irish victory at Singland, and to an Aodh, allude to «the war of the latter part of Elizabeth’s reign» and to the Irish leader of that day «the great *Aedh Ruadh* (Hugh Roe) O’Donnell». O’Curry’s conclusion (*ibidem*) that the poem was «written some few years previous to the disastrous battle of Kinsale, in which Hugh was defeated and compelled to fly to Spain» is therefore unfounded, as also his statement a few lines lower down that «it is evidently a composition of the close of the sixteenth century (or a collection and continuation of some earlier local fugitive stanzas carried down to that period).» [O’Curry himself (MS *Mat.*, 401) refers to an early prophecy concerning an Aedh contained in a poem ascribed to Colum Cille of which the first line as quoted by him, p. 625, is *Eisi riom, a Bhaoithin bháin*.]

44c *fri*, false archaism for *lé*? [Old Irish did not use *fri* to designate the agent: when confusion between *fri* and *la* (under their later forms, *ré*, *re*, *lé*, *le*) occurred, *ré* was occasionally used to mean *‘by’*; cf. TBG², Vocab., *ré*, usage 6].

45a *ní bhus*, recte *níos*.

45b *anródh* (*: mó*), recte *anró* (*Cf. Meyer, Contrib.*, s.v. *andró*).

L THE HOUSE OF MORMA DEFEND FIONN IN HELL

This poem would seem to belong to the early 15th or perhaps the late 14th century. This is suggested chiefly by the vocabulary
which should present little difficulty to one acquainted with the modern spoken language, though some old words occur (béid 4, *ad-beart*, *díthiol*‘ negligence ’5, dursan 6, *ro-siach* 16) (*). Analytic verbal forms occur three times in the 3rd person singular (4, 8,11), once in the 1st person singular (15). Independent accusative pronouns occur in 4, 5 and 17. No infixed pronouns occur.

The metre is loose Deibhidhe. The opening couplets of the quatrains are usually in Deibhidhe Ghuilbeach. The rime *g[h]l[i]n[n]*: *airdri[ol]gh* (4), if not due to corruption, suggests a dialectal pronunciation. The rime *dluinn*: *ifrionn* (18) is probably due to corruption of the original text (The stanza might well be an interpolation). Lines 4a, 12d, 14a, 14b and 14d have an irregular number of syllables.

In a folktale, of which Dr. D. Hyde has several times published the same Roscommon version (RC XIII 417: *Hyde Rel. Songs* I 208: *Hyde Saints and S. 110), the Fian again appear in hell, and Osgar fights the devils with his flail. Dr. Hyde says (*Saints and S. 110*) that «the story is also known in Waterford». Versions have been heard by me in Coolea (W. Cork). Other West Cork references to it occur in C. O. Muimhneacháin’s *Béaloideas Bhéal Átha an Ghaorhlaigh* (1934) 108. I. 20. and An tAth. D Ó Donncháin’s *Filiocht Mháire Bhuidhe Ní Laoghaire* (1931) 34.1. 23. The 19th century Mayo-Galway poet Raftery also refers to it (*Abhráin*, ed. D. Hyde. 1933. p. 132. I. 23). Donegal tradition (see next paragraph) substitutes Goll for Osgar.

Mr. Stephen Gwynn’s English ballad “A lay of Ossian and Patrick”, based on a Donegal story (*?), has the same general plot as the stories mentioned in the preceding paragraph, but it makes Goll, of the House of Morna, the hero, not Osgar. In

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(1) Cf. also the use of ro for modern do in 8, 14, 15, 17; and the use of an *s*-preterite *iadhsat* in 14.

(2) Latest edition of Mr. Gwynn’s ballad in *The Scholar’s Treasury*, a book of Irish poetry, selected by Stephen Gwynn, The Educational Co. [Dublin], p. 48 sq. Mr. Gwynn (cf. D. Hyde *Saints and Sinners* 110) heard the story from a Donegal story-teller. S. Ó Searraigh, *Foghráideach*, p. 163, gives a Donegal version in Irish, in which Goll again is the flail-hero. The flail-motif attached in Donegal to Goll, and elsewhere in Ireland to Osgar, occurs also outside the Fíonn cycle in a Wexford version of *Making the Princess Laugh*, mentioned p. xxxi, footnote, l. 25, and in a Coolea (W. Cork) variant of *Páidín Ó Dálaigh* [the « Sèadna » story — some published variants: Beare. P. Ó Laoghaire’s *Páidín Ó Dálaigh*, 1904; W. Cork. Kuno Meyer’s *Mise* 389; D. Hyde’s *Saints and S.* 154] heard by me in 1931 from Seán Óínid Uí Chathasaigh (*Páidín flails the devils and so escapes from hell*).
the Duanaire Finn poem, too, the House of Morna are conspicuous.

The rime ghlionn :riog, referred to above, suggests a Western origin for the present poem in Duanaire Finn. It may be compared with the Aran pronunciation of ós cionn as ós cionn: see F. N. Finck Die araner Mundart, 1899, II, 171, 1. 14.

For a literary analysis see p. ciu.

LI RISE UP, OISÍN

The analytic form tug sé in stanza 3 is against a Middle Irish origin for this poem. With the exception of some words in stanzas 4 and 5 the vocabulary should present no difficulty to one familiar with the modern spoken language. The poem probably dates from the 14th or 15th century. The literary turn of its style and metre, the obsolete words which occur in stanzas 4 and 5, and the use of ro bhaist for modern do bhaist in 3 are against a later date.

For another legend concerning the baptism of certain members of the Fian, see the 12th century poem, published by Stern, ZCP, V, 180. Baptism of members of the Fian is also referred to. Acallam (ed. Stokes), l. 317; extract from unpublished Acallam, ZCP, XI, p. 44, § 56 sq.: folktale mentioned supra, p. xix, n. 3.

The metre is Rionnaird (6\(^2\)+6\(^2\)). Both the metre and the words of the opening line of the poem were doubtless suggested by the Middle Irish poem immediately following (Poem LII). Unlike the next poem, internal rime sometimes appears in this
poem in the second couplet of the quatrain. The rimes aoíse : 
Caoille in 3 and lúthoir : b[h]úthad in 4 are imperfect.

3b This line has a syllable too many?
5c,d tale[h]ar : urchor, recte the alternative forms tale[č]ar : urchar.

LII RISE UP, OSGAR

Date ; other version

The inflection of both copula and predicative adjective agreeing 
with a plural subject in stanza 2, the infixed pronouns in ro-d-meala 
and ro-d-rubha 3 and the old words eangach 2, thubha 3, dearlacadh 4, 
dus-súa 5 sufficiently show that this poem belongs to the Middle 
Irish period. It is probably to be assigned to some date between 
1100 and 1150. This is confirmed by its occurrence in Acallam 
na Senóirach (c. 1200), on p. 29 of Stokes’s edition. The text 
given in the Acallam and that of the Duanaire are in substantial 
agreement. In stanza 5 for dus-sua the Acallam has do-ria. In 
the last stanza there is considerable difference. The Duanaire 
version of this stanza does not give the required echo of the 
opening word of the poem. In the Acallam the poem is attributed 
to Fionn.

Metre

The metre is Rionnaird: cf. supra remarks on the metre of 
poem LI.

2a tríthibh is lairrsiph, recte trítha is lárssa (Acallam).
2b Insert a before méidhe (Acallam).
3b airm, recte arm.

LIII THE BELL ON DRUIM DEIRG

Date

The words don ál chuaine 5, trú 6, luighim ‘I swear’ 12, 
óptac[h] n-iorgaile 16, are the only words in this poem which 
might offer difficulty to a reader accustomed only to Modern 
Irish. It seems to be even simpler in language, judged by 
modern standards, than some of the poems which have been 
already assigned to a date c. 1400. The 15th century, therefore, 
may be tentatively suggested as its date of origin. In st. 9,
nom. forms are twice used for the accusative plural of o-stems (1). Independent pronouns occur in 9 and 11. In 18 a copula that might have been inflected is not inflected. Analytic forms of the verb are not used, even in the third person.

The metre is loose Deibhidhe. The opening couplets of the quatrains are usually in Deibhidhe Ghuilbneach. The rimes moigh : c[h]luig 9, and ñirghe : sléibhe 10, are irregular.

The second couplet of stanza 5 seems to be an echo of the Middle Irish poem contained in Ac. na Senórach, ed. Stokes, 3520:

\[ ro chloisdis re ceol cuaine \\
\text{dered aídche adhuidaire} ; \]

and stanza 10, of:

\[ Ba binne lium ro-bhaoi lan \\
\text{donálach na grón alla [sic] } \\
\text{iná guth cléirigh astóigh } \\
\text{ag meáilgh 's ag meigeallaigh}, \]

from Buile Shuibhne (late 12th cent.), ed. J. G. O'Keeffe, Ir. Texts Soc., XII, p. 152; and stanza 16 (first couplet), of:

\[ Aduphairt Caoitile croidehe \\
\text{fear nár op[|h|]ach n-iorghaile}, \]

which is the first couplet of Poem V, st. 5, of Duanaire Finn, assigned in the notes supra to the early 12th century.

The poem has been mentioned. pp. ciii, cv.

3d 'gá, recte agá?
6a With elision this line lacks a syllable.
10b eareac fраoich, recte eare fhraoich?
12a Omit -si?
13b cluig, recte do chluig?
14d ní ro[|h|]eadh uait has been translated as though it were equivalent to ní thiogfadh diol. [Roichim and tigim are close in meaning, and so are the propositions ó and de. As regards : tig le, frequent in Modern Spoken Irish (e.g. Canon Peter O'Leary's TBC, p. 96, l. 25); tig de (cf. T. D. Ó HÚIGINN, ed. Knott, poem XVI, 45; and verse in RIA MS B iv 1, 55a end); and tig do : they all mean ' to be able ', and are all three listed in a bardic tract RIA MS C I 3, section C, p. 71b, l. 22.]

18c Omit one afú.

(1) The form seilg backed by the rime in 1b etc. is hardly an instance of the accusative inflection of an a-stem, for seilg has for long been used beside sealg as an alternative nom. form.
LIV THE MAGIC PIG

Date
The vocabulary employed suggests that this poem belongs to the Middle Irish period. The following are some of the Middle Irishisms occurring in it: lodmair 1, do lodmair 2, budhhdéin 3, crothiaining 5, ar nach /guigh/hithe baéghal 5, aos ógh[h]aidh 6, lith gan oil, a aonarán 7, cíis 11c note, fódb[h]aigh 11d, 'sa tuarusebháil sin' of whom that is the description 13, miadh ngi6 19, in /guadh n-éiligh 21, seiridh 23, do-rochair 27. The use of independent instead of infixed pronouns, in stanzas 3, 13, and 25, suggests that the poem was not written before the second half of the 12th century. No analytic forms of the verb occur, even in the third person. Nom. forms for acc. are backed by the rime in 2. Special. acc. forms are backed either by metre or rime in stanzas 6 (See note to 6d), 15, 16, 20. Such a proportion of special acc. forms to non-differentiated forms is in favour of a date nearer the middle than the end of the 12th century.

Metre
The metre is loose Deibhidhe. The opening couplets are often in Deibhidhe Ghuilbeach. Besides the usual licences in the Deibhidhe-rimes the following irregular stressed rimes occur in the Deibhidhe Ghuilbeach couplets: Bhéime : éirghe 18, leirg : mairg 11, seily : mairg 14.

The poem has been mentioned, p. cm.

1d This line has a syllable too many.
6d doinh, recte domha (The line is too short by a syllable)?
9a Tairrinngis, recte Tairrnngis.
11c ciis, recte cíis.
19a is, recte agus?
19b budh só, see glossary under óg.
20-21 The boar which killed Diarmaid (Tórnigheacht Dhiarmuda agus Ghráinne, publ. for the Soc. FOR THE PRESERVATION OF THE IR. LANGUAG, Pt. II, § 11, p. 11) carried Diarmaid on his back for a period of the hunt, much as this pig carried Colla.
21a This line lacks a syllable.
21c ngon, recte ngona?
22b a chionn has been translated as though it were a cionn.
23d triana dhá seiridh ' through her two heels ', an example of the permanent aspiration of the initial consonant of dhá, and the non-aspiration of the initial consonant of the noun following dhá, when dhá is preceded by a ' her '. [The noun following permanently aspirated dhá, according to this usage, is aspirated when a ' his ' prece-
des dhā, and eclipsed when a ' their' precedes it: cf. Professor Bergin’s note on this usage, which is common from the Early Middle Irish period on, Ériu XI 146 sq.]

24a a dhī, recte dī?
28b tar lear (: agh). Both rime and sense suggest that tar lear is not the true reading.

The language of this poem is correct according to classical standards. The poem occurs in the Book of the Dean of Lismore, compiled in Scotland from oral tradition in the early 16th century (cf. Rev. A. Cameron Rel. Celt. I, p. 2). As the poem refers to Elphin in Co. Roscommon, we may presume that it was composed in Ireland. It would take some time for an Irish poem to pass into the repertory of a Scottish seanchaidh. We are therefore safe in concluding that the poem was not composed before the opening years of the 16th century. On the other hand the extreme simplicity of its vocabulary, judged by modern standards, makes one unwilling to assign it to a date earlier than the 15th century. The words cruidh, greadh 3, and deab[l]aidh ' conflict ' 4, are the only words occurring in it which are not usual in the spoken language of today. Analytic forms of the verb occur in 7 and 8.

An edition, based on the Duanaire Finn MS, on two other Dublin MSS, and on the version in the Book of the Dean of Lismore, has been published by Professor T. F. O’Rahilly Measgra Dánta II, p. 182. Prof. O’Rahilly, in his "Indexes to the Book of the Dean of Lismore," Scottish Gaelic Studies, IV, p. 45, having referred to the editions of the Bk. of the Dean of Lism. version by Cameron (p. 2) and M’Lauchlan (p. 2), adds "Edited by Hyde from a Belfast MS (7qq.), ' Religious Songs of Connacht ', I, 218" (1).

(1) The first line of the following hitherto unpublished epigram is certainly modelled on the first line of Is fada anocht i n-Oil Finn. The epigram is preserved, along with a number of others, in the RIA MS F v 3, written in Dublin, in 1788, by Henrí Mac-an-t-Saoir, a scribe from the Ulster-Leinster border district (cf. T. F. O’Rahilly Dánfhocail, p. 61):
The metre is Rannaigheacht Mhór. The faulty rimes aréir: ané 1, cruit: cruidh 3, cloch: anocht 7, are such as are common in 17th century ógláchas poems.

The poem has been mentioned, p. xcvi.

1a anocht. Mr. K. Jackson, Studies in Early Celtic Nature Poetry 1935, p.119 sq., comments on the the frequent use of anocht, and its Welsh equivalent heno, in Celtic poetry of personal complaint, to indicate the present time, the unhappiness of which is being contrasted with the happiness of the past. He points out that *this insistence on the time being night... is sometimes contradictory*. *Hence*, he continues, *we may suggest that in all these cases heno and anocht in elegies are stereotyped phrases meaning in practice simply 'now' or 'to-day' and implying generally a contrast*. In a footnote Mr. Jackson suggests that the usage may be connected with a Celtic habit of reckoning the night as the beginning of the day, and that it is to be compared with the use of anuict. etc., for aujourdhui in 17th cent. and modern dialectal French.

2b,d dhúin: ccúil, recte dhún: ccúil (The form ccúil lacks authority).

6a mo shaoghal tar élis, recte ar saoghal d'éilis (Measgra Dánta).

7a Omit Is?

7c ag tarring cloch. In a Roscommon folk-story, published by Dr Hyde, under the title « Oscar au Fléau, » RC XIII, 417 sq., Patrick meets Oisin in Elphin carrying stones: *i n-Ailfinne agus é ag iomchar cloch*. In an Ossianic poem in the Book of the Dean of Lismore, of which the first line is transliterated by Prof. O’Rahilly as Anbhfann anocht neart mo lámh (Scott. Gael. Studies IV 36) the following lines occur (Cameron, p. 8, 1. 4): Re tarring chlach a hallin | gow relling hulchin talzing, which may be transliterated *Re tarraing chloch a hAil Fhinn | go reitig thulcha an Táilginn* ‘to draw stones from Elphin to the churchyard of the Ardchead’s hill’. In the late ballad Caoidh Oisin, Oss. Soc., III, 276, § 3, Oisín, hungry and unhappy in Patrick’s care, is represented as counting (or arranging?) (*cóireamh* = comhairéamh or cóiriughadh?) stones.

As fada Art a nOil Finn,
7 is fada an chill ionnar thiiil Arl.
Cad è an gar do dhúine bheith ‘fás,
má fuair Arl bás ar fad?

The epigram apparently means: ‘Long has Art been in Elphin, and long is the churchyard to which Art has returned. What profit is it to a man to grow, if Art has died completely?’ There may, however, be some play upon the various meanings of fada (‘long’, ‘tall’) and ar fad (‘completely’, ‘by reason of length’). Only one who knew all the circumstances could be certain of this.
LVI BRAN’S DEPARTURE FROM THE FIAN

This poem offers no clues for exact dating (1). The following is a list of old words occurring in it: *fruit* who is ’ 1; *duirgan* 2; *go roinn* 4; *[h]echatsat* (?), *iuchain* 5; *ba gasta in roinn* 7; *foridearga* 10; *go [h]alghibh fionndruine. an idh* 11; *sén* 13; *in muinnee* 14. Only one pronoun occurs expressing an accusative relation. It is infixed (*nach-ad-[h]ag[h]uim 1*). It is probable that the poem belongs to the 13th century. The comparative modernity of the vocabulary taken as a whole is against a date in the Middle Irish period.

A Scottish poem on the death of Bran, of which the quatrains describing the blow are like quatrains 11 sq. of the Duanaire Finn poem, is printed in Rev. A. Cameron’s *Rel. Celt.* I, 280 sq., 340 sq. (full bibliography, R. Th. Christiansen *Vikings* p. 179, footnote 1). The same quatrains sometimes get transported from the poems on Bran’s death to the Poem of the Black Dog (See Christiansen *Vikings* 332, and Index *ib.*, s. v. Bran).

Verses resembling the quatrain on Bran’s colours (quatrain 5 of the Duanaire Finn poem), are sometimes preserved in other contexts (See list of several occurrences given by Dr. R. Flower *Cat. of Ir. MSS in the Brit. Mus.* II, 334, art. 16. See also Celtic *Review*, II, 152. I have myself heard an orally preserved version of them, quoted as a stray independent quatrain, in Coolea West Cork, For a Kilkenny oral version see Kilk. *Arch. Soc.*, I, 361, footn.). The quatrain is also quoted by T. O’Flanagan *Trans. of the Gael. Soc. of Dublin* (1808) 215, and in a peculiar oral account of Bran’s death, published by Dr. D. Hyde *Beside the Fire* (1890) 14 sq.

It is clear, therefore, that the colour quatrain (5) and the quatrains (11 sq.) about Bran’s piteous surprise at being struck, impressed themselves upon the mind of the hearers of this poem.

The metre is as in Poem LIV, except that in stanzas 8 and 16 the closing couplets are in Deibhidhe Ghuilbneach. A syllable is lacking in lines 2a, 8c.

The poem has been mentioned, p. ciii.

Date
The blow struck Bran and Bran’s colours

Metre

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(1) Analytic forms of the verb do not occur even in the third person, though there is occasion for them several times. No accusative forms occur such as might assist in dating. There is no occasion for the use of an inflected copula.
1d ar, recte for?
5c teachtisat should mean ' possessed '.
6a cóir ( : iomarbháidh), recte the alternative form cair.
10 The reason for striking Bran is not clearly stated here. In the Scottish poem mentioned supra it is for fighting with Goll's hound. For another reason see infra note on 14d.
11a Tugus buille d'éill bh[hl]uidhe: In Béaloideas, IV (1933), p. 192, in a story about Oisin in Tír na hOige, taken down by An Bráthair Ó Clúmhain from Micheál Ó Neachtain, Ceathramha an tSean-lios, Tuaim, Co. Galway, Oisin has married the daughter of the king of Tír na hOige without knowing who she is: it is she whom Oisin strikes three times in anger with a dog's lead (iall), and it is she who runs away from him.
14d gur ling sa loch: N. O’Kearney, Oss. Soc. II, p. 63, gives a Clare folk-version of Bran’s drowning in the lake of Tiamnebran, Co. Clare, into which he is said to have leaped in pursuit of a magic hind. In a Scottish folktale, Celt. Rev., VI, 133, Bran was kicked by Fiun because he shirked hunting a boar. Ashamed, Bran dug a hole in the earth in which to hide. The hole became a lake.

LVII THE DIALOGUE BETWEEN OISÍN AND PATRICK

This is the earliest (?) MS version of Agallamh Oisín agus Pádraig, "The Dialogue between Oisin and Patrick", so common in MSS of the 18th and 19th centuries. The version given in these MSS is usually similar to that edited by John O’Daly, from an 18th century MS, in the Transactions of the Ossianic Society, vol. IV, 1856, p. 2. In the version represented by the Oss. Society’s text, the position of stanzas 30-31 of the Duanaire Finn version is changed, so that those stanzas follow stanza 36: the concluding stanzas of the Duanaire Finn version are then omitted, and in their place is tacked on a series of Ossianic poems in various metres and of various dates of origin, some of them as a rule very corruptly transmitted. [The series of added poems begins Oss. Soc. IV, p. 14, last quatrains = Tadhg Ó Donnchadh Fididheacht Fiannaighcheatha p. 36, st. 36.] Stanzas of an argumentative nature are inserted here and there in the compilation to give it an air of unity.

(1) Dr. Charles O’Conor’s reference to the “oldest copy” (Bibl. MS. Stowens. I, p. 187), which he saysis in Rawl. B 487, is really to the Middle Irish Acallam na Senórach, an entirely different compilation.
The Brit. Mus. MSS in which this arrangement occurs are apparently of Southern origin (see Dr. R. Flower Cat. of Ir. MSS. in the Brit. Mus. II 373). Outside the Brit. Mus. collection, however, the same arrangement occurs in at least one Northern, MS, the MS begun at Cúl choill (Culloville, Co. Monaghan?) and finished in Newfoundland, by "Uill. Há", 1829, belonging to the Denis Carolan Rushe collection, now preserved in St. Macartan’s Seminary, Monaghan, catalogued by Dr. Éoin Mac Neill, while still in Mr. Rushe’s possession, in Iristeabhar na Gaedhilge, 1902. Occasionally the extended Dialogue finishes with a poem on Oisin’s death, edited as Aithrighé Oisín, Ó DONNCHADHA Fil. Fiann., p. 87 sq. (cf. Oss. So.: III, 276 sq.).

A version of the Dialogue is contained in the late 17th century Giessen Irish MS (f. 56v.), catalogued by Stern, RC, XVI, 27. This version has not been used in preparing the notes to the particular lines infra. Through the kindness of Risteárd Ó Foghludha I have recently been able to consult a copy of the Giessen MS which is in his possession. The Giessen version omits §§ 10, 18, reads 31 after 33 (before 34), and substitutes five different stanzas of dialogue for 37-38. Otherwise, except for verbal variants (usually corruptions), it agrees with the version in Duanaire Finn. That the Giessen MS was written by a Munsterman is suggested infra, note to 26b.

Scottish Gaelic versions of the Dialogue seem to agree with Irish versions only where both agree with the Duanaire Finn version (See Rev. A CAMERON’S Rel. Cell. I, 164, 263; II, 385. See also J. F. CAMPBELL Leabhar na Feinne 42 sq.). This fact, considered along with the facts that the Duanaire Finn version is the oldest known, and that poems which form part of the later versions existed as independent poems in the 17th century (1), make it probable that the original form of the Dialogue is that given in Duanaire Finn. [The following Scottish versions, not consulted by the present writer, are referred to by Stern in his description of the Giessen copy of the Irish poem, RC, XVI, pp. 27-28: Th-F. HILL Ancient Erse Poems, 1878, pp. 21-25; The Highland Soc.’s Report on the Poems of Ossian, 1806, Appendix, pp. 118-129; Scottish Rev., VIII (1888), p. 350 sq.

(1) e.g. Mian mhic Cumhaill fá maith gnaoi, edited with notes by Prof. T. F. O’RAHILLY Measgra Dánta I, pp. 56, 88, which is independent in the 17th century Giessen MS (f.52v.), but which is incorporated in the Dialogue in Oss. Soc. IV, p. 14, last quatrains [= T. Ó DONNCHADHA Fil. Fiann, p. 36, st. 36], also in some 18th century MS versions mentioned by Prof. O’Rahilly in his notes, also in the 19th century Monaghan MS mentioned supra.
Stern points out that these, as also some of the other Scottish versions already mentioned, incorporate the Dialogue into variants of a poem of which the first line in the early 16th century Scottish Bk. of the Dean of Lismore is *Innis dūinn, a Phádraig* (ed. A. Cameron Rel. Cell., I, 10). An Irish version of *Innis dūinn, a Phádraig*, Oss. Soc., 1, 92, is mentioned by Prof. T. F. O'Rahilly in his Indexes to the Bk. of the Dean of Lismore, *Scottish Gael. Stud.*, IV, 41.]

**Date**

It is unlikely that the Dialogue was composed before the 16th century. The vocabulary should present little or no difficulty to one acquainted with the spoken language of to-day. Either lines of an irregular number of syllables occurred in the original poem, or the poet used certain modern forms. In the notes to the particular lines below an attempt has been made to replace unclassical by classical forms wherever possible, either by conjectural emendation, or by comparison with the Ossianic Society’s text. After all such emendations have been made the language of the lay presents the following characteristics: special forms for the accusative case are no longer used (cf. 1, 3, 5, 8, 9, 19, 37); there is no dative inflection in *faris* in *fFrían* (: *cellar*), note to 22a; the unclassical preposition *faré* is used (*faris* in *fFrían* 22 : cf. *supra* pp. cxii-cxiii); the verbal particle *do* is omitted before verbs in the imperfect and conditional (cf. p. 23, XI 1c), (*chuireadh* 8, *bhíadh* 27 : cf. also stanza 5 where *chuala* should perhaps be read for *do-чуala*); the vocative particle *a* may be elided before a following vowel or before aspirated *f* followed by a vowel (cf. notes to, 1a and 25b); *an úair* ‘when’ must be pronounced ‘núair’ (cf. notes to 7b, 8a, 9c); analytic forms of the verb are frequent (1st person in 4 and 21; 2nd person in 5, 12, 24; 3rd person in 9, 14, 15, 24, 26a, 26d, 31, 38) (1). *raibh* (*roibh*) is used for *raibhe* (*roibhe*) in 34, 37 and 16 (see note to 16c : in 25 *roibhe* is used). If the poet was not attempting to write lines of seven syllables most of the unclassical forms might be replaced by classical forms; unclassical accusative and dative forms would, however, still remain backed by the rime in 3, 5, 9, 19, 22, 37 (2).

(1) Non-analytic forms of the 3rd person singular occur in 9, 24, 38. Therefore, accepting the Duannaire text, analytic forms preponderate in the proportion of 8 : 3. Eliminating all doubtful instances on both sides the proportion is 5 : 2. Eliminating them on one side only the proportion is 5 : 3. It is therefore almost certain that in the original lay analytic forms predominated in the 3rd person singular. This is not the case with any of the lays so far analysed, and is probably a sign of lateness.

(2) **Note on the scribe, Aodh Ó Dochartaigh’s, dialect:** on some peculiarities of his spelling; and on certain modern (unclassical)
The metre is Rannaigheacht Mhór. The rimes are mere vowel assonances. Assonance between ea and a is in some cases deemed sufficient (e. g. ||leadh : ||ad 11).

**Usages occurring in the poems transcribed by him:** Whatever were the forms used by the author of the Dialogue, it is interesting to note that an Ulster scribe writing in the year 1627, was familiar, not alone with the forms mentioned above, but also with the forms biadh 'thabhairt for biadh do thabhairt (31) and a bh'heith beó for beith beó (17). For other such modern forms the general notes to the next poem and to poems LXI, LXII, LXVIII, etc., should be consulted. In stanzas 21 and 23 of poem LXIV, and elsewhere, he writes dhul for dul. In stanza 22 of poem LXVII and in stanza 38 of poem LXVIII he writes mur and mura for muna. The notes to poems LX, LXII, LXVI and LXIX show that he was familiar with the relative use of the verbal particle do with primary tenses. The gen. pl. mic, in the phrase a n fégmais [sic] mic riogh go ngoil, LXII 114, is probably an instance of the non-inflection of words forming part of a closely connected group, common in modern spoken Irish. The rimes noted in the general notes to poems LXIII and LXIV (p. 149, foot-note), and in the particular notes to LIX 9b, LXVII 5d, etc., prove that he knew of the riming of ód with i (as almost always in Connacht today and often in Ulster), and, in certain words at least, of ó with i (to be compared rather with the South Ulster pronunciation of literary iá as ó, mentioned by Ó Searcaigh, Foghraidheacht, § 23, than with the Munster pronunciation of the ó in mór as ía). In stanza 11 of poem LXVIII, ghrórán rimes with abhrán, and perhaps the faulty reading in stanza 25 of the present poem (LVII), commented on in the note to 25b, is due to the scribe's seeing a rime between leabhar and ghlor, which satisfied his ear (For the Ulster pronunciation of abh as ó see O'Rahilly Ir. Dial. p. 177). A rime typical of parts of Ulster and of parts of Scotland, seen by the scribe between smáolach and adhbhar, is commented on in the note to LXVIII 13 a. In LXVIII, 27 and 47, lúthm[har] rimes with congnam[h]; ibidem, 77, lonnadh with aoise; ib., 106, aonar with híonnadh[h] — all rimes which might have come from an Ulster dialect as far as pronouncing the stressed syllables respectively as ú (Ulster, Munster, Connacht) and i (Ulster and Connacht), is concerned (cf. Ó Searcaigh, index, congnamh, lonnadh, aon). The rime muinéil: lár LXII 95, suggests a pronunciation muineál for the gen. sg. of muinéad, which accords better with the spoken Ulster gen. sg., which would give perfect rime with words whose literary spelling would have -áil in the unstressed syllable (cf. Ó Searcaigh § 55), than with the spoken Munster gen. sg. minél [For the nom. sg., which originally ended in -éal, Ulster, Munster, and Connacht, all have forms the literary representation of which would end in -éil]. The rimes sgéal: fial, sgéil: chiall, typical of Ulster, are commented on in the note to 30a, b, of the present poem (LVII). An Ulster rime, which, however, no
For remarks on the state of development of the Ossianic cycle exemplified in the Dialogue see above the general notes to poem XXIII. In st. 21 of the Dialogue, Patrick refuses to pray

Donegal scribe or author would have been likely to have used, is commented on in the note to 36b of the present poem (LVII). The same may be said of the rime commented on in the note to LXVII 12b. In LXVIII 16, for creamh the scribe writes cneamh, suggesting that he pronounced cn and cr alike (i.e. both as cr, as in dialects stretching from Scotland as far south as Claró: see O'Rahilly Jr. Dialects, p. 22). In some words at least, he pronounced -eadh-, -eagh-, as é, which Ó Searcaigh, Foghraidh-eacht, § 67, gives as a Tyrone sound. The scribe shows this by writing readbhattar (LXIII 53c), which might have been expanded readbhattar (see footnote to text, Pt. II, p. 312), for rébadar, and by often accenting the éa, which he sometimes writes as a tall é [= é, or éa, hardly éd] in words containing -eadh-, -eagh-: cf. XXXV 118b note, XXXVI 24, 26, LVIII 31, LX 18, LXIV 30 (see footnote to text Pt. II, p. 326). [It is true that in one instance the scribe uses éa, leápra (% reamhra) XXXVI 46, to represent a diphthong, or a lengthened a, (as distinct from a long é), just as he sometimes accents other combinations to indicate diphthongisation, or lengthening, before consonant groups, as in Ráighne XII 53; gaibhne XXXVI 35: amhra XLIX 34, LXVIII 70: sibhneach LXIV 32.] In the notes to LXII, 30 and 46, it will be pointed out that the pronunciation of -eagh-, -eadh-, as é is required by the text of the poem itself. In LXIII 4a, to reduce the number of syllables to seven, the scribe writes liacht for tidheacht, which would correspond to the Donegal pronunciation of tidheacht in words like fitidheacht (Ó Searcaigh § 133 p. 56): in LIX 9a the spelling liacht is certainly the scribe's not the poet's (It leaves the line a syllable short). In d'fheadhna (XLI 8) for classical t'fheadhna, the scribe writes according to the rule of most Ulster and Connacht dialects today (cf. d'athair for classical l'athair, "Máine" [i.e. Séamus Ó Grianna of Donegal] Caoth is Dealán 1st ed., p. 32). In LXII 10, 13, 55, 62, 137 (?), 147 (?), LXIII 17, the use of le mo, etc., for classical le<e>a>m, etc., seems to be due to the poet: but in the instance in LXV 8 (do mo), the unclassical form seems to be due to the scribe himself (It gives a metrically unwanted syllable) [Forms like do mo, etc., for dom, etc., are common today in both Connacht, and Ulster]. Northern word-forms written by him are: p[h]ronn, 3rd person sg., pret., for classical bhronn, LVII 21 [Cf. for this form Ó Searcaigh § 146; and the North Connacht (?) folktales Tórutilbeacht Mhadadh na Seacht gcós P. Mac Aodháin d'ailtris, P. O Mac Máin do chuir i n-eagar p. 50 l. 4: see note on its dialect p. 56, l. 12]; treis XXIII 122d, where the metre shows that the text had the classical treise [cf. same form treis in Tór. Mhadadh na Seacht gcós p. 5, l. 8]; car (for cor), used today in Tyrone (See note to LX 12c); an bheathaidh (see note to LX, 17b), for an bheathadhaidh, which suggests the
that God admit Fionn to Heaven. In Acallam na Sénrach, ed. Stokes, 4116-4122, Caolit’e’s mother and father, and his master Fionn, are freed from pain as far as lies in Patrick’s power. The difference of spirit is typical.

Present Donegal pronunciation (See Ó Searcaigh, Fóghraisdecht, § 211) [It does not suit the Aian pronunciations (see Finck), nor the Munster pronunciation]. Ulsterisms occurring in poem LXII are: the ending -iom (for -im) in the first pers. sg. pres. ind. (see note to LXII 31a); the use of the conditional for the imperfect indicative a mbeithimis (for a mbaimis) 122 (cf. É. O’Tuathail, Sgáill Mhuinntir Luainigh, p. xiv). In poem LXIII (note to 5b) the spelling chobhairbháin suggests that he used the modern Donegal pronunciation of cuibhar ’foami’ (cór; not the pronunciation cór which is current in southern Irish). [For the pronunciation cór, which recalls pronunciations like dór for dobhar, and of a nasalized -ó- for -omh-, and which a scribe might therefore represent by cobhur, see S. Ó Searcaigh Fóghraisdecht § 22.] Dr. MacNeill (Duanaire Finn Pt. I p. 1xiv) draws attention to the scribe’s writing of a dearna for a ndearna XXIV 65, which he points out to be an Ulsterism. By writing dealaidhe as dealaidhe (LXII 153) the scribe shows that his dialect, like all modern dialects of the Northern Half of Ireland, did not distinguish -aidh (-aidhe) and -aigh(-aidhe). For examples of the scribe’s confusion of nò and ná (doubtless an Ulsterism), see Glossary. For his tendency to approach modern usage as regards eclipsis after nach, ni, and muna (mur, mura), see those words in the Glossary. For his occasional use of as for the simple preposition a ‘out of’, see Glossary [a is not found today outside Cork].

A peculiarity worth noticing is his tendency to treat each word forming part of a compound word as an independent word for purposes of declension and mutation of the initial consonant (eclipsis, aspiration), e.g. in áird-aísír i 32; na ngeal-ngalac XVI 42: acc. fem. matach-nuaibh XVIII 3; gen. sg. Tréimhbour XXII 21, 39: gen. pl. na littén-lae[c]hor XXXV 32; dat. sg. fem. bhádghiain XXXIX 48; etc. [Cf. the eclipsis of the second element in the gen. pl. compound adj. in the phrase na ngalac saoirnreas RIA MS A IV 3, p. 656, l.20, written by a scholarly 17th century scribe. The late 17th cent. N. E. Ulster scribe of Tór. Gru. Grianshol., ed. Miss C. O’Rahilly, ITS, XXV, has gen. m. chobhairbhàin and dat. sg. fem. eochaighuirm, p. 2, l. 25. In doan óigmhnaoi uasail, Canon Peter O’Leary TBC, p. 216, l. 23, the slender g has most probably crept in from the nominative óighean, and is, therefore, hardly to be cited as an example of dative fem. declension of the adjective forming the first element of the compound. Cf. ar an óigmhnaoi in same author’s Séadna, p. 278, l. 19, leis an óigmhnaoi fhóbhta, 251, l. 27. Cf also poem by T. Carolan beginning As mian leam ladhrait ar óigmhnaoi shuaire, R.I.A. MS E. II, 1, p. 92. See also infra Corrigenda.]

The form do sgríbhébhuiinn (for “sgríobhthainn”), which occurs in a scribal note, Duanaire Finn MS, fol. 93a (Pt. II, p. 400), should hardly
The notes to 30 and 36b *infra* may be of some help in determining the place of origin of the Dialogue.

have been described as "a pseudo-archaism invented for the occasion to make an impression on <the scribe's> honest patron, the Captain" (Part I, p. xxiv). In the scribe's own day it would probably have been regarded as a normal literary variant of a conditional form corresponding to the future *sgribheóch*|*had*, which occurs in the RIA MS 3 C 19, f. 288 v., l. 10, written in 1590. [For the variation between *éa*, and *é*, cf. *fuiléangam* (: Éamonn), T. D. Ó hUiginn, ed. E. Knott, poem XVIII, 2, with the *é* forms for the same verb listed in the Vocabulary to Keating TBG², s.n. *fuiolingim*. The variation *ch*: *bh* in the consonantal portion of future stems such as *sgribheóch*, is illustrated by the 15th century scribe's *nach éirébad*, Maund:ville, ed. Stokes, § 82, compared with the same scribe's *nách eireocha*, *nach é-erochea*, § 167, § 171. Cf. also re n-*airdeóbha* (*:gairgheódh* in) late 16th cent. poem, ed. T. F. O'Rahilly, *Measgra Dánta*, 52, l. 8, with *airdeocha*, cited as a 15th cent. scribe's form by Rev. J. A. Geary, *Innocent III De Contemptu*, p. 42. The appearance of an *é*-future, rather than an *é*-future, in *sgriobhaim*, is no more surprising than its appearance in verbs such as *anam* 'I remain' in Mid. Ir. (see ZCP, III, 489, l. 30). Cf. also in the 15th cent. (?) Ir. Gramm. Tracts fut. stems such as *foghlaim:meabha*, *dioghlaim:meabh*, RIA MSS, C I 3, 23b; E IV 1, 46b. The attenuation of the final consonant of the root (*sgribh*, for *sgriobh*) is in accordance with normal Early Modern Irish practice in such futures (See Keating TBG², ed. Bergin, p. xvii).

By spelling *codladh*, etc. as *colladh*, *codhladh*, etc., XXXIII 4, 5, 6, 7 XLII 19, LIV 8, LXVI 37, LXVII 84, and *Fódla* as *Fodhla* LXVIII 72, the scribe recognizes the universal modern pronunciation of -*dl*-, as *l* (unlenited in dialects which distinguish lenited from unlenited *l*). The omission of the *n* of the article (*a* for *an*) in LXIII 5, 12, 21; LIV 29 31: LXVIII 42, is in accordance with normal modern spoken usage, according to which the *n* is omitted except where the article is preceded by, or followed by, a vowel. The scribe, in common with other scribes of his period, when he wishes to indicate elipsis of *l* does so by writing *ll*. Similarly he often writes *ff* for eclipsed *f* (sometimes *bf*). By an extension of this practice, for the *bh* of the past copula preceding *f* (which the copula would aspirate), he often writes *ff*, and once at least (see last example) he writes *ff* for the *bh* of the copula preceding a vowel without any intervening aspirated *f*: e.g. *nochar* *ffaitligh* (for *nocharbh* *fhdlaigh*) XXII 12; *nár* *ffoil* (for *nárbb* *fhóil*) XXIII 39; *nár* *ffann* XXIII 165, 190; *nár* *ffear* LXII 87, 135; *gér* *ffada* LXV 12; *nár* *ffuath linn* LXVIII 6; *nior* *ffórál* LXVIII 41, 53; *nior* *ffeas* LXVIII 43: *do* *ffada* (mistake for *dob* *fhada*) LXVIII 105; *nár* *ffódhba* (for *nárbb* *óobdha* LXVIII 53. The spelling *-faig*<*h">*ll* *ffear* for the ending *-faidhear* (future passive) is noticed, XLVII 55a, n. Among other spellings worth noticing are:
rāitíor XLII 122, in accordance with classical pronunciation (cf. IGT I § 41), as against analogical spellings such as slaidhthear L 5, bhiaidhtha, aim[h]riadhtha XLII 28, where the words are written as though lenited d followed by a lenited or unlenited t, were spoken, instead of the two dental sounds being reduced to a single unlenited dental.

Examples of the spread of aspiration beyond the limits fixed by Old, Middle, and Classical Irish laws are: 1° Asp. after gen. sg. masc. consonant stems and i and u stems (as riogh mhóirm[hl]annmaigh XLVII 50; toighe tháobhruaidh LXVI 34; treasa threín XLII 55): see XXXVI 24, XLIII 3, XLIV 7, LXV 11, LXVI 61 (?). 2° Asp. of the initial consonant of a proper name in the gen. sg., independently of any consonant-affecting power in a preceding word (as in athair Dhieng[h]asa XLIII 24): see XXXVI 21, 26, XXXVII 3, XLII 84, XLIII 4 and 5, LXII 113; also of the initial consonant of a common noun forming the first word of a group of words which may be understood as a proper name (e.g. of the initial consonant of the gen. of clann in the group chloinne Finn LXI 107): see XLII 3, XLIII 29, LIV 1, LXVI 75. 3° Examples of aspiration hard to classify or explain are: the asp. of the initial consonant chlēireach in ameasg choradh chlēireach LXII 139 [Cf. asp. of the gen. pl. usual in Scottish Gaelic?]; the asp. of the initial consonant of thosaig[h] in a lucht thosaig gach leannna XXXVII 19, and of churtha in fear churtha na ceirudh-chosgair LXV 66, and in lucht churtha ghleó gáíbhtheach LXVIII 104 [See Corrigenda. Aspiration in the gen pl. (?) ghleó in this last example is perhaps to be explained according to the suggestion about Scottish Gaelic made concerning the first example of this section]. 4° Permanent asp. of the initial of pronominal forms of the prepositions do and de: e.g. after n in ag sin dhuibh XXXVI 37, after r XXXVI 5, LXVII 22, LXVIII 21, after ch LXVIII 75, after d LXII 17, after a final aspirated d, which would hardly have been pronounced in the scribe’s dialect, XXXIX 39, XLI 2. [This collection is hardly representative, but at least shows that neither the Munster rule (‘ aspirate the d of dom, etc., after a vowel,’) is followed, nor the classical rule’ never aspirate a d after d, dh, or n.’] 5° Similar permanent aspiration of other words: e.g. thairis XLI 6, LXII 164, thart LX 10, thoir LXIII 11, thall XLI 2, chugann XLI 7. 6° Syntactic asp. Jumps over an intervening is: as in chlār in the phrase eidi[r c[h]ann is c[h]loich is chlār L 18 (see idir in Glossary); and as in chailbharr in ag gearradh chnamh<æ> is chailbharr XXXIX 67 [These examples are perhaps what one should expect in Classical Irish, and what one might expect to find, either sporadically or generally, in any modern dialect]. 7° Aspirations which break certain phonetic laws of Old, Middle and Classical Irish: asp. of b after m XLVIII 12, 14; asp. of c, after c
the passage in Sir Walter Scott’s novel *The Antiquary* (chap. XXX) where Hector McIntyre is supposed to translate some verses of dialogue (1) between Oisín and Patrick from Scottish Gaelic into English. In the course of the translation McIntyre makes the following comment, worth reprinting for the sake of what appears to be the piece of genuine information it contains about the manner of singing poems like the Dialogue:

"... but you should hear McAlpin sing the original. The speeches of Ossian come in upon a strong bass—those of Patrick are upon a tenor key". Eugene O’Curry, *On the Manners and Customs of the Ancient Irish*, III, 1873, p. 392, describes the method of singing Ossianic poetry practised in the south of Ireland (Co. Clare) about the beginning of the 19th century. The airs were, apparently, "of a simple, solemn" character, and resembled the air to which his father used to sing nightly a certain hymn in what seems to have originally been seven-syllabled syllabic metre. In the text of Duanaire Finn (Pt. II), LIX, 15, there is a reference to the utterance of a dúain, which would normally mean a poem in syllabic metre, by learned poets (draoithe 'druids') to the accompaniment of music. See also supra, p. xcvi (2).

1a To reduce this line to seven syllables, the vocative particle a must be elided before Oisín, as in the modern spoken language.

1c is, recte 's (Oss.).

2a is, recte 's (Oss.).

3a Literally 'You never heard their equal [= anyone to equal the

XXXVI 26, XLII 92: of d after t (even in the interior of a compound word) XVI 37, XXXIX 36, LXIII 42; of d and t after n (in the interior of a compound word) XX 82, XLVII 17, LIV 6, LXII 67, LXIV 7; (where the d, or t, begins a following word) XLII 55, XLIII 2, LIV 6, LXIII 11, LXIX 3c; of d after d LXVIII 14; of d after s LXIV 20, LXVI 64; of t after t XXXVI 19, LXII 164. [The following are a few examples of similar aspiration taken from an Ulster writer of the same period, Aodh Mac Anngil, Scáthán, printed in 1618: as guais dhuibh, p. 402 middle; tré dhoras dhora, p. 402 middle: go dún dhamanta, p. 403 middle.] 8° The use of t (written ts) in place of an aspirated s (regular only after the article) in bean tsuchbach XLII 22 (to be contrasted with the regular áon-sháil XXXVI 9).

(1) Not identifiable with any verses in the Duanaire Finn Dialogue, but not unlike some of them in spirit.

(2) For further information and references to recorded airs see the *Cell. Rev.*, 1, 36 ff., Ériu, 1, 34, and J. H. Lloyd, *Fian-Laóithe*, after p. 84. My friend Séamus Ó Duilearga has heard an Ossianic lay chanted recently by a seanchai in Donegal.
clerics] as regards music'. This line and the next have one syllable too many.

5a This line is corrupt in both versions. For Do-chúail, read Chúail?
5b With elision this line lacks a syllable.
5d a faoidheadh, recte an faoidh.
6c Omit na and insert ag before buan?
7b an úair, recte 'núair' (Oss.), as in the modern spoken language?
7c In Oss. this line reads ba bhinne ná adhbbha ciúil ('were sweeter than musical instruments'). Cf., p. cm, n. 3.
8a An úair, recte 'núair? 8b leó. The MS contraction should certainly have been expanded nó, a dialectal form of ná 'than' (see Glossary). The translation should be 'Alas! that was more musical than the clergy'.
9a This line lacks a syllable in both versions.
9b abhac, recte an I-abhac (Oss.).
9c an úair, recte 'núair?
10a tug, recte nach tug (nach dtug Oss.).
10d Neither version gives a satisfactory reading for this couplet.
12a Ismidha, recte Is iodhtha (Oss.).
12b Íd Íthaigh, recte dá éis (Oss.)? [Or does the present nach euuirtear here stand for a future ' of which no heed will be taken after you'? If this is so, there is no obvious way of reducing the number of syllables in 12d.]
12d na celiar, recte fhéil (Oss.)?
13a an, recte do? 13c na, recte a (Oss.).
14b This line has a syllable too many.
14c ar, recte inar ('nar Oss.).
14d do theigh, recte léid? (Oss. has a different reading also unsatisfactory).
15d 'sé, recte is é (Oss.); isin, recte san?
16a 's, recte is.
16b roibhe, recte roibh?
17d a beith, recte mo beith? (Oss. do bheidh).
18a Trúagh, recte Is trúadha (Oss.)
19b do fhuijinn, recte do fhuijinnsi (do threigfinn-si Oss.).
20a Omit do (Oss.). 20b is, recte 's (Oss.). 21b Omit nach (Oss.).
22a /Féin, recte /Fian? (Fhian Oss.).
22d Insert do before riar (Oss).
23b This line has two syllables too many (Oss. omits a celti, which destroys the rime).
24d do-denadh, recte do-niodh (do ghiúidheadh Oss.).
25a Beag, recte Is beag (Oss.).
25b a chlóirigh, recte a fhir ón Róimh (: ghloir) (Oss.): a fhir must be pronounced 'fhir, if the line is to be reduced to seven syllables.
25c na coimfhial, recte ná 'choimfhíatl 'nor his equal in encerosity'
26c a casarradhais, recte casarrama 'disrespect' (Oss.)?
27a mbeith, recte mbeidis (Oss.)? clanna, recte clann?
27d bhiadh. Oss. has do bhíadh (the classical form), which however increases the number of syllables to eight.
30a,b sgél :fial (cf. 37 chiall : sgél). Only in Meath Donegal, and doubtless also in other Ulster districts, could sgél give perfect rime with words such as fial, ciall. [See S. Ó SEARCAIGH Foghraidheacht § 134, where the e in sgél is stated to have developed in Donegal to a sound exactly the same as the ia in words whose literary representation contains the diphthong ia. Cf. J. H. LLOYD Duanaire na Midhe, p. 127, l. 44. Elsewhere the two sounds remain distinct, either clearly distinguished as in Connacht Aran, or as in Argyll in the south of Scotland (See F. N. FINCK. Die araner Mundart 11, p. 314, s.v. sgél, and for the ia development, ibidem, l. §§ 92-94, 21. See also G. HENDERSON The Gaelic Dialects, ZCP, IV, sgéal, p. 93, col. 2, l. 8. ia development, ibidem, p. 95), or subtly distinguished as in Cork and Kerry or in North Inverness-shire in the north of Scotland. (See A. SOMMERFELT Munster Vowels and Consonants. Proceedings of the R.I.A., 1927, C 11, where sgéal is treated in §§ 47 and 131, some similar words in § 45, and words spelt with an ia-diphthong in §§ 42, 43, 130. See also G. HENDERSON, ZCP, IV, sgéal, p. 93, col. 1, l. 8. ia development, ibidem, p. 95).]

30c croidhe, recte fear?
31b 'thabhairt, recte do thabhairt (Oss.)? is should then be read as 's.
31c nír ér sé, recte níor dhíultaigh Fionn (cf. Oss.).
31d Transpose más é and ifreann fíuar?
33a 's a gheall, recte A ngeall (Oss.)?
33c is gan smothiuigh, recte 's gan aire oige (Oss.)?
34c gabhsam, recte do ghabhsam; omit rí, and alter Sacsan to Saecain?
34d chuirtíomar, recte do chuiresam?
36a,b The true reading of this couplet is doubtful.
36b long (: móir). The word long must, doubtless, here be pronounced as a nasalized bó, a pronunciation recorded for Tyrone, Monaghan, Louth, parts of Cavan, and parts of Meath, not used in Donegal. [Cf. S. Ó SEARCAIGH Foghraidheacht, §§ 18, 21, 312 : and É. Ó TUATHAIL Sgéalta Mhuinntir Luinigh, p. xxvii.] It is to be noted that the Oss. Society's version, based on a 19th century Clare MS., also has this northern rime (p. 14) [as also the late 17th cent. Giessen MS., written by a scribe with a southern surname, O'Driscoll].
37a chiall : sgél: cf. the rime fial : sgél noted above (note to 30 a,b).

LVIII THE CHASE OF SLIEVENAMON

Language, Dean's version, and date This poem offers many of the linguistic characteristics of the poem immediately preceding it. Hardly any word or form occurs that would present difficulty to one familiar with the
modern spoken language. The pronunciation required by the metre is often modern and unclassical. Thus, to reduce the number of syllables to seven in 1c, *tri mhile 'o mhaithibh na bhFian* must be pronounced, as written, *tri mhile 'm[h]athaithe na bhFian,* and, in 2a and 10a, *A Oisín* and *An úaír* must be pronounced *Oisín* and *'Núair.* In stanza 4, for the preposition ré (ria) preceding *gach,* we find the form *roimhe* ('). In stanzas 10 and 15, nom. forms for the acc. pl. of nouns are supported by the rime. In stanza 12 *mile* is followed, in Duanaire Finn, Oss., and Bk., by a nominative form *cú,* supported by the rime with *láth:* see *supra* note to XXIII 14. The form *sealg,* as a gen. sg. of *sealg* 'a hunt,' seems to be supported by the rime and metre in stanzas 11 and 14 (See below notes to 11c and 14a). The forms *rinne* for *do-rinne* in stanza 15, and *raibh* for *raibhe* in stanza 7 (See note to 7d), also appear to be supported by the metre. Similar forms will be mentioned in the notes to 7a, 12a, 13a, and 15d, where possible emendations are suggested. The linguistic characteristics that have been described would suggest that the poem should be attributed to the 16th century. Its occurrence in the Book of the Dean of Lismore p. 63 proves, however, that, if it belongs to the 16th century at all, it must have been written in the very opening years of that century; for the Dean’s Book was compiled from oral recitation in Scotland between the years 1512 and 1529, p. 63 before 1526.

The metre is Rannraigheacht Mhóir. The rimes are not so broken as in the last poem (LVII), nor as in poem LXVIII. This may indicate that it is earlier in date than LVII and LXVIII.

The poem has been published by J. O’Daly *Transactions of the Ossianic Society,* VI, 1858 (1861), 126 sq. Another edition with some slight differences (The differences are not always improvements), is that by Mr. J. J. O’Kelly *Leabhar na Laoitheadh* (1911), 3 sq. Almost all the verses of the Duanaire version offer better readings than those given in these two editions. The Dean of Lismore’s version already referred to (printed in Rev. A. Cameron’s *Rel Celt.* I, p. 4.) agrees substantially with that of Duanaire Finn. It is in the Dean’s wayward orthography which is based mainly on English phonetic values. Professor T. F. O’Rahilly, in his Indexes to the Book of the Dean of Lismore, *Scottish Gaelic Studies,* IV, p. 45, refers to a later Scot-

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(1) The Ossianic Society’s version reads *roimh.* This reading, however, leaves the line a syllable too short. That the Duanaire form is that of the original is rendered probable by the occurrence of the form *reimh an Tigerna* in § 75 of the Gaelic Maundeville (A.D. 1475).
tish Gaelic version, printed by J. F. Campbell *Leabhar na Feinne* 143.

A misleading title, "The Chase of Sid na nBan Finn and the Death of Finn", has been given by K. Meyer to a 13th (or 14th) century prose tale edited by him in his *Fianaigeacht* (pp. XXXI, 52 sq.). A truer title would have been "The Slaying of the Pig of Formaoil and the Death of Finn". Meyer's title has led both Meyer himself (loc. cit., and RC, VI, 190, 1. 15), and others, to imagine a connection between the prose tale and the poem. There is no such connection. The hunt described in the opening paragraph of the tale differs in almost every respect from the hunt which is the subject of the poem. In the prose tale the short description of the hunt is followed by the story of the slaying of the Pig of Formaoil. The Pig of Formaoil is not even mentioned in the poem. The second half of the prose tale treats of the death of Fionn. The poem says nothing about the death of Fionn.

The poem has been mentioned, p. xcvi. n. 4, p. ciii, n. 3.

3d This line lacks a syllable.
4a róid, recte dum (Oss.): Bk. reads do½j (= domh).
4c This line lacks a syllable.
6a cotán, recte a chotán?
6d 's, recte is.
7a bheireadh, recte ar a mhíodth (Oss.)? But the unclassical Duanaire reading is supported by Bk.
7d raibhe, recte raibh (Oss.)? But Bk. supports the Duanaire reading which increases the number of syllables to eight.
8a is, recte 's?
11a Fionn, recte Fionn fein (Oss.)? But Bk. supports the Duanaire reading.
11c a n-ionadh sealg, recte i n-áit a shealy? (in mayg haly Bk.: cf. blayl = bláth, lay = lá st. 17. Oss. has a n-ionadh a shealy). Or does an stand for ina, with the final vowel elided before a following vowel, as in the modern spoken language? For sealg ( : ceal), used apparently as a genitive singular, cf. also the note to 11a, and to XXIV 39b.)
12a Léigimar, recte Do léigimar? Bk. has Di léigimar, which increases the number of syllables to eight.
12d n-aird, recte haird (hard Bk.; harg Oss.)?
13a Mharbhannar, recte do thuil (Di thuill Bk.)? [The Bk. reading gives an example of a singular verb governed by a plural noun. The plural noun is, however, preceded by a numeral, see supra p. cxv, n. 1.]
13c aighhe, recte the classical gen. pl. form aigh (aigh Oss.).
14a sealga Oss. reads selige. In 11c sealg seems to be a genitive singular. Should sealgy be read here too? [Bk. has selgi, which might stand for selgy, sealgy, or selige: cf. selg = seal 11b, selgy = sealgy 13d.]
15b *rinne*. Oss. has the equally unclassical form *do-rinn*. Bk. has a rognit which gives a syllable too many: it might stand for *do-róine* or for *do-roinne* (= *do-rinne*).

15c *lainn* has been translated as though it were *lainne*. Oss. reads *lanna* which is supported by the Dean's *lunith*. The correct reading is uncertain.

15d *chuirfidis*, etc. The Oss. reading *do chuirfidís ar an bhFéinn* has a syllable too many and does not give rime. The Dean's Book would seem to have preserved the true reading of the line, *di veirdéis air er in telga* (= *do-bhéardois ar an tseig*; cf. *zai = dhá 6d*, *leirg = leirg 15b*).

16c *ar Fhianuíbh*, more naturally *ag Fían<n>aibh* (Oss.) [Bk. has *a waynow*]. With elision the line lacks a syllable.

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**LIX THE COMING OF LAIGHNE MÓR**

This poem has been edited from various unspecified R. I. A. manuscripts by Seosamh Laoide *Fian-laoithe* 22. In some instances the Duanaire version offers better readings. On the whole, however, the text given in *Fian-laoithe* is superior. There is also an edition, not used in these notes, in the *Gaelic Journal*, VIII, p. 163.

The vocabulary of the poem, which is about as ancient as that of poem XLI, suggests that it was written in the early 15th century, though it may have been written even earlier. The frequency of analytic forms of the verb exclude the possibility of a Middle Irish origin (See stanzas 19, 24, 25, 32, 33). In the "Dinnsheanchus" attached to his *Fian-laoithe*, Seosamh Laoide equates *Dún BóI* (*dtionóil*) with *Dún Baoi*, in English Dunboy, Castletownberehaven, Co. Cork. The rime *BóI: tiónóil* proves, he says, a Middle Irish origin for the poem. Such a rime would, however, have been impossible even in the very early Middle Irish period. The Duanaire reads *Dún Bó* (*tiónóil*). The place referred to is doubtless the modern Dunbo, a parish on the northern coast of Ireland (Rev. E. Hogan *Onomasticon*). This suits the reference to Scotland in stanza 4, and to the Clanna Cuinn, or inhabitants of the northern half of Ireland, in stanza 39 (1). There is therefore

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(1) According to the Early Modern Irish tale *Braidhean Chaoirthainn* (ed. P. Mac Piarais, *Conuadh na Gaedhilge*, 1912), p. 7, § 9, Fionn used to guard all the harbours of Ireland, but the northern harbours in a more especial manner: *Is ar Fhionn do bhí coimeád cuan agus caladh-phort na
no reason to suspect that the poem is a modernisation of a Middle Irish poem. It is true that certain old forms occur that were probably already obsolete in the spoken language of the 15th century: such forms are riachtsat 12, caidhe 16, 18, and the anaphoric -seín 14. Such archaisms would probably have been widely understood even in the 17th century owing to their common employment in the poetry of the professional poets. They do not therefore necessarily disprove a date in the 15th century for the poem.

The metre is as in poem LIV. In the Duanaire version there are many lines of six and eight syllables. Most of these lines have the normal seven syllables in the Fian-laoithe version. Many of the others might be easily emended. In stanzas 1, 14, 32, and 40, syllables ending in a vowel rime with syllables ending in a consonant. In stanzas 4, 6, 8, 20, 24, 28, 29, and 36, slender vowels rime with broad. These breaches of the rime laws of dán dibreacht prove carelessness rather than lateness.

No attempt has been made to construct a critical text in the notes to the particular lines below. Emendations have been made only where necessitated by the sense.

4d buillighibh, recte bhullibh.
6d nar chóir, recte 'nar gcóir.
6c,d The translation is little more than a guess, requiring that eachréidh, and ollmhach be taken as proper names. Seosamh Laoide Fian-laoithe p. 23, reads eachradh, ollmhach: in his glossary he explains ollmhach, with a query, as ' giant', but admits that the couplet gives no very clear meaning.
9a ttuacht, recte ttuidheacht (ddidheacht, Fian-laoithe).
9b chaol (: ttir), recte mhín (Fian-laoithe).
10 This stanza is corrupt in both versions.
11b The true reading of the line is doubtless that of the Fian-laoithe version: re mac Mórne [recte Morna] na mbéimionn.
12d /Fomhóir, recte /Fomhór.
15d ngabhadh: The Fian-laoithe reading ngabhdaois avoids the modernism of a singular verb being governed by a plural subject: cf. supra p. cxv, n. 1.
20a,b ngiallaibh: bliadhain, recte ngialla: bliadhna? [See infra Glossary s.v. gialla.]
20c,d This couplet seems to be corrupt in both versions.
23d The rime and grammar show this line to be corrupt. In Fian-laoithe

hÉireann, agus is ar na cuantaibh i dloibh thuaidh na hÉireann is mò bhí a aireachas.
the couplet reads: Caidhe an dúil is dúil duibh, | a chuideachta áluinn ionluin.

26c gion, recte céin?
28d cabhalach, recte cabhlaich (cobhlach Fian-laoithe).
36c crón, recte crón?
37a oidecheacht, recte aoidheacht (Fian-laoithe).
37d an Righol, recte an Rídhí Fian-laoithe reads an Fhriothoil.
38c re haís (meaning obscure), better i bhfus (Fian-laoithe).
40a óír, recte ór (Fian-laoithe).

LX THE CHASE ABOVE LOUGH DERG

The cheville fa mór in béd in st. 9 is the only phrase in this lay containing a word that might present difficulty to one familiar with the modern spoken language. The following deviations from classical standards may be noted: the accusative singular forms sgian ( :cliabh) 14, grían (:Fían) 20; the form roibh for roibhe 17 (See below note to 17c); the relative ' do ' in do dhealbhus ' who shapes ' and do insim 'which I tell', st. 20 (See below note to 20b). Analytic forms of the 2nd person singular and of the 3rd person singular feminine occur in stanzas 1, 2, and 5. Analytic forms of the third person singular masculine do not occur though there is frequent occasion for them. In stanza 4 elision shows that the correct classical form tuige (not tuigir) was the form used by the poet. If it were not for the relative use of do with primary tenses the poem might be looked upon as belonging to the 15th century. Till it has been shown that this use was known in the 15th century it is safer to look upon the poem as belonging to the 16th century.

The metre is loose Deibhidhe. The opening couplets are almost always in Deibhidhe Ghuilbneach. The majority of their rimes break the laws of classical dán dáreach.

J. O’Daly has edited this poem in vol. VI of the Transactions of the Ossianic Society, 154 sq (1). Mr. J. J. O’Kelly Leabhar na Laoitheadh, 18 sq., gives an edition based apparently on the Ossianic Society’s version, but with many changes.

Another version of the legend of how Loch Derg got its name, according to which it is St. Patrick, not the Fiana, who overcomes the monster, is told in Meguidhir Fhearmanach, ed. Rev. P. Dinneen, § 3. In the index of place-names to the same

(1) Cf. earlier edition by N. O’Kearney, Oss. Soc., II. p. 65, not used in these notes.
book, under *Fionn*, is a folk-version of the legend, in which, as in the present poem in Duanaire Finn, it is the Fiana who play the principal part. In a Tyrone folk-version St. Patrick’s horse overcomes the monster (É. Ó Tuathail *Sg. Mhuinntir Luinighe*, p. 114). In a Galway folk-version (D. Hyde *Saints and S.* 288) Patrick, swallowed, kills the monster from within with his crozier. [See also *infra* note on 14.]

2c  *nì is* (Oss. *nì bhus*). The Duanaire Finn reading, with elision, gives only six syllables. The correct reading is uncertain.

3a  Transpose *do bhì* and *Ãgláoch maith*? (so as to avoid an elision which would reduce the number of syllables to six).

3d  This Albhaidh, son of the King of Greece, who “understood the language of all monsters”, reminds one of those better-known legendary country-men of his, Melampus and Tiresias, who understood the speech of birds (*Apollodorus Library* I ix 11, and III vi 7, ed. Sir J. G. Frazer, Loeb Class Lib. 1921). The Welsh Gwyrhyr Gwalstawt Ieithoedd also understood the speech of birds and animals and used his gift to speak to the magic boar. *Trwyth*, whom Arthur and his warriors were pursuing (see *index* to J. Lotu *Les Mabinogion*, Tome II).

5c  Insert *is* before *fear* (Oss.).

6a  This line has a syllable too many.

7c  *a crottinn*, recte *a gerann* (: *tirchioll*)? [Oss. reads *a cinn.*]

10d  Omit *beag* (Oss.). The couplet is hard to translate. O’Daly translates obscurely: “And there was not of them besides but few left to depart.” Mr. O’Kelly (see the vocabulary to his *Leabhar na Laoitheadh* under the word *thart*) translates “And there remained of them who had not passed but a few on the point of going.” [‘Passing’, and ‘going’ in Mr. O’Kelly’s translation are doubtless to be understood in the sense of ‘departing from the world’, ‘dying’; *dul thart* might perhaps have been used in this sense; see *infra* Glossary, s.v. *bar*].

11e  *Conán*, recte *is Conán* (a’s, Oss.).

11d  *Trénmhór*, recte *is Trénmhór* (a’s Oss.).

12a b  Both these lines lack a syllable.

12c  *cùi* (for *cor*) is used today in Tyrone (É. Ó Tuathail *Sgéalta Mhuinntir Luinigh*, p. xvii, § 13. See also *infra* Glossary to Duanaire Finn).

11  Dáire’s leap into the monster’s chest, his hewing of his way out, and the loss of his hair (see stanza 16), remind one of the same action, and the same consequent loss of hair, attributed in Greek legend to Herakles (See Sir J. G. Frazer’s note, *Apollodorus Library* II v. 9, ed. Sir J. G. Frazer, Loeb Class Lib., 1921, 1st vol., p. 207, footnote 2). It also reminds one of how Fionn (Duanaire Finn, Pt. 1, poem XXIV, st. 62) opened a way out of a monster for the swallowed Fiana. In a Rosscommon folk version of the story of Diarmuid and Gráinne, *Béaloideas*. IV, 428, Diarmuid hews his way out of a monster with a knife. In a West Cork story (C. Ó Muithcheacháin *Béaloideas Bhéail Ítha an Gaorthaidh*, p. 126) a
magic horse swallowed by a monster kicks inside, kills the monster, and emerges safe. In a Wexford folktale (P. Kennedy Leg. Fict., 1886, p. 240) a swallowed boy cuts his way out of a piast with his knife. In Giant-tale I A, supra p. xvii, footnote, Fionn, swallowed by a piast, hacks with his sword inside, while Bran assists from without.

15b is, recte agus (Oss.).

15d go ceualaidh, recte do-ceualaidh (Oss.).

16b do bhádar, recte bhádar (The line is too long by a syllable).

16c cheas (meaning obscure), recte cheannaigh ' purchased '? (cheannaidh Oss.).

17a Insert mur before nár (Oss.).

17b This line has been reduced to seven syllables by writing 'steach for isteach and bheathaidh for bheathadhaigh. A comparison with Oss. shows the correct reading for the line to be: a mbroinn an bheathadhaigh mhóir (Oss. ro-mhóir).

17c roibhe, recte roibh? (raibh, Oss.)

17d Conán is often as here, as suffering injuries to his head, which sometimes are used to explain his epithet maol ('), which has a wider meaning than the English ' bald ', being used of ' peakless ' hills, and ' hornless ' cattle, as well as of ' hairless ' men.

18a,b This couplet is corrupt in both versions.

19c Fiana, recte Féine (Féinne, Oss.).

20b do dhealbhus grian (recte dhealbhas gach grian (Oss.)? But do in a relative sense (do innsim) occurs in the next line in both versions.

LXI MANANNÁN AND THE FIAN

The words doghraing in stanzas 10 and 11, ceas (11), aighe in (12), fala (18 and 23), and blaidh (22), are perhaps the only words used in this poem that are obsolete in the modern spoken language. The poem therefore can hardly be earlier than the 15th century. The language presents the following characteristics: an analytic form for the second person is used in 19. In 3c, 3d, 11c, and 11d, there is occasion to use analytic forms of the 3rd person, but

analytic forms have not been used. Independent acc. pronouns occur in 17 and 19. The only substantive used as object, the form of which can be controlled by the metre, is preceded by a numeral (naoi nóin hair 15) : cf. therefore p. ex, n. 2. In stanza 17 the metre shows that the 2nd pers. sg. innse (not classical innise was the form used by the poet. In stanza 21 the classical raibhe (not raibh) is supported by the rime.

The following unclassical forms occur, apparently backed by the metre: cia chuir (for cia do chuir) 5c, 6c, chuala (for do-chuala) 8b, arsa (for ar) 10a, gail (for gaile or gala) 15c, 23c. In 13a the reading mar do-e[h]onnaire occurs in a line of eight syllables. If it were altered to the unclassical mar chonnaire, the line would be reduced to the normal seven syllables. If these unclassical forms occurred in the original poem it is unlikely that it was composed before the beginning of the 16th century. It is probable, however, that they did not occur in the original poem, for the metrical flaws to be noticed in the next paragraph, and the necessity for alteration in certain lines (see infra notes to the particular lines), suggest that the original poem is not accurately represented by the Duanaire text.

The metre is loose Deibhidhe. The opening couplets of many of the stanzas, and the closing couplet of stanza 24, are in Deibhidhe Ghuilbneach. The rimes are not always correct according to classical laws. The rimes chair: chéile 2, thall: ceann 9, ngoil: cloidhion[h] 11, thigh: chéile 18, ghrain: Conán 19 are especially irregular. The majority of them are doubtless due to corruption of the original text. Lines 7c, 8a, 12d, 16b, 18c, 20a, 22a, 23a, lack a syllable. Lines 2a, 2d, 9a, and 13a (See above), have a syllable too many.

The plot of the poem (the coming of a magic enemy, who requests the Fiana to do something which causes them injury), is not unlike the plot of the bruidhean stories, mentioned supra, p. 26, n. 1. Other appearances of the divine Manannán in unpleasant form are discussed by Dr. R. Flower, Cat. II 340.

2d in chlúas recte on chlúois? The reading however is hardly the true one as there are eight syllables in the line and the rime is bad.
7d bheana[fa : dh omitted by scribe to hide unliterary elision?
10c magh (c[ll]oidhlimh), recte moigh?
11b cheis (as), recte cheas?
14c mhéar (g[h]ruagaigh), recte mhir.
17c n-innisi, recte n-innise?
18d The use of c[h]lon here is unnatural and probably due to corrupt transmission of the text: the bad rime also indicates corruption.
19b oirr[h]eire (duit), recte the alternative form ordhraic.
23d Insert ag before leacht; for is read 's?
LXII THE ADVENTURE ON SLIEVE GULLEN, etc.

This poem tells of three occasions on which Osgar son of Oisin distinguished himself. The first two occasions were when Dubh son of Diorfadh (1) and Cinn Choire came to conquer Ireland. The third was when Oisin and Fionn quarrelled. The three episodes are connected by verses of dialogue between Patrick and Oisín. The vocabulary employed is on the whole suggestive of the 15th century. The vocabulary of the Dubh son of Diorfadh story is perhaps a little more modern than that of the other two stories. The vocabulary of some of the argumentative verses seems to be even more modern. Analytic forms of the verb are frequent all through the poem. All the accusative pronouns occurring are independent. The copula is never inflected. Plural predicative adjectives are never inflected. Nom. forms are consistently used for the acc. except perhaps in 12a (see note to 12a infra).

The metre is as in poem LXI (The closing couplet of stanza 170, however, is in Deibhidhe Ghuiibneach). Lines of six and eight syllables are frequent. In a few instances lines of nine and even ten syllables are to be found. The rimes are as often as not irregular. Slender consonants often rime with broad (e.g., /heall : Cum[h]aill 137, chloinn : com[h]lann 147). These faults of metre suggest that the text has been corruptly transmitted. A detailed analysis of the language would therefore hardly be profitable as it would be uncertain what forms were to be attributed to careless transmitters and what to the original poet.

The following are some of the breaches of classical laws of grammar that occur: the particle do is irregularly dropped before verbs (mur c[h]onnaire 5, chífeadh 73, chanus 144, gé rinneadh 158); the o of the particle do is elided before verbs beginning with a vowel or j (d’[h]uräil, d’iarramar 158); the particle do is used with the present tense to mark the relative meaning of a verb (do théid 27, do labhra 31, do labhrus tū 62, do g[h]abhus tū 64); the particle do is used before the form tug, by analogy with the perfect tenses of other verbs (do [h]ug 50, 66, 86, 146); The preposition do is not pronounced (as often in the modern spoken language) before a noun (‘chathaibh

Date .

Metre ;
corruption

Modern linguistic forms

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(1) Dubh Mhac a’ Diorfaidh appears in a Donegal folk-tale published by John C. Ward in _Gaelic Jnl._ V, p. 5 sq.

Emendation

In view of the corruption of the text only the grosser faults have as a rule been noticed in the notes to the particular lines below.

10d Aile. The Aile referred to is probably the Ailbhe Airimdhearg of Acaillum na Senórach. This Ailbhe, a member of the Fian, loved Fionn’s daughter. Fionn tried to marry his daughter to the King of Scotland against her will. The Fian did not permit it.

12a hainn (: Cum[h]aill), recte the old acc. form loinn (IGT II 40)

12b omit one mhide.

17a, b The rime chlanuithb : chlēirigh renders the reading of the couplet suspect.

18c ga criocha cinél, recte cá crioch cá cinél.

19d náonmhair, recte aoinfhir.

34a, 42a, Leígion, an Ulsterism for Leígim (Léigim) : cf. S. Ó Searcaigh Foghraidheachta 88, 153. [It is hardly to be regarded as a mere scribal confusion of broad and slender which seems to be the explanation of nach fuaighionn (for nach fuaighiam) 114c.]

38d For a discussion of the tale Bruidhean Chéise Corainn, mentioned here, see p. 76 sq. notes to XXXV. The incident of Oisín’s breaking a goblet on Conán’s head does not, however, occur in the version of the story published by P. Mac Piaraís, Comraradh na Gaedhilge, 1912.

42d alais, recte athais, a by-form of aithis (see example quoted, from 18k. of Fenagh, Meyer Contrib., s. v. aithis).

44b do aimhdheóin, recte dó aimhdheóin.

51d srón, aighthe, recte sróin, aighidh (as translated)? [The dat. sg. aighidh gives good rime with sin.. The line as it stands in the text might be translated ‘on the side of the nose and of the face’, the gen. pl. srón ‘of the nostrils’ being used, as often, for the gen. sg. sróin ‘of the nose’ (cf., e. g., TBG2 Glossary s. v. sró ). The gen. sg. aighthe does not, however, give rime with sin.]

58d re, recte red.
THE DEARG

93d This line should probably read (as translated) *ag sin cuideachta úathmhár agarb*.

97d *dhí*, recte *dhe*?

99d *anbhúain (anmhór)*, recte the alternative form *anbhóin*.

114c *mic riogh*. The classical language would here require the gen. pl. form *mac riogh*; but *mic* as part of a unified phrase *mic riogh*, has resisted declension, as often happens in closely connected groups of words ('phrase-nouns') in spoken Irish.

116a The concealment of their game every seventh year, and the entertainment of the Fiana by Caoilte mentioned in the following stanzas, remind one of the magic deer which used to be hunted fruitlessly every seven years, mentioned in the opening paragraph of *Bruidhean Éochaidh Bhig Dheirg*, and Conán's proposal, on the night before the particular hunt there mentioned, that the Fian should seek entertainment from Caoilte, who is there described as being possessed of enormous riches (Pádraig Ó Briain *Bíithfhleasg* 129).

125c *géille*, recte *geillisidh*. [But see Glossary].

128d *mhuinntire (fhir)*. Perhaps an uninflected form *mhuinntir* should be read as in 16d.

134a *granca (Frainge)*. The rime shows that *granca* (see Glossary) should be read.

142d *oirr[h]eirc*, (:troid), recte the alternative form *ordhraic*.

143c *leat theáoiséach* has been translated as though it were *leath theaóiséach*, for an older *leith theáoiséach* [or, with a still older genitive of *leath, leith toaóiseach*]. The phrase, however, is unnatural and probably corrupt.

151c *fhiadhnuis*, recte *fhiadhnuise*.

162b *Fian (:fjein)*. The rime suggests that the unclassical form *fFian* should be read (See above, however, note on 17a, b).

163a *Ionarbh*, recte *narbh*.

LXIII THE COMING OF THE DEARG.

Seosamh Laoide has edited this lay in his *Fian-laoithe*, p. 39. The sources of the Fian-laoithe edition are certain unspecified R.I.A. MSS and J. F. Campbell *Leabhar na Fèinne* 107 sq. The *Fian-laoithe* version sometimes offers better readings than the Duanaire Finn version.

The metre is loose Deibhidhe. The opening couplets are occasionally in Deibhidhe Ghiulbhneach. Lines of eight and of six syllables are frequent in the Duanaire version. Most, though not all, of these lines have the normal seven syllables in the
Fian-laoithe version. (The following lines have an irregular number of syllables in both versions: 2a, 7b, 11b, 13a, 13b, 14d, 15b, 19a, 23a, 26c, 29b, 33a, 34a, 34b, 38a, 44c, 46a, 46b, 47a, 54e, 55b, 56a, 57d, 59d, 61a, 61d). The rimes of slender syllables with broad is frequent. Otherwise most of the rimes follow classical laws. The following rimes suggestive of dialectal pronunciation occur in the Duanaire, but not in the Fian-laoithe version: m[h]oir: dheagh-bhúaidh 1, m[h]oir: cháin 13, láoch: fíoch 16, ffíoch: tréntláoch 20.

Date An analysis of the language of those stanzas the true reading of which seems to be attainable from a comparison of the two texts, gives the following results. The copula is not inflected in 16, 24 and 67. Analytic forms of the verb are used in the 2nd person singular of the future tense and in the 2nd person plural of the perfect tense in 15 and 48. Analytic forms of the 3rd person do not occur, though there is frequent occasion for them. No words reminiscent of Middle Irish occur.

In stanzas 58 and 59 the acc. plural of arm is na hairm not na harma. No other accusative forms, that may be controlled by the rime or metre, occur. It seems probable that chum (not dochum) was used by the author of the poem in stanzas 23 and 45 (See below notes to 23d, 45b). He also would seem to have used óna for ó a, in 62. The vocabulary is about as ancient as that of poem XL1. The poem may therefore be assigned with some probability to the 15th century. The use of id time[h]ioll in stanza 25, in the sense of umat ‘with you’ ‘in your company’, is noteworthy.

Emendation In the notes to the particular lines that follow, Fian-laoithe readings have sometimes been given to correct the grosser errors of the Duanaire text. In a few instances, where it seemed that an emended version of the Duanaire reading might help in indicating the true reading, conjectural emendation has been made. No attempt, however, has been made to construct a critical text.

1c da, recte do (Fian-laoithe).
4a ttiacdh, a dialectal spelling for ttitheacht (ltidheacht), commented on supra p. 128, l. 21 of note, recte tteacht? (Fian-laoithe)
5b chubhairbháin. The scribe, as often (see note on his dialect, p. 129), has here inflected the first component of a compound word as well as the final component. Fian-laoithe has chubharbháin, but if cubharr is to be given its classical disyllabic pronunciation (cuvar, as distinguished from the modern southern cůr and the modern Donegal cůr), the line is too long by a syllable.
8b ngruaídhndearg. The scribe has here, as often, treated both components of a compound word as being subject to eclipse (cf. inflection of both components noted supra, note to 5b).

8d mhìlidhe (ungloine), recte chathaighe (cf. Duanaire Finn, Pt. 1, poem 1, st. 39) (chathaidhe Fian-laoithe).

10c órdhuídhde, recte órdh (Fian-laoithe).

12a Raighne na róda, recte Raighne Róda (Fian-laoithe). Seosamh Laoide suggests with probability that Róda stands for *R6ddha ‘way-clearing.’

14d sinn (:Eiri[O]n), recte the alternative form sionn?

14c As an, recte 'san?

16b fioch (:lóoch), recte fróoch (Fian-laoithe).

17b ard[h]lalh (:fear). Both the rime and the unusual form of the gen. sg. show this couplet to be corrupt. A better reading is given in Fian-laoithe (Omit mhóir in Fian-laoithe?).

20c ffioch (:trenldoch), recte bhfraoeh (Fian-laoithe).

21c dobh recte dob; chleas ‘of feats’. This word is not wanted by the sense and increases the line to eight syllables. It is omitted in Fian-laoithe.

23b creapall, recte 'chreapall. Fian-laoithe reads do chreapull, but the do must be elided if the line is to be reduced to seven syllables; unless perhaps an should be omitted before Chaoil.

23d cum. For gluaisis.. cum: Fian-laoithe reads freagras... um, which is hard to translate. It is therefore probable that the Duanaire reading is correct, and that the unclassical form e[h]um (for dochum) appeared in the original.

25a 's na gala (:cheangol), better san deabhaidh (Fian-laoithe), which considerably improves the rime.

27a Tig, recte Táiniq?

28c dronn-b[h]rait (o written above d, normally the sign of an omitted r), translated as though it were donnbrait (Fian-laoithe reading).

30a The lack of concord between the verb, and the noun, and the form thréinhearna for the nom. pl., show this line to be corrupt. The Fian-laoithe reading is gluaisid tréinfhir Innse Fálil.

30c tigidh. The classical form is tig. Fian-laoithe reads agus tig. This reading increases the number of syllables to eight. The true reading is probably is tig

32a gonn, recte gn (Fian-laoithe).

34b Cornoic, recte a Chornoic (Fian-laoithe).

35c is, recte 's ní (Fian-laoithe).

38b thuit, recte do thuit or tuitis. Fian-laoithe reads tuiteas and omits sin after céd.

39a do-chonraic, recte do-chonnaire (Fian-laoithe).

39b airlhgh (:Teamhra), better doabhtha (Fian-laoithe).

41a Failm, recte Fetim ‘a helmet’ (Fian-Laoithe) (See infra Glossary
to Duanaire Finn? The line lacks a syllable: insert Baoi before fettin?

42a, b  \textit{ffaichthe: ch\'oirighthe, recte ffaidhche [or ffaithehe]: ch\'oraighthe.}

45b cum. Fian-laoithe's dochum gives eight syllables.

50a Con\'an mac in L\'eith, here supposed to be killed by the invading Dearg mac Droichil, is said to have fallen in single combat with Aodh Rinn, his wife's father, in poem 1 of Duanaire Finn: see supra, p. 6.

52b mheirg s\'aorsn\'ath sr\'oil, recte mheirge s\'aor sr\'oil? (mheirge saorshr\'oil Fian-laoithe).

59a \textit{do chlaoidhe G[hi]uill}, a new form for \textit{do chl\'aodh Ghuill}, modelled on \textit{claidhe}, the verbal noun of \textit{claidhim} 'I dig', which in Early Modern Irish influenced the spelling and inflection of \textit{cloim} 'I subdue' (see Glossary).

59b Omit \textit{do} (Fian-laoithe).

63a Did the first hearers of the poem see here a reference which is not clear to all modern readers? I believe they did. In another story, the plot of which belongs to the same type as the plot of this poem (1), \textit{Euchtra Iollain Iolchothaigh mac Riogh na hEasp\'aine} (ed. by Tom\'as \'{\textasciitilde}O Gallichobhair, in \textit{Gadaidhe G\'ear \textasciitilde Geamh-oidhche}, tri\'uir \textit{c\'onndhalta do Ghuallacht Ghaill Cille do shol\'athruigh, published by Gill, Dublin, 1915, p. 49), Fionn keeps the invader, Iollann, awake all night by making him tell stories (p. 57 sq.), so that the Fian champion, who in the Iollann story is Osgar, may have the advantage of having had a good night's rest over his opponent in the next day's battle. The same motif occurs in a Kerry orally preserved tale about Osgar (\textit{Imleachta \textasciitilde Oireachtais 1900}, p. 70 sq.); again about Osgar in a Kilkeny tale of the same type (\textit{Trans. Kilk. Arch. Soc.} 11 101); about Goll (ZCP XIX 148) in the Galway tales, \textit{Critheogla gan Eagla} (referred to supra, p. xxi, footnote, § 5), and \textit{Loinnir mac Leabhair} (ed. S. Mac Giollarn\'ath, 1936, p. 35). Omit the motif was once so well-known that mere reference to the invader's being deprived of sleep, as in stanza 63 of the present poem, was sufficient to awaken a picture in the hearers' minds of the invader being tricked into passing his nights in storytelling while Goll slept.

63b \textit{na ndearg ngruadhchorcra, recte na ngruadh ndeargchorcra} (Fian-laoithe).

63d The form \textit{bh\'{i}ad\'h, for do bheidis}, renders this line suspect. Fian-laoithe has an equally unsatisfactory reading.

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(1) The type of plot in question may be summarized thus: a strange, exceedingly powerful, invader comes to Ireland: he defeats many of the Fiana, but is finally himself defeated by one of the Fiana, usually Goll or Osgar. Poems LXII, LXIII, LXIV, LXVII, of Duanaire Finn belong to this type; also the poem about Magnus, beginning \textit{a ch\'heirigh chumas na sailm} (S. \textit{Laoide Fian-laoithe}, p. 70; R. Th. Christianse\'n \textit{Vikings}, p. 283). The similar poems about Taile mac T\'roc\'in and Mear-gach (Oss. Soc. IV, 65, 95: T. \'{\textasciitilde}O Donnchadh \textit{Fil. Fian.}, p. 70), and that about the Moighre (or 'Laidhre') Borb (T. \'{\textasciitilde}O Donnchadh \textit{Fil. Fian.}, p. 96), are similar, but introduce also an unwilling bride, who seeks for help.
66c _thuit_ recte _tuitis_ or do _thuit_ (Fian-laoithe) (1); _uainne_, recte _uainn_?
67b _gnaithfeindibh_, translated as though it were _ghnáithfhíanaibh_.

LXIV GOLL’S TOMB AND THE COMING OF MAGNUS

That the text of this poem as given in Duanaire Finn is corrupt is evident from the notes to the particular lines below, where, by comparison with the readings of other MSS, and by some obvious conjectural emendation, most of the unmetrical lines and unclassical forms of the Duanaire text have been removed. [The text of the following lines still, however, remains unsatisfactory, 1d, 11d, 23c, 25b, 26, 35c, 38c.] No Mid. Ir. forms occur. The vocabulary is suggestive of a date in the 15th century.

The metre is as in poem LIV (2). Stanzas 18 to 20, which are in loose Rannaigheacht Mhór, have clearly been interpolated. [Stanza 19 occurs only in Duanaire Finn. Stanzas 18 and 20 occur in only two MSS outside Duanaire Finn. No attempt has been made in the notes to make the interpolated stanzas conform to classical standards of language or metre.]

The Duanaire Finn version of the poem, with variant readings from sixteen other MSS, all later than Duanaire Finn, has been published by Dr. R. Th. Christiansen _The Vikings and the Viking Wars in Irish and Gaelic Tradition_, Oslo, 1931 (text, not altogether accurate, p. 312; variant readings, p. 316; notes on the MSS, etc., p. 156; translation, p. 158; commentary, p. 160). All citations from MSS, other than the Duanaire Finn MS, given in the notes below, have been taken from Dr. Christiansen’s valuable list of variant readings.

A Scottish version of this poem is to be found in the _Reliquiae Celticae_ of the Rev. A. Cameron, i, p. 365 sq.

Magnus Barelegs, king of Norway, invaded Ireland in two successive years (1101, 1102). He was killed in the course of the second raid. As the last of the Norse invaders he impressed himself on the popular mind, so that Magnus is not infrequent in Ossianic literature as the name of Norse kings. The present poem may be based on a vague memory of his second

(1) The singular verb is governed by a plural noun; but the plural noun is preceded by a numeral: _cf. supra_ note to LVIII 13a.

(2) The following rimes which occur in the Duanaire version may be of dialectal interest: _fhéil_: _Oisin_ 16, _rì_: _Aodh_ 18, _Fhinn_: _Léin_ 20.
expedition. The question is discussed by Dr. Christiansen. Vikings, p. 401 sq. [It would be rash to assume that the Maine of Acellam na Senórrach, mentioned by Dr. Christiansen (pp. 88. 401), is connected with Magnus.]

1d re roip hunar[ì]adh (ìalà). The bad rime, the unclassical form roibh, and the unnatural construction, show that these words are corrupt.
2a mhearr, recte mhír (ìomhain)?
3a, b is. In each line the metre shows that agus is required.
3c Iollann, recte Goll (with one MS).
4a Omit naoi?
4d is, recte agus?
5a Do ghabhamar, recte Do ghabhsam?
5d 'gabhàil gèillidh, recte (with good MS support) do ghabhàil ghìall.
6b iomarcad, recte iomad (some MSS.)
6c omit (with most MSS) iad.
8c do loise, better do loise sè? (The line as it stands lacks a syllable)
9d To avoid the impossible prepositional-accusative form airdri (governed by leis an), riming with chilí, one is inclined to accept the reading ttuitfeadh (supported by a few MSS) instead of ttroidfeadh, and to emend to an t-airdri (nom. case): go ttuitfeadh leis an t-airdri. The couplet might then be translated 'and he promised that, with his left hand, the High King should be slain by him.'
10a fios, recte sgèala (some MSS). For the lack of a preposition to connect fios in the Duanaire Finn reading with the verbal noun phrase beginning Mag[ì]nus, see the similar disconnected construction of cead with a verbal noun mentioned in the notes to poem XXIII, p. 55.
11a As, recte 'S?
11b For d'Fhionn mac Cumhaill, read some phrase such as do mhóirmhac Cumhaill? [Cf. emendation of 13b, in the note to 13d infra.]
11c an tìr, recte an tirse (one MS).
11d mhuinntior (ìfhìor). The form mhuinntir would be more classical but disimproves the rime.
12a Read Do thriallsam imtheacht ann sin 'We set about departing then' (reading suggested by many MSS).
12b 's, recte is?
12b na fìr, recte ar muinntir? (cf. ar muintear, said by Dr. Christiansen to be the reading of many MSS).
12c Read iad ag dul ar bharr na dtionn 'They were going over the waves' (There is MS support for every word of this reading, but the reading as a whole occurs in no MS).
13d Éire (ìfhìor): no obvious emendation suggests itself. If we transfer a Fhinn from 13b to the end of 13c to replace a fìhr and if we read for Éire the classical accusative form Éirinn, line 13b will have to be altered. For a Fhinn in 13b, most MSS read d'Fhionn: this reading, however,
makes the line (13b) a syllable too short. Perhaps for d'Fhionn mhaic Cumhaill (many MSS), the original poet had some vaguer phrase, such as do mhór mhaic Cumhaill. If so, stanza 13 may have originally been something like this:

Fiafraighis Iollann tré fheirg
dó mhór mhaic Cumhaill airmdheirg:
créid do rug oraibh, a Fhinn,
fár fhágbhais damsa Éirinn?

[The reading oraibh, for ort, in 13c, occurs in no MS.]

14c géilleadh, recte géill?
14d Omit (with most MSS) a’ his’.
15a Gá ffil, recte caidhe (which has the same meaning)? [The poets disapproved of cág (gá), in the sense of cáit i’where’ (IGT I 16); and ffil would probably have been made plural to agree with maithe, thus increasing the number of syllables beyond the required number. In the following verses Gá ffil should probably be changed to caidhe in every instance.]
16b Read Oisin ’s Osgar go ndeighmhein ’Oisin and upright Osgar’ (reading suggested by many MSS).
16c ctoaidhís, recte chlaoiđhios.
17c Insert is ‘and’ at the beginning of the line.
17d Insert (with most MSS) crúaidh after Cairi[ó]ll.
18a Chaoíllí, recte Caoíllí; ’c[h]oisgfeadh : the classical form would be do choisgfeadh.
21c Omit (with some MSS) dob.
22c suil do c[h]laoidhfìtear, recte suil chlaoiđhfìđhear?
22d don fhìor [no variants cited by Dr. Christiansen], recte an fhìr (ːa iitàinbain)
22d cuiridh, recte cuirfidh (with some MSS)?
23b duine, recte neach (two MSS).
23c Corrupt: buille rimes with itself; the sense requires le before treise, as in most MSS, but even without le the line is too long.

24 This whole quatrain is corrupt. With the help of the other MSS it might be reconstructed thus (béim, for buille, is purely conjectural):

Gé ro holleadh Maghnuis móir
’na mhaic ardfhlatha gan bhrrón,
créad nach biailfeadh laoch eile
béim air i n-am iorghaille?

Though great Magnus was reared as the son of an unsorrowing noble prince, why should another warrior not strike a blow upon him in time of battle? [24d iorghaille, corruptly used as dative singular in the Duanaire Finn text: for other instances of the use of this genitive form for the dat. and acc., see poem LXII 93, 120, 166.]
25b loinn. See below note on 38c.
26 The whole quatrain shows signs of corruption (cf. the rime
ghéilleadh: déna; the unclassical form 'chur for do chur; and the unnatu-
ral phrasing). It is not easy to reconstruct the original text from the MSS
cited by Dr. Christiansen.

27c For the bad rime theach: Connacht, no variants from good MSS
are recorded by Dr. Christiansen.

27d chirfinn, recte (with most MSS) the classical form do chirfinn
(The line as it stands lacks a syllable).

30c For gomadh fearr leis read is fearr tiom (two MSS).
30b Read ná maith an talmhain troidhít 'than the wealth of the
heavy bright world' (all changes, except maith for maithús, well suppor-
ted by MSS).

31a ar a' tráighe, recte sa tráigh? [For the use of the preposition
in such phrases see WINDISCH Wörterbuch s. v. trák.]
31c Omit uathal
31d The aspiration of the initial shows that lhúntúighe qualifies the
fem. nom. sg. mórshlaim (not the gen. sg. theineadh, as the translation
suggests).

32b cencasuíth, recte cneas (most MSS); caitlnimhneach, recte
nimhneach?

33a Cuirdis. The classical form would be do cuirdís. Should cuirid
be read? [But see Gloss. ro]. For cealthata read (with most MSS) cíoth.
34a Read búailís Iolunn béim tar ais (?) 'Iollann delivered a blow
backwards' (roughly the reading of most MSS).
34c an tamh gniomach ghlain : talm[h]ain, recte a classical acc. form
an láimh ngníomhach ngláin?
34d go thatmain, recte gus an talmhain (with five MSS).
35c There is no obvious way of reducing the number of syllables.
37c is, recte agus.
37d For Íartrach, Camóg, and Guilliann (aílter Cuileann), the three
daughters of Conarán Corr, see supra note to XXXV 119d. Goll slew
them at Bruidhean Chéise Corainn.
38d is, recte 's?
38e loinn (Lochlann), recte lann? Lann is normally fem. and should
in the classical language, have a dat. and acc. loinn as in the text; but
in stanza 25 above, and in poem LXII 41, it is declined as a masc. o-stem.
38d is, recte 's?
39b chuíreadh. The classical form do chuíreadh would increase the
line to eight syllables. Some reading such as Curadh mór cosgar cealma
'great warrior of brave victories' is suggested by a comparison of the
Duanaire Finn reading with the variants cited by Dr. Christiansen. [For
chuíreadh see Glossary s.v. ro.]
The crisp style of this poem, and the correctness of its language according to classical standards (1), suggest that it is earlier than the latest stratum of lays contained in the Duanaire.

The vocabulary is comparatively modern. Only four or five words occur in the whole nineteen stanzas that might present difficulty to one acquainted with the modern spoken language. It is, therefore, probable that the poem was written in the early fifteenth century. That at any rate it was in existence by the beginning of the 16th century is shown by its occurrence in the early sixteenth century Book of the Dean of Lismore. The peculiarly spelt version of the Dean of Lismore’s Book (A. Cameron Rel. Celt. I 76 sq.) has been transposed to normal spelling by L. C. Stern, ZCP, I, pp. 294 ff., accompanied by very full notes. Stern has also given for comparison the Duanaire version, with variants from the Edinburgh MS version printed in A. Cameron’s Rel. Celt. I 116 sq. (2) A version from a 19th century MS has been published by F. N. Robinson, in Modern Philology, I, pp. 145-157. This version I have been unable to consult. [It has been reviewed, ZCP IV 582.] In it, it is Oisin’s wife who appears as the chastest woman of the Fiana (3).

(1) Some unclassical forms are corrected in the notes to the particular lines infra. The forms gad’ bheir tù in stanza 6 is undoubtedly due to corruption.

(2) Both the transposition to normal spelling of the text of the Book of the Dean of Lismore, and the reproduction of the text of the Duanaire Finn version, might be improved in details.

(3) This exoneration of Oisin’s wife is doubtless a late addition. Not alone do the oldest versions of the Irish poem on the Cloak contradict it, but also the following little poem, which may, or may not, be older than the poem on the Cloak. It is from RIA MS B IV 1, p. 126a, written by the late 17th century Connacht scribe Dáibhí Ó Duibhgeannáin:

Ráith na Suirghi siúd san sláibh:
fa minic an Fhían dá fios:
as aithne dhamh mar do fháir Fionn
aoínbhean ar a chionn san lios.
As mé Oisin mo-nuair:
fada mo shúan tar éis cáich:
ón ló teasta Fionn na bhFían
nochar fhéidus triáll san Ráith.
Ní b[h]f[u]il aoínbhean annsa b[h]Féin,
The magic cloak is mentioned in at least two other Ossianic contexts: in Cath na Suirghe (see extracts from the version in RIA MS 23 K 18 given by T. P. Cross in his article in Mod. Ph. N, p. 9 sq.); and in the version of Tóraigheacht Diarmada agus Ghráinne, edited, Gadelica I 83 sq., by J. H. Lloyd, from the version sent in by Amhlaoibh Ó Loingsigh (Humphrey Lynch) of Coolea, Ballyourney, Co. Cork, to an Oireachtas competition in 1910. Amhlaoibh Ó Loingsigh’s version can hardly be regarded as a ‘folk-tale’. It was, as is said, Gadelica I 84, “considerably elaborated by the collector”. The collector (Amhlaoibh Ó Loingsigh) has told me personally that, although no incident in it was completely invented by himself, he himself had never heard a story exactly like the story he sent in for the competition. Donacha Beag Ó Duinnín was his main authority for most of the incidents. Donacha Beag, as I have been told by his son Tadhg Dhonacha Bhig, himself a fine story-teller, owned ‘old books’ from which he derived some of his stories. That the ultimate source for the introduction of the cloak incident into Tóraigheacht Diarmada agus Ghráinne is a version of the poem preserved in Duanaire Finn is suggested by the fact that stanza 18 of the Duanaire poem is quoted in it in a broken down form (Gadelica I 98). Ghráinne takes the place of Mac Reithe’s wife as the chastest woman of the Fiana! The failure of the cloak to cover her little toe, and the kiss stolen by Diarmaid, are mentioned. The stealing of the kiss by Diarmaid was doubtless the incident in the poem which led Amhlaoibh Ó Loingsigh, or one of the story-tellers from whom he derived the matter of his story, to think that the cloak story was connected with the story of Diarmaid and Gráinne. A version of the Duanaire Finn poem is probably also the source from which the cloak incident was introduced into Cath na Suirghe. There the cloak is used to test the chastity of the wives of a group of magic enemies of the Fiana.

acht bean Mhic Reithe (spēl āith),
nach dearna iomlaoid le fhear
7 nach raibhe seal san Raith.
Ráith na S.

That fort upon the mountain is the Fort of Courtship: often did the Fian visit it. I know how Fionn found a woman awaiting him in the fortress.

I, alas, am Oisín: long is my slumber after all have gone. From the day that Fionn departed, I have not been able to go to the fort.

Except Mac Reithe’s wife, there is no woman in the Fian but made a change as regards her husband (?) and was for a time in the fort.
The relation of the Duanaire Finn poem to the various versions of the story of the chastity-testing mantle brought to King Arthur’s court has been discussed at length by L. C. Stern, ZCP I 294 sq., and by Professor Tom Peete Cross, Modern Philology X 289 sq., and XVI 649 sq.

Objects which test the chastity of those who come into contact with them are common in the folklore of Indo-European peoples (cf. parallels cited by F. J. Child English and Scottish popular ballads I 271 sq.). Chastity-testing objects mentioned in Middle Irish and Modern Irish literature, and certain objects which were used in a similar way to test truth, are cited by Professor T. P. Cross, Mod. Phil. X 292 sq., and by Professor T. F. O’Rahilly, Gadetalica I 246 sq. [Cf. also references in Prof. Stith Thompson’s Motif-index, III, 1934, « 11 411.7 »] Professor Cross points out that these objects are in Irish literature other-world objects. [He seems to imply that this is not the case with the chastity-testing objects of other literatures.] The mantle in the Arthurian story is usually represented as belonging to a fairy woman: that is to say, it is an other-world object. This may lend support to the conclusion already arrived at by other scholars (1), that the Arthurian mantle story is Celtic in origin.

Stern accepts the theory of the Celtic origin of the mantle story, believing it to have come from Wales to Brittany, and, from Brittany to have spread with the Arthurian romances to other countries. The English Arthurian ballad of The Boy and the Mantle (16th century? See F. J. Child English and Scottish Popular Ballads I 257 sq., V 289, col. a) is, in Stern’s opinion, based on fresh borrowing from a Welsh source (?). Stern believes that the Irish poem is based either on the English poem, or on its supposed Welsh source (?).

(1) Especially O. Warnatsch Der Mantel, a work which I have been unable to consult. I have also been unable to consult Ulrich von Zatzikhoven’s Lanzelet, ed. Hahn, 5746-6135 (late 12th century German version), and the Old French lai of Le Mantel Mautailé, ed. Michel, in F. Wolf Ueber die Lais, 342 sq.

(2) Stern’s chief argument in favour of fresh borrowing from the Welsh is the form of the name Sir Craddock, which he holds can only have come from the Welsh Caradawc, being unlike the French Carados. But might not the change have been based on earlier English mentions of Sir Craddock, such as that in line 3455 sq., of the Morte Arthure, ed. E. Brock, Early English Text Society, O. S. VIII, 1871?

(3) That the Irish poem is more closely related to the English poem than to any other known medieval version of the story is clear from the fact
Professor Cross, on the other hand, not alone accepts a Celtic origin for the Arthurian story, but suggests (Mod. Phil. XVI, 649) that the Irish poem is independent of Welsh, English, and continental, versions, being rather a native Irish-Celtic development of a native traditional tale.

After Stern had written his study, but before Professor Cross had written his, Gaston Paris (Romania XXXVIII 219, footnote 3) had made the same suggestion as Professor Cross, without, however, advancing arguments to support it. Also before Professor Cross had written, Professor T. F. O’Rahilly had referred to the subject in a passing way, apparently accepting Stern’s conclusions, seeing that he speaks of King Arthur and his knights as having been “hibernicised into Fionn and the Fiana” (Gadelica I 247).

Was the Irish poem written in imitation of the source (1) of the English ballad, or is the Irish poem an independent native development of a Celtic story?

The argument for regarding the Irish poem as having been borrowed is its general similarity to the continental versions, and particularly its similarity to the English ballad in the little-toe incident. But it must be borne in mind that themes more complicated that that of the visit of a fairy-woman to a king’s court with a chastity-testing mantle, and of the disgrace of all the women in the court except one — and even incidents as definite as the failure of the cloak to cover the little toe of the almost-chaste woman — have been preserved in different Indo-European countries by independent folk-tradition (2).

that they both agree, against all other known versions, in making the heroine’s little toe remain uncovered (cf. Duanaire Finn version, stanzas 16, 17).

(1) If my dating of the Irish poem to the early 15th century is correct, the Irish poem can hardly have been borrowed directly from the English ballad.

(2) E.g. the story of the ass-eared [Irish version ‘horse-eared’] king, whose secret is discovered by his barber, who tells it to an irrational object, which object substitutes the barber’s words for its natural sound, and thus makes the secret known. This story is told, probably independently, in Greek of Midas, and in Irish of a Labhraigh (Sgéalaitheacht Chéitlinn, ed. O. Bergin, 3d ed., p. ix, and story 1; cf. RC II 197, VI 248; J. H. Lloyd Sgéalaithde Órgháil, I 1905, p. 11; É. Ó Tuathail Sg. Mhuintir Luinigh, p. 112 l., which partly corresponds to the episode of Cian and the Worm in Tóruigheacht Diarmada 7 Ghráinne; P. Kennedy, Leg. Fict., 1866, p. 248), and also of an Eochaidh (ed. K. Meyer, Otia Mers., III, 1903, p. 46). Other examples of agreement in plot, or detail,
There is another argument, which has not hitherto been used, for regarding the Irish story as having been borrowed from the Arthurian. The main element in this argument is the prominence given to the wives in the poem. Is not this more in keeping with the tradition of Arthurian literature than with the tradition of Ossianic literature?

The chief argument for regarding the Irish poem as having been developed from native origins is the excellent way in which it fits in with Ossianic tradition in some details. Thus the stealing of a kiss by Diarmait is well in accordance with his character; for Diarmait is constantly represented in Ossianic literature as the darling of women. Moreover Professor Cross believes that the stanza from the Book of the Dean of Lismore, given infra in the note to stanza 18 of Duanaire Finn, contains an important element of the original tradition, namely the desire for vengeance of a cast-off fairy mistress, necessary to the story in order to supply a motive for the bringing of the cloak. Many instances of the vengefulness of cast-off fairy mistresses are cited by Professor Cross from Irish literature and folklore (Mod. Phil. XVI 657 sq.). The fairy mistress mentioned in the stanza in question, the daughter of the Dearg, was well known to Ossianic tradition as having once been a fairy mistress of Fionn's (cf. LL facs. 164, col. 1, upper margin; cf. also Ac. na Sen., ed. Stokes, l. 51). Late story-tellers who have tried to re-introduce this motive into the Arthurian story, have, according to Professor Cross, failed to find a suitable fairy lover. The earlier Arthurian stories, according to Professor Cross, offer unsatisfactory motives.

If the vengefulness of a cast-off fairy mistress is essential to the story, in order to supply a motive for the bringing of the cloak, then the Irish poem undoubtedly succeeds better than any of the Arthurian stories in being at the same time both adequately motivated and in accordance with its own traditions. The argument would gain in strength were it certain that the stanza from the Book of the Dean of Lismore did form an essential part of the original story. Is such a motive absolutely necessary however? Men naturally enjoy a tale about the humiliation of boasters. The women of the Fiana boasted of their chastity. They were humiliated by means of the magic cloak. Why the owner of the magic cloak wished to humiliate them may have no more worried the mind of the first teller of the tale than the absence of motive for the old woman's desire to bring Fionn

Arguments for Cross's view

between Irish and Greek stories have been already mentioned supra p., XLIV, infra, p. 192 sq.
into trouble, and for Lorcán’s desire to help Fionn out, worries the teller of Fionn agus Lorcán (1).

Is it likely that an Irish story-teller would have ‘hibernicised’ Arthur’s knights into Fionn and the Fiana? This is an important question, and it can hardly be answered with certainty till the whole science of storiology stands upon surer ground than it does today, and till the methods of Irish Ossianic story-tellers in particular have been fully investigated. Till that question is definitely answered both Stern’s opinion and Professor Cross’s must be regarded as tenable. In the meantime the argument drawn from the prominence given to the women of the court leads the present writer to favour Stern’s opinion that the Irish poem is based on some version of the Arthurian story.

The neatness of plot and fittingness of characterisation of the Irish poem are easily accounted for, even by upholders of the hypothesis that the Irish author was borrowing from an Arthurian original. To have welded his borrowed and his added material into a whole so perfect, might well be but a further manifestation of the Irish poet’s consummate craftsmanship. Of that craftsmanship the Irish poet has already given evidence in every line of his poem, which is undoubtedly the swiftest and the most gracefully told of all medieval versions of the mantle story (2).

The metre of the Irish poem is loose Deibhidhe. The opening couplets of the quatrains are occasionally in Deibhidhe Ghubhbeach. Lines of five, six, eight, and nine, syllables occur in the Duanaire Finn version. These lines have nearly all been corrected to the normal seven syllables in the notes below. Many of the rimes

(1) See infra p. 181.
(2) The “crudité” of the Irish poem, of which Stern speaks (ZCP I 309, l. 32), though apparently believed by Stern himself to be a crudity of style, is rather a certain crudity in the manners described, a ‘crudity’ which is observable in the Iliad. Perhaps Stern, like many of those who for the greater part of their lives have been accustomed to rhythmical measures only, was insensible to the subtle beauty of unrhythmical Deibhidhe.

The same crudity of manners, described by Professor Cross (Mod. Phil. XVI 654) as “the highly barbaric nature of the action,” is believed by him to be a difficulty in the way of those who uphold the hypothesis that the Irish poem has been borrowed from courtly Arthurian romance. Upholders of that hypothesis might reply that a poet ‘hibernicising’ Arthur’s knights into Fionn and the Fiana would naturally make them conform to the manners of Fionn and the Fiana, who were always hasty and apt to cut off the heads of those who angered them, this being particularly true of “mad senseless Conán Maol” (Duanaire Finn LXI 10).
in the Duanaire Finn version are incorrect according to classical rules. The most irregular are the following, all of which have been corrected in the notes below: òl :sloígh 1, on :ing[h]ìn 10, mná :iomrádh 3; bhroín :ló 19; fhios : Dhiarmaid 17. Stanza 18, which is in a metre different from that of the rest of the poem, is almost certainly interpolated. It contains the irregular rimes amach :tèach[h], oram soruibh. The Deibhidhe stanza which occurs in its place in the version of the Book of the Dean of Lismore is given infra, note to stanza 18.

In the notes below an effort has been made, without departing Emendation far from the text of Duanaire Finn, to correct bad rimes, to make unmetrical lines metrical, and to improve the meaning of some lines. “DEAN” after a reading means that it is the reading of the Book of the Dean of Lismore, as given by A. CAMERON Rel. Celt. I 76 sq.” Ed. “after a reading means that it is the reading of the Edinburgh MS, as given by CAMERON Rel. Celt. I 116 sq. Where no authority is cited the emendation is conjectural.

1a raibh, recte raibhe.
1b sloígh, recte sloígh.
1d uchalgan, better uchglyal (wcht zaal DEAN).
2b is, recte 's.
3a na mná, recte ar mná?
3b Read perhaps Tugsad cuir agus rátha (Dean's text as given by Cameron: tugsiddir in gussi rahah) ‘They gave securities and guarantees’, a phrase which is fairly common in one form or another in Irish literature, equivalent here to ‘They declared’, ‘They swore’. [For phrases with cuir agus rátha, cf. Eachtra Mhacaoinmh an Iolair, Brian Ó Corcrán do dhéachtuigh, Iorard De Teiltiún 7 Seosamh Laoidhe do chuir in-eagar, 1912, pp. 9, 44, 51, where it is noteworthy that Brian Ó Corcrán, who often inflects nouns for the accusative, leaves cuir always in its nominative form.]
3c raibh, recte raibhe.
4a Do ráidh, recte Adubhairt (A dowirt DEAN).
5a Ní fada, recte gairid (gerrid DEAN).
5b With Dean omit an úair, and for bean read an bhean.
6 There is no obvious way of correcting this stanza by comparison with the Dean’s text.
7a Read Is geis don bhrot go n-áille (almost the Dean's text: except that he reads ‘dym wrat’ = dom bhrot).
7b This line is a syllable too short in the Duanaire version. [For gan Dean has ‘ach na,” which doubtless stands for acht ‘na: I am not sure how this is to be understood and construed.]
8a do m , recte dom.
8d For gòr na mban, read tugsad na mná ‘which the women uttered’? (a twg ni mná DEAN; but a tug, do thug, etc., are unclassical).
9c Different equally obscure, readings in Dean & Ed.
9d Insert f (with Ed.) between ris and a, and translate: 'how [or 'when'] it left her uncovered immediately'. See Glossary s.v. ris. [I have to thank Mr. George Nichols of the Dept of Education for drawing my attention to this meaning of ris.]
10b ãna, recte the classical form ãd (ta Dean).
10c gan on (: inq[h]in), recte go nimh 'fierce' (gin neaf Dean).
11c isi, recte i sin?
11d nir, recte nochur? (cf. note to 12d).
12d nior, recte nochur (noc char Dean); for himlinn (:fionn), one would expect himlinn [old nominative form imlin, old acc. form imlinn : cf. Windisch 1. T. mit Wörterbuch, s.v. imblieiu, and Windisch Táín. s.v. imlind]
13b for õa, read doba?
13d Nior chubhaidh a chur uimpe, 'It was not right to put it about her', the reading of Ed. (but with substitution of Nior for Ed.'s Ni ar), has the requisite seven syllables.
14a Maighhean, recte Maighinis (myghí'nis Dean ; cf. Maighinis ingen Garaid Gündülbh Ac. na Sen., ed. Stokes. l. 5315): Stern points out (ZCP I 308) that she appears as Fionn's wife in "Tóruigheach! Shaidhbe Rev. Celt. 16, 21."
14b õa, recte doba?
14d If we correct ãna to ãd (as in the note to 10b), we must alter súas to go lúath (gi loa Dean).
15a Tabhair, recte tug? ; do ráidh recte ar (er Dean).
15b dom mhnaoi, recte dom mnaoi-se (dym weisi Dean).
15d di is, recte dhise 'gus?
16b & is to be read as 's.
16d ladhair, recte lár (Ed.), as translated. For the non-pala'ization of the n of lódaqán in the gen. sg., see supra, p. 61, footnote.
17a Read Áonphóg do fúaras i mbraid (Ane phoik doaris in braed Dean)
'A single stolen kiss which I received.'
17b In accordance with the change from lugus to do fúaras, in the preceding line, read ó 'from' (o Dean) for the first do 'to' in this line, and omit the second do (or alter it also to ó, and then elide it).
17d Read muna bheith si a haonarán? (mura see na hynnrane Dean). [mura for muna is not classical, so to reduce the number of syllables to seven there must be elision somewhere: elision is obtainable by reading the older a haonarán for 'na haonarán of both versions.]
18 For the interpolated Rannaigheacht stanza of Duanaire Finn, the Dean has a Deibhidhe stanza, which may be transposed thus to normally spelt classical Irish:
Tabhraidh mo bhrail domh, a mhá:
's mé inghean an Deirg ghrána:
nocha dhearnas[sa] do locht
acht feis re Fionn saobharocht,
'Give me my cloak. O women: I am the daughter of the hateful Dearg. To have slept with Fionn of the unsheathed weapons is the only fault I have committed.'

19c Read *Do fhògbhais fá mhéla ar mná* (A dagis fa mbaalych ir mná Dean) ‘You have left our women in disgrace’ (See *méala* in Glossary).

19d énlá, recte énlá (ane lay Dean).

LXVI FIONN’S FORAY TO TARA.

This is a poor modernized version of poem II, published in Part I of Duanaire Finn. Lines of six, eight and nine syllables occur frequently where the original lines, as preserved in poem II, had the normal seven syllables. Most of the variant readings are due to a desire on the part of the redactor of poem LXVI to replace archaic words by more modern ones, or a concise but difficult phrase by one simpler but more diffuse. His changes have more than once led the redactor to spoil the correct grammar and metre of the original. His preference for analytic forms of the verb is to be noted (e. g. 36d, 41c) and his constant insertion of the conjunction *is* to avoid abrupt unconnected phrases (e. g. 19c, 45b) It is interesting to note that, in accordance with the prejudice of the classical schools (IGT I 131) against the use of *dochum* in poetry, the redactor of LXVI has changed an original *dochum* (II 7c) to *a ceoinne* (LXVI 10c). Certain interpolations have been made in this version. The interpolated stanzas are: 12-16; 21-28; 33; 51-56; 59-61; 64-76; 82-83. Some of these stanzas are marked by a diffuseness of language in marked contrast to the conciseness of the original poem. Some of them contain bad rimes, or unclassical forms (e. g. *cum* for *dochum* 66b, *do shaóilim* ‘which I think’ 72b).

Among the interpolated stanzas, stanzas 64-76 form a group apart describing the emblems (*suaitheantais*) of the sixteen warriors. These stanzas are completely different from the stanzas on the standards of the Fiana ("Na Brataichin", A. Cameron Rel. Celt. I 326) common in Scottish MSS, translated, and annotated, with bibliography, notes, and variant readings, by Dr. R. Th. Christiansen *The Vikings and the Viking Wars in Irish and Gaelic Tradition*, 1931, pp. 122, 124, 125, 280.

The Irish poem containing stanzas on the sixteen standards...
of the Fiana, known to Nicholas O’Kearney and Owen Connellan (Oss. Soc., I, 40: V, 160, 207), must have been a version of the present poem in Duanaire Finn (LXVI), as its titles “The Lay of the Sixteen Chiefs, or the Cattle Prey of Tara”, and “The Battle of the Sixteen Chiefs”, suggest (1).

In a few instances (mentioned in the notes to poem II) the version given here (LXVI) helps to establish the reading of the original poem. Also it preserves three stanzas lacking in poem II: stanzas 27-28, 80. These stanzas have been more fully annotated than the others in the notes below. To point out all the places where emendations might be made in the text would unduly lengthen the notes to the particular lines given below. I have therefore confined myself in most cases to such emendations as are necessary to justify the translation.

9c damannla. The redactor has altered the original reading and introduced this obscure word, apparently to suggest a rime with clannaibh in the next line.

13a Omit one a. For oral version of q. 13 see p. lii.

24a a hathair, recte h’athair.

27b The line as it stands has nine syllables. The correct reading may be: ni cheileabh ort, a Gharaidh.

27d The line as it stands has eight syllables.

28a The line as it stands has eight syllables. For Adupairt, ro ráidh or ad-beart should probably be read (cf. II 4a, 5b, where these words occur and are replaced in the corresponding lines of LXVI by adupairt).

28b nár, recte nachar? (cf. II, 11b, where this form of the copula occurs).

28d Garaidh (: saledh), recte Garadh.

32b in cháogaíd, recte Fir Cháogad (II 21b), the genitive of a proper name.

39b bláthbhonaigh, recte b[h]uadhghonaigh (II, 27b).

46a féin budhheín. The redactor not appreciating the true meaning of the Middle Irish budheín (fadhéin) has duplicated it by its synonym féin (cf. original reading II 31).

47a For the Middle Irish cheville móir rath (: Lughach) of II 35, the

(1) For reference to O’Kearney’s and Connellan’s mention of this poem I am indebted to Dr. Christiansen Vikings 123, and more particularly to Professor T. F. O’Rahilly’s footnote in Scottish Gaelic Studies IV, 1931, p. 49. The lay of the Sixteen Men catalogued by S. H. O’Grady, Brit. Mus. Cat. I 613 § 3, is certainly a variant of the Duanaire poem.
redactor reads rálha which he probably understood as the gen. sg. of a place-name. The new reading destroys the rime.

66b eum a, recte go n-a as translated?
77b filelorg, recte frílhorg (II 42a).

LXVII — THE LAY OF AIRRGHEAN THE GREAT

An English verse translation of this lay entitled "Airgin the Great" has been published in Matthew Graham's The Giantess 1833. Seosamh Laoide Fian-laoithe 51 sq. has published an Irish text of the lay, based on certain unspecified R. l. A. MSS, and on the printed Scottish versions in J. F. Campbell's Leabhar na Feinne 95 sq., and A. Cameron's Reliquiae Celticae, I, 248, 295, 374, 400; II, 391, Dr. R. Th. Christiansen The Vikings and the Viking Wars in Irish and Gaelic Tradition has published the text of the Duanaire Finn MS (with some inaccuracies), p. 249 sq.; variant readings from later MSS, p. 252; notes on the MSS, p. 97; translation of the text, p. 99; bibliography and list of MSS of Scottish Gaelic versions (most of them originally written down from oral recitation), p. 109; Scottish Gaelic text from Fletcher's collection, p. 260; Scottish Gaelic variant readings, p. 265; discussion of the origin of the story, etc., pp. 393 sq., 419.

Dr. Christiansen knows of no Norse king whose history might have served as foundation for the plot of the present poem. Seosamh Laoide Fian-laoithe 110 says of the name Airgheann mac Ancair, which he quotes in various forms from various versions: "No personal names like these seem to be known in Norse". He suggests that Airgheann may be a hibernicised form of Icelandic orkin 'the ark' 'the ship', and Ancar a hibernicised form of one of the Scandinavian forms of the word for 'anchor', but he adds that "the whole thing is very uncertain."

In a story from the unpublished Acallam na Senórach contained, in the 17th century RIA MS 24 P 5 (formerly belonging to the Reeves collection), described by Dr. Hyde, RC XXXVIII 289, occurs a poem beginning (ink numeration p. 501, l. 8) A e[h]orr úd thall san léana. Part of this poem has been summarised in Dr. Christiansen's Vikings pp. 418-419 (I). An incident in

(1) The poem has been referred to in another connection by Miss E. Hull in an article on "The Hawk of Achill, or the Legend of the Oldest Animals," Folklore, 1932, p. 404. The 17th century Reeves MS in which
the part there summarised resembles the plot of the Lay of Airrgheann the Great. It is as follows:

Fionn with fifteen of his men entered into the service of the King of Lochlainn. The King of Lochlainn's wife fell in love with Fionn. Fionn and his men were imprisoned. Goll came from Ireland to rescue them. Goll fought a hard fight with the King. Neither won a complete victory. In the night the King told his wife that only one weapon could kill him, his own sword. His wife stole the sword and gave it to Goll. Goll slew the king. Fionn and the fifteen men were released. Having plundered Lochlainn the Fian warriors return to Ireland, abandoning the faithless wife, who is drowned swimming after them.

The plot of *Cath Finntrág*, ed. K. Meyer (1), also resembles the incident from the unpublished Acallam summarised above. Dr. Christiansen (Vikings 394) tends to regard *Cath Finntrág* as the story from which the Lay of Airrgheann the Great borrowed its theme. It would appear, however, that when Dr. Christiansen wrote page 394 of his book, he was still unacquainted with the Acallam poem, which he discusses on p. 419. Both the Lay of Airrgheann the Great and *Cath Finntrág* might with more probability be held to have been based on the Acallam poem, or on the stories which were its sources (2).

In the whole of the Lay of Airrgheann the Great only five or six words are used which might present difficulty to a speaker of the modern language. This modernity of vocabulary and the tendency towards rhythm noticeable in the metre suggest that the lay may even be as late as the 16th century. It can hardly be earlier than the 15th century. The following unclassical usages seem to have occurred in the original text and are in favour of the suggested late date of origin: the consistent use

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it occurs was by Miss Hull wrongly believed to be in the possession of Dr. Hyde.

(1) The wife and daughter of the King of France, in whose service Fionn was, had eloped with Fionn. The King of the World in revenge leads a host to Ireland. After many battles on successive days, at Finntráig (Ventry, Co Kerry), Fionn kills the King of the World.

The language of the poem in the unpublished Acallam is in my opinion older than the language of *Cath Finntrág*.

(2) Miss E. Hull, Folklore, 1932, p. 405 sq. summarises from C. Otway's *Sketches in Erris and Tyrawley*, 2nd ed. (1841), pp. 42, 107, a legend given, in "Mr. Knight's work on Erris", which is very like the Acallam incident except that the Viking is the lover, and the Irish hero the all but invincible husband, who is killed in the secret way disclosed by the faithless wife. The Viking, on his way back to Norway, drowned the faithless wife off the Irish coast.
of raíbh for raibhe 1 3 (1), 4, 10 (1), and 14 (See below note to 14d); the use of a singular verb in agreement with a plural subject, unaccompanied by a numeral, in 4 and 17 (a raíbh na fir, sul tàinic na slòigh) (2); the dual form gheal (:sreath), for gheala, in st. 7 (see below note to 7 c). A nom. form bean (: sean) is used for the acc. in st. 15. A analytic form of the verb in the first person occurs in all versions in stanza 2. [The similar form in stanza 26 of the Duanaire Finn version is replaced by some synthetid form, such as bhèadhus[s]a, in some of the other versions.] Analytic forms of the third person do not occur, in the Duanaire Finn version, but there is occasion for them twice only.

The metre is Rannaigheacht Mhor. In the Duanaire version many of the lines are of six, eight, and nine syllabes. All these lines, with the exception of very few, have been corrected to the normal seven syllabes in the notes to the particular lines below. The rimes of the Duanaire version are extremely irregular. The rimes of the original seem to have been a little less so. The very irregular rime sinn: [fa]ni, in stanza 2, appears as mé: (fan) ngréin in many MSS.

In the notes to the particular lines below an attempt has been made to normalize the number of syllabes in each line, to remove unclassical forms where possible, and, here and there to improve the sense, without departing far from the text of Duanaire Finn, which is almost a hundred years older than the oldest of the other MSS. Variants from other MSS cited in the notes are all from Dr. Christiansen's valuable list (Vikings p. 252 sq., where the variant readings of eight selected MSS are given).

This poem has been mentioned, p. xcvi, n. 4.

1b In the Duanaire Finn version Patrick is attending to psalms and not drinking. In all other versions Patrick is either drinking and not attending to psalms, or neither drinking nor attending to psalms. Dr. Christiansen, Vikings, p. 101, suggests that an alteration was made by some ecclesiastical copyist, perhaps by Aodh Ó Dochartaigh (the scribe of Duanaire Finn) himself, "who thought it somewhat derogatory to the character of the saint that the latter should have tired of his psalms, and

(1) In stanzas 3 and 10 raíbh might be emended to raibhe (see notes to 3c and 10b).
(2) For other examples see LXVIII 26, 36, 52, and supra p. cxv, n. 1: a singular verb in agreement with a plural subject determined by a numeral adj. (as in V 10, XXXIX 85, note to LVIII 13a) is common in classical poetry.
spent his time in drinking and conviviality." Comparison with the other MSS would suggest that the original reading was *gan psailm ar a úidh ná ól* 'attending neither to psalms nor drinking'.

1c *láimic*, recte *túid* (three MSS).
2c *láoch*, recte *laoíech* (three MSS): *fa*, recte *is* (several MSS).
2d *fhor*, recte *a fhíor* (several MSS).
3b Insert *a* before *úna*?
3c *raibh* might here be emended to *raibhe*, as elision would get rid of the extra syllable (but not in 1a. or 4c).
3d *ataoir*, recte *ataoise*?
4a *Aithreb*s[a]. recte *do-bhéara* mé ("B", the oldest of the other MSS).
4d Omit one *Fianna*.
5a There is no obvious way of reducing the number of syllables in this line.
5d *ffíoch*, recte *ffíraoch* (three MSS).
6a *Arna*, recte *d'aithle a* (oldest of the other MSS): *ndearmaid* must then be altered to *ndearmaid*.
6b Add *tug* before *in dias* (with two MSS, which, however, seem to have the unclassical form *thug*). For the phrase *fa doigh linn* 'who were a source of confidence to us (?)' see Glossary.
6c Omit *tug* here (with most MSS) [The sense remains the same, as *tug* has been inserted at the beginning of the preceding line: see preceding note].
7a *gan ogal*, recte *go hogal* (as translated)? [Cf. *go hobann*, etc., some MSS.]
7b *far b[h][édm][h]ar*, a peculiar spelling of *fár bh édmhar*. The true reading (preserved in its exact form by no MS) may have been *i luing go dias ar linn* 'in a ship swiftly on the water'.
7c Most MSS agree with Dunaire Finn in having here an adjective in the form of the nom. singular, qualifying a dual noun. A nom. pl. form would be expected (1). One 18th century MS reads *días* for *dí*,

(1) The use of a singular form of the adjective after a dual noun may be a northeranism: cf. A. Gearrion Páiríthas an Anma 1645, Index, item for p. 187, *don dá aithne dhéidheanaigh* (dat. sg. form); cf. also the following forms from Miss C. O’Rahilly’s ed. of a late 17th cent. E. Ulster scribe’s version of Tór. Grú. Griash., ITS, XXV, p. 52. 1. 26, and p. 102, 1. 2, *an dá chlár chladh chomhdaingean*, *an dá leathainn leathan learrghorma*; cf. also Gaelic Journal, V, 5, Donegal folk-tale contributed by John G. Ward, *air a dhá chois dheirionnaigh* (dat. sg. form). Scottish Gaelic also uses a singular form of the a jective (cf. *dá bhlnach bheag* ‘two small cakes’ and other examples given by G. Calder A Gaelic Grammar [1923], p. 122), and, sometimes at least, in Scottish Gaelic the dual adj. agreeing with a fem. dual noun takes the fem. dat. sg. form, like the noun, even though the noun is syntactically subject or object (cf. *thug be n an tígh mhoir dhi, dà chinneig ãir, ’s iad lann bainne, J. G. McKay The Wizard’s
which makes the following noun and adjective gen. pl. Read therefore *in dias fhdinneadh rgeal?*

8a *ris, recte ag* (two good MSS, which, however, have the unclassical form *aig*).

8b *don, recte ris an* (two MSS).

8c, d *For do read re* (le two MSS).

9d *is, recte aquis?*

10b *co deas* (: *feis*). One good MS reads *gan gheis*, which gives better rime. [All MSS except Duanaire Finn read *dian* for *go dian*. Perhaps we should restore the classical *raibhe* for *raiabh* and read *grádh dian nach raibhe gan gheis* ‘violent love which was not unforbidden’: cf. infra note to 12b.]

11b *sin, recte so* (two best MSS).

12a Omit *a*?

12b Omit *an* (with many MSS); *go deas* (: *leis*): one is inclined to alter

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Gillie, p. 48, l. 13. The tendency to use a singular form of the adjective, in place of the older plural form, doubtless arose from the singular form of the substantive which preceded the adjective. [For the nom. dual, classical Irish used a nominative singular form for substantives of the *o*-stem declension, a dative singular form, perhaps with some exceptions, for substantives of other declensions.] The substitution of a singular form of the adjective for a plural form may have been helped, however, by confusion between adjectivally used genitives of *o*-stem substantives, and true *i*-stem adjectives. [The genitive of a substantive used adjectivally does not change to agree with the case or number of the substantive which it qualifies.] Thus *dá sheol fhusgaidh* ‘two sheltering sails’, P. Bocht Ó hUIGINN, ed. McKenna, XXVI, 13, is an instance of adjectival use of the genitive of a substantive of which all speakers of Irish would be conscious. All speakers might not, however, be conscious of adjectival use of the gen. sg. of the substantive *tapadh* ‘activity’ in *an dá d[h]fag[h]tñoich d[h]fag[h]thapaidh*, Duanaire Finn IV 54, as *tapaidh*, in popular Munster use, is treated almost as an ordinary adjective, being even used adverbially and predicatively (cf. [Rev. P. O’LEARY] Foclóir do Shéadna, An t-Ath. S. Mac CúIN Réilitheoir Gír). It would require a larger collection of examples than is easily obtainable to decide which of the following are really instances of adjectival use of the gen. sg. of a substantive, rather than of use of singular *i*-stem adjectives qualifying dual nouns: *dá dhiam allaidh*, S. H. O’GRADY Silba Gad. I 59 (cf. the plural *coín allaidh*, required by the metre, and having good manuscript support in E. Ruadh Ó SÁILEABHÁIN’s “Im leabaidh aréir”, Dinneen’s ed., poem I, l. 17; cf. also *laógh allaidh*, note *infra* to Duanaire Finn LXVIII 8d.): *dhá bharr abaidh* ‘two ripe crops’, Leabhar Cloinne Aoitha Buidhe, ed. T. Ó DONNCHADHA, poem I, 1, 98; *dá C[h]pulm C[h]áidh* (?) Fél. Oen., ed. Stokes, H. Bradshaw Soc., notes to July 15. See *infra* Corrigenda.
to *gan gheis* as above, note to 10b. (It might be that the poet rimed *e* followed by a broad *s*, spelt *-eas*, with *e* followed by a slender *s*, spelt *-cis*, seeing that for *ttras: leis* in stanza 18 no obvious emendation suggests itself. This would agree with the pronunciation of Tyrone, Derry, Glens of Antrim, and Rathlin, mentioned by S. Ó Searcaigh *Foghraidheacht* § 63. Against this however is the riming of *as: dreas, as: leas*, in stanzas 25, 26. For a Scottish *leis-san: sheasas* see *Highl. Songs of the '45*, ed. J. L. Campbell, p. 138, l. 23).

12c san recte insan?

12d *as é* is a modernism for the reading *as cadh* of the two best of the other MSS.

13d *tugsat*, recte *tugadar* (as suggested by the readings of several MSS).

14b *'s*, recte *is*.

14d *raibhe*, recte the unclassical form *raibh*?

15d *'s*, recte *agus* (several MSS).

16b *'s*, recte *as*? The whole line would then be *ré a dhóigh as a chor a geín*. For *ré* meaning 'regarding' after verbs of saying, see Glossary. For *dóigh* a 'confidence' *'n*, see Glossary. The readings of the other MSS differ greatly. The oldest has *d'fhreasas*, which is close to the Duanaire reading.

17b *is*, recte *agus* (some MSS).

18b *uaisle*, recte *siaunigh* (two MSS, one of them, "F", a gooc MS).

18c *cia do ghébhadh*, recte *cia choisgios* 'who will check?' (oldest of the other MSS, supported by similar readings in other MSS) (1).

19a Insert *é* before *sin*?

19b Insert *n* before *sonn* and omit *catha* after it (several MSS).

19c *is*, recte *agus*?

19d A syllable is lacking. The variant readings as given by Dr. Christiansen supply no obvious emendation: *gach 'every'* occurs in one of them. Should we read *leightear caoideinn gach cleas luith*?

20d Read *beir leat ar gach taoibh dot sgéith?* (leatt it inse Ted after *beir* in at least one version of this stanza, and is common after *beir* in the stanzas built on the same model which follow this stanza in other MSS.

21a *a ttriath (sfein)* recte the old genitive form *a ttreith.*

21b *nár recte nachar*?

(1) The sequence of tense, secondary future, in the subordinate clause in the next line, may have led to the change to a secondary future (do *ghébhadh*) in this line. But a change from a primary tense (such as the future *cia choisgios*) in the main clause to a secondary tense in the subordinate clause is not infrequent: cf. *An agam, a laich, ar Oisín, co feraíann comrac rit* (Cath Fointróga ed. K. Meyer, l. 625); *an rim anois go frefagrainn Dunaire Finn XXXIX 7); *rachadsa féin . . . go bhfeasainn* (*Sgéaltaighcheath Chéiltinn*, ed. O. Bergin, 3d ed., p. 57, story 27, l. 107). In Dunaire Finn XLVIII 26d there is a change to the past subjunctive *go geuirinn*, where the LL copy of the verse has the present subjunctive *cor láir*. 
21c is, rete agus?
22a Mur, rete the classical form Muna: then to reduce the number of syllables once more to seven, dhíobh might be omitted (with some MSS).
22b Read nó san sbéir re lúth an éin (?) (The other MSS differ too much to be of help).
23a Insert dhó after ttugthaoi.
23c ngaisgeadh[\!\!h\!\!]ach, rete some two-syllabled synonym such as hbféinneadh?
24 The rime ffear : ff[\!\!h\!\!]aicfe is unusually poor (but fc. fir : geincadh 4). The other versions are too far from the Duanaire Finn version to be of help.
25a Do-bheirim fo (a peculiar form of asseveration), rete luighim fo ‘I swear by’ (a form of asseveration common in the literature : cf. Windisch Taín, glossary, s. v. Luighim)?
25b gurb, rete gurab.
25c is, rete agus?
25d Read do fágbhadh son tslíabh fa-dheas (reading suggested by some MSS).
26b ar câch, rete cháich?
26c is gé go tlaínic, rete agus gé tháinig (gé go, the modern form, is not classical).

LXVIII THE LAY OF BEANN GHUALANN.

Twelve stanzas from the opening portion of this lay have been edited from three MSS, with notes, by Prof. T. F. O’Rahilly Measgra Dánta Part I, 57, 89. Prof. O’Rahilly did not use the Duanaire Finn version. Professor O’Rahilly (ibidem, p. 89) says a word about the inferior 19th century Mayo oral version of thirty-seven lines published by J. Hardiman Irish Minstrelsy II 386 sq. (also in T. Flannery’s Duanaire na Macaomh I, ix).

The metre is Rannaigheacht Bheag. The r imprint system is irregular. Two words may rime with one word (e. g. giol’a : [sh]lios a 2). Rimes that disregard the quality, and even the presence or absence, of consonants are frequent (e. g.gh]leanntoibh : al[\!\!l\!\!]a 3, choilltibh : fionna 15), as also rimes based on the lengthening of vowels short in classical poetry (e. g. oidhche : fraoich do, note to 12b, órdha : Morna 32). The imperfection of the rimes is probably a sign of lateness, as Prof. O’Rahilly points out in his notes. Lines of six and eight syllables are not only common all through this poem as preserved in the Duanaire,
but also occur in the twelve verses edited by Prof. O’Rahilly. It is therefore probable that such lines occurred in the original text.

The comparative modernity of the vocabulary of the lay is against a date earlier than the 15th century. The following unclassical forms occur in the Duanaire version: raith (for raibhe) 5, 19, 41; buaileadh (for do buaileadh) 19; d’[h]an (for do fhan) 23; do th[S]uit (for do thuileadair) 36; lúinné (for lángadar) 52; rachadh for do rachadh) 63; (1) coisgfe misi, coisgfe sinne (for coisgfidh misi, coisgfidh sinne) 58, 60; coisgfeam, gearn-am (for coisgfeamaid, gearr-jamaid) 65-66(1); (2) faris ó mBaoisgne 31: chom a lúinnic 32 (2); airm (for the acc. pl. arma) (3) 42; arma (gen. pl., for arm) 99; óig (acc. pl. for óga) 88; [bh]Féinnibh, riming with Éirinn, (dat. pl., for bhFianaibh) 55; na Fuaradhacht (for gruamdha) (gen. sg., for na Fuardhachtta) 84; ar ‘fhaclaiibh (for ar a fhaclaiibh) 37; ’Édaín (for a édaín) 54; a’ (for an) 42. Other modernisms are noted infra, notes to 13a, 14d, 40c, 81a. Some of these unclassical forms probably occurred in the original. With the exception of the unclassical acc. forms, they are all such as occur only in the latest stratum of lays in the Duanaire. The poem ought therefore perhaps to be assigned to the end of the 15th or beginning of the 16th century. With this conclusion agree the conclusions to be drawn from the looseness of the metre already referred to.

The plot of this poem shows some resemblance to the plot of the Bruidhean stories mentioned supra. p. 26, footnote. The giant with the iron harp, whose playing reduced the Fiana to impotency stanzas 35-43), could be paralleled from many Irish stories (Cf. supra notes to XLVIII. Cf. also N. O’Kearney’s footnote, Óss. Soc., II, 137; also text of Óss. Soc. VI 28; also the character known as Ridire an Chhiul in the Irish Arthurian story adapted from an unidentified French original by Brian Ó Corráin, entitled Eachtra Mhaecoimh an Iolair, ed. by I. De Teitlιn and S. Laoide, 1912, pp. 40-41. Cf. also the folktales Finn dans le Pays des Géants, RC XXXII 188; also J. Curtin Hero-tales 497, Myths, story beginning 292).

(1) These conjunct forms, used where the classical language would require absolute forms, are common in both absolute and conjunct position in modern West Munster speech. [West Munster speakers would, however, in ordinary speech, hardly use an analytic form coisgfe sinne in the first person plural of the future tense.]

(2) Unclassical prepositional forms.

(3) A classically inflected accusative plural (arma) occurs in stanza 101.
A comparison of the stanzas edited by Prof. O’Rahilly with the corresponding stanzas of Duanaire Finn shows that it would be impossible to reconstruct the original text by mere conjectural emendation of the Duanaire version. In the following notes emendation has therefore been confined to correction of the more obvious errors.

The poem has been mentioned, p. ciii, n. 3, p. cv, l. 4 and in. 4.

2d See buabhall in the Glossary.

4a chruite ceóilbhinn, recte chruit cheóilbhinn?
4b leirgfinn, translated as thought it were leirg fhinn. (The word-spacing of the MS for this line has been retained in the printed text, as the line is certainly corrupt).
8d laoith callaidh, recte laoigh allaidh.
10a duallán, recte nuallán.
12b fraoiche, recte fraoich (The scribe, not content with the rime oidhche: fraoich do, has written an anomalous form fraoiche for the gen. sg. of fraoch).
12c chaoinchionn (a cosaibhinn), recte the variant form chaoinchionn (See Prof. T. F. O’Rahilly’s Measgra Dánta Pt. I, Glossary).

13a binne (for binn) may be mainly due to a desire on the part of the scribe to fill out the line to seven syllables. A certain plural idea in siansán ‘music’, ‘singing’, (composed of several notes) may have made the plural adjective seem natural. For a plural adjective used with a collective noun see supra p. cxxi. The original poet may have intended the rime in the couplet between smóilach and mór in. The scribe may then have pronounced smóilach as smáolach, which is given by Professor T. F. O’Rahilly Irish Dialects 37, as a South East Ulster pronunciation. Pronouncing and writing smóilach as smáolach, he may have believed that it was intended to rime with ad[h]b[h]ar, which (see O’Rahilly Ir. Dial. 180), in parts of Ulster and of Scotland, is pronounced in a way that might be written dobhur.

14d míalta (dhiambróibh), apparently a deliberate corruption of miolta for the sake of rime (1).
15d shugha, recte shubha.
18d ochradh has been translated as though it were a form of O. I.

(1) Or is it an example of the confusion of ia and io which has taken place, in some words at least, in some dialects? Such confusion is exemplified in the literature by the riming of ia with io: e. g. Gadelica I, p. 121, l. 13; p. 123, l. 49 (Mayo, 18th century): T. Carolan’s Poems, ed. T. Ó Maille, Ir. Texts Soc., XVII, line 1292 (North Connacht and Meath border dialect, 18th century: a mhian-sa: a’ laoighail-si: sgiambaich); The Gaelic Songs of Mary MacLeod, ed. J. Carmichael Watson, l. 546 (Skye, Scotland, 17th century): examples from unpublished North Connacht elegies, RIA MSS B IV 1, 179b; IV 1, 42-44, 46.
airchra, erchra, urchra ‘ruin’, ‘perdition’: cf. the derived adj erchradach (PH), urchradhach, orchradhach (TGB). The rime with Conán, however, makes one think of a scribal corruption of rochraidh ‘great torment’.

22a Ní, recte In ‘the’.

26a Neamhnaid, recte Neamhaind (= Neamhainn).

31b mbréaghph, recte mbreachdha (cf. supra p. 128, footnote).

38b ciailla : sgéla. For this dialectal rime see supra note on LVII 30a.


44c triall, recte thríall?

53d nár fáodhbha, recte nárth ãobhitha.

54d deich, translated as though it were a deich (The line is probably corrupt).

57 A stanza in which Goll undertakes to fight against Crom na Cairrge must be missing before this (cf. 68). The pairing of the Fiana with their enemies (Goll against Crom; Osgar against Faobhar; Díarmaid against Traoillén, and so forth) is paralleled in other Irish stories. Instances from Tórachnaicht Shaidbhe and Cath Muighe Léana are cited by Stern, RC, XVI, 23.

65a Neamhnaid, recte Neamhaind (= Neamhnainn).

76a cabhair, recte do chabhair (The scribe apparently wrote cabhair from a desire to reduce the line to seven syllables).


81a don tsealmatin stioda has been translated as though it stood for don tsealmatinshioda (compound of adjective and substantive). In classical poetry a compound such as tsealmatinshioda would have been treated as a single four-syllabled word, fully stressed on the first syllable and with only weak stress on the other three syllables. Similarly áong[h]ruagach (79a) and sodhatbach (81d) would have been treated as three-syllabled words with full stress on áon and so and weak stress on the other syllables. To treat tsealmatinshioda, áonghrugach, and sodhatbach, as four-syllabled and three-syllabled words respectively in this poem would, however, spoil the metre, which permits only disyllabic words in the end of the lines. It would also spoil the rime, for it would make a weakly stressed syllable correspond to the strongly stressed first syllable of the disyllabic word riming with it. [In the modern spoken Irish of West Munster, words forming what in classical Irish would have been a compound word are stressed about as strongly as similar words in a closely connected group which in classical Irish would not have been treated as a compound word. Thus I have heard the late Rev. Patrick S. Dinneen, compiler of the Dictionary, pun upon the words an<q>a>-mhaith and Anna mhaith, as though there were no difference between them in pronunciation. I doubt if any considerable difference in stress could be discovered between the
ways the word *bosga* would be pronounced in West Munster in the two phrases *sean*-<a>-*bosga* and *bosga núa*. The modern rule, then, as exemplified by S. Ó Searcaigh *Foghraidheacht 337*, seems to be that in momentary compounds (such as *sean-fhear*) each component is given full stress, but that longstanding permanent compounds (such as *muicfheoil*) are stressed as a simple word on the first syllable.]

85d as *ná* 'so that... not': as go 'in order that', 'that', is common in the Irish of the early 17th century Ulster writer, Tadhg O Ciannáin, *Flight of the Earls*, ed. Rev. P. Walsh, 1916, *e. g.* p. 42, l. 24; p. 188, l. 19; p. 192, l. 1.

92a *gún ar* has been translated as though it were *go n-ar*.

105b *do fhada*, recte *dob fhada*.

106d *ndeaghaidh* [h], recte *ndiaidh* (:Diarmaid).

**LXIX THE CHESS-GAME BENEATH THE YEW-TREE**

The chess-game described in this poem has been described, with many differences in details, in *Tóraigheacht Diarmada agus Ghráinne* (I) (S. H. O’Grady’s edition, Oss. Soc., III, 1855, p. 144 sq.; reprint in the edition of the Soc. for the Preservation of the Ir. Lang., Pt. II, 1906 [and earlier dates], p. 17 sq. Cf. the similar version in RIA MS 23 L 27, fo. 13a, written in 1737). After the prose description, the texts of *Tóraigheacht Diarmada agus Ghráinne* which have been mentioned insert a version of the present poem (Oss., III, p. 152; Soc. for the Pres. of the Ir. Lang., Pt. II, p. 24; 23 L 27, fo. 14b). The poem does not, however, appear in the oldest text of *Tóraigheacht Diarmada agus Ghráinne*, that in RIA MS 24 P 9 (see p. 29), written by the Connacht scribe Dáibhí Ó Dubhghéannaín in 1651. Moreover in this oldest text Diarmaid has no helper when he escapes from Fionn’s men gathered around the tree. In the later texts, on the other hand, it is said that Osgar undertook to help Diarmaid, the present poem being quoted as the authority for the change (Oss., III, p. 154; Soc. for the Pres., Pt. II, p. 24; 23 L 27, 14a).

A Scottish version of the poem, written down from oral tradition in 1774 by Duncan Kennedy of Argyll, has been published by J. F. Campbell *Leabhar na Feinne* 155 sq. In the Scottish

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(1) *For discussion of this tale see supra* p. xxxv sq.
version Osgar is Fionn’s opponent in the chess-game, not Oisín. In Duanaire Finn, and in both the older and later versions of Tóraigheacht Díarmaide agus Gráinne, Oisín is Fionn’s opponent. Seosamh Laoide Fían-laoithe, p. 1 sq., has followed the Scottish text in making Osgar Fionn’s opponent (1).

**Metre**

The metre of the poem is puzzling in all versions. The lack of riming words in the first and third lines of the stanzas has left these lines particularly open to corruption. They therefore vary greatly in the numbers of syllables they contain. The second and fourth lines, of which the end words rime with one another, are more consistent. They usually vary between five syllables (when the riming word is monosyllabic) and six syllables (when the riming word is of two syllables). It is therefore probable that the original metre varied between simple Rionnaireid (6\(\text{a} + 6\text{a}\)) and a variation of Rionnaireid known as “Cró Cumaisg idir Rionnaireid is Leath-rannaighcheacht” (6\(\text{a} + 5\text{a}\)) (2).

**Date**

The simplicity of the language of the poem, judged by modern standards, suggests that it cannot have been written before the 15th century. The relative use of do with a primary tense (do labhrus t\(\text{a}\) 14d) is unclassical. It may not, however, have occurred in the original text.

**Emendation**

The text of Duanaire Finn differs so much from the Irish texts already mentioned, and from the Scottish text, that those texts could hardly be used to emend the many metrical irregularities of the Duanaire text. Emendations in the notes below are therefore conjectural, and have been confined to the minimum necessary to justify the translation.

1a gorthaidhi, recte goirthi?
8a haithnniom has been translated as though it were haithneadh.
10a ni imeóra (1st pers. sg. fut., for ni ime\(\text{o}\)), cf, LXVIII 40c, note.
27b drol has been translated as though it were dron.

(1) Seosamh Laoide’s text has been conflated from the versions of the poem given in the texts mentioned of Tóraigheacht Díarmaide agus Gráinne and from the Scottish version.

(2) Cf. Thurneysen’s *Mittelirische Verslehren*, in Wh. Stokes und E. Windisch *Irische Texte*, III, pp. 142, 158.
APPENDICES, GLOSSARY,
INDEXES, ABBREVIATIONS,
ADDENDA AND CORRIGENDA
APPENDIX A

Orally preserved Fionn Helper-tales (cf. supra p. xiii).

The following is a representative list of orally preserved stories of the type in which Fionn, with the aid of a helper gifted with supernatural power, defeats magic or gigantic opponents.

Numbers I-X belong to a group which may be called the «Céadach group» from the name given the Helper in the majority of them. This group, though well known to unlettered storytellers and apparently not to be found in extant manuscripts, may perhaps have been moulded in circles more literary (1) than the circles that moulded tales of the Lorcán type (XVI, etc.). This is suggested by the fact that there are hints of the existence formerly of manuscript copies of a tale about «Céadach Mór» (see Dr. Hyde’s remarks, Béaloideas I 150 sq.), and also by the fact that there are references to a hero called 1° Céadach mac Rígh na Soretha and 2° Céadach mac Rí na dTolach, in the Early Modern tale of Gialta an Fhiugha, and in poem 7 of Professor T. F. O’RAHILLY’s Dánta Grádhna (2nd ed.), as pointed out by Dr. Hyde (l. c.) (2). References to a Cétach Cithach m. Ríg Lochtann in a 13th (?) century tale, published by K. MEYER in his Fianaigeacht (see pp. 76, 86, 92), are hardly, however, to be looked upon as references to the Céadach of the stories under consideration here, as they assign a reason for Cétach Cithach’s coming to the Fian which does not agree with what our stories tell of Céadach.

I «Mac Ríogh Bárr na bhFuighleach» (Mayo), being Story VIII of An Lampa Draoidheachta agus Naoi Sgéalta eile, M. Ó TIOMÁNAIDHE do bhailigh (1935) 139 sq. Incidents: there are (a) two wooers, of whom the successful one comes as (b) a strong helper (3) to the Fian; (c) Fionn is summoned to a war in the East; (d) the helper kills amhais (4), etc., and


(2) In the late romantic tale of the Cú Chulainn cycle entitled Eachtra na gCuradh (R. 1. A. MS. 24 P 7, p. 71 sq., South Ulster, 18th cent.) An Céadach mhcí Ríogh na dTolach is a relative of the son of the King of Tír Tharnaire, and is one of the best champions helping the King of Tír Tharnaire, which is situated apparently in south Asia, against his enemy the king of North Asia.

(3) In I-XII, XIV-XV, XXI-XXIII, the helper works on the whole by strength: in XIII, XVI-XIX he works rather by magic.

(4) The amhais, originally ‘mercenary soldiers’, are pictured by modern storytellers as wild, semihuman, cannibals, kept by ogre kings in a special building near the palace, apparently for the purpose of killing and eating unwelcome guests.
APPENDIX A

does most of the fighting for Fionn; (e) an arm which comes mysteriously down the chimney in the night is cut off by the helper; (f) the owner of the arm is tracked next day to his underground home and killed; (g) the helper is killed; (h) a contract previously made with the helper’s wife, to hoist black sails if the helper were killed, is disregarded by Fionn; (i) Fionn comes home; (j) the helper is revivified, the revivifying involving (k) a new adventure story. [In this version the tracking in / is by bloodstains from the injured shoulder. There is similar tracking by bloodstains from the injured shoulder in No. XXV infra, and in Béaloideas V 301 (in a version of the Unique Story tale mentioned supra pp. xv-xvi, footnote)— also in the English Beowulf poem to be discussed later in this appendix.]

II *Céatach agus Londubh* (Mayo). Béaloideas I 141 sq. Incidents as in I, but to b are added what may be called *bII* additions, namely, that the Fian, fearing the helper, set him difficult, dangerous, tasks (cf. supra p. xi where the similar motif in Aarne-Thompson 650 is referred to); e and f are omitted.

III *Mac Ri Solla* (Sligo). in Béaloideas III 304 sq. Incidents roughly as II: the e/f episode, however, has left its trace perhaps in the fact that the war in the east is against a queen and her son (cf. X-XIII, XVII, XXIV).

IV The story of Gilla na Grakin (Donegal) (This Gilla na Grakin’s original name was Céis[a]), in J. CURTIN Myths 244 sq. Incidents roughly as II.

V *Giolla na gCochall Craicionn* (Donegal), in E. C. QUIGGIN A Dialect of Donegal 215 sq. Roughly as II, but lacking *bII* additions.

VI *Fin MacCool, Ceadach Og, and the Fish-hag* (Kerry), in J. CURTIN Hero-tales 462 sq. Incidents almost as in II, but e occurs in what may be called a *cVI* version, according to which the expedition is the result of tasks assigned by a hag who has won a game. *Dyeermud* is here assistant to the helper: cf. XII, XX.

VII *King Mananaun* (Achill), in W. LARMINIE West Irish Folktales (1893) 64 sq. Roughly like II. Mananaun is here (as also in V) (1) the

(1) *Mananán* is again the father in a Mayo version in Béaloideas I 329 sq. (contributed by Pilib de Bháildraithe), which, through oversight, has not been analysed here. In a Galway version, also through oversight left unanalysed, in D. O’FOTHARIA’S Siamhs an Gheimhridh (1892) 5 sq., *Deirdre Ní Manan. áin* is the name of the girl, and *Murchadh* (not ‘Céadach’) the name of the wooer.

*Scéal Chéadtaigh, mac Rí na Sarach* (West Kerry), contributed by An Seabhac to Béaloideas III 387 sq., has also been overlooked: it contains incidents *cXI-eXI* (hag’s arm torn off) and *fXI*. The / episode, however, includes a sticking to the seat incident reminding one of the Brúidhean-tales included in XVI-XIX of the present list, studied supra
father of the girl whom * Kaytuch * woos and wins; c is in a * cVII * variant, according to which the expedition is the result of tasks imposed by a girl with whom Fionn has slept; k (as well as e and f) omitted.

VIII Céadtaigh Mac Fhinn as Éirinn... Tomás Mac Céidigh [Conemara, Co. Galway] d'innis; Eoghan Ó Neachtain do chúir síos (Comhradh na Gaedhilge; 1907). This version, as also X1-XXII, omits a; it agrees with H in having * bII * incidents; c = * cIV * ; e. f. g. j. k. omitted. Céadtach in this version turns out to be Fionn's long-lost son: cf. IX, and Osgar and Faolan stories mentioned supra p. xxvii, and pp. 50-51.

IX The Scottish story of the Lad with the Skin Covering, whose name was Ceudach (cf. IV), printed in J. G. Campbell Fians 260 sq. Like IV, but a very broken down version: a as in X (three princes); c in a * c IX version, according to which a hag appears with a shirt to fit the man whom she binds to perform tasks as in XXII. Ceudach here is a nephew of Fionn's: cf. VIII.

X * Murchadh, mac Righ Laighean * (Mayo), in Dr. D. Hyde's Sgéalaidhe Gaedhealach (Nutt) 358. Incidents resemble H, but * bII * not clearly expressed: h, and j-k, omitted (as well as e and f); perhaps the inclusion of three giants and a hag (with a cù nimhe, killed by Bran) in d replaces e and f. [Cf. the connection of the e-f incidents with the motif of a hag mother and her giant sons, commented on in the note on the Grendel episode later in this appendix (p. 186): the hag has a cù nimhe, killed by Bran, in the example from Curtin's Myths mentioned there: again in V k a hag who had come after a giant, probably her son, to resuscitate slain warriors is followed by a fierce magic cù, and. in Béaloideas V 203, a similar resuscita-

p. XXIII. Céadtaigh in this episode gets the cure to release the Fian. It is the blood of a Grey Ram from Africa: this is to be compared with the blood of the Black Sow's Sucking Pig, which releases the Fian in the tales called Dingle A and Dingle B supra p. xxv. The blood of the Speckled Sow's Sucking Pig revivifies Céadtaigh himself in a k-addition to the present story, and the incidents connected with the getting of the blood (pursuit by the Sow, throwing of two of her Sucking Pigs to her, one after the other, to delay her, and then killing her by throwing a ball of brass to her) are the incidents connected with the getting of the blood of the Black Sow's Sucking Pig in Dingle A and B.

*Céideach, Mac Rí na gCor* (Galway), contributed by M. Ó Flaithfhíle to Béaloideas VI 61 sq., was published after this list had been completed. A king in Ireland, father of Céideach's wife, takes the place of Fionn in this version.

Other versions published after completion of this list are: the West Galway * Céadtaigh Mac Rí na gCor * in Seán Mac Giollarnáth's Loinnir Mac Leabhair (1936), p. 147 sq.; and the Donegal * Lonndubh, Greadach, agus Scoith Shíofa Ní Mhuineacháin * written down by Leon Ó Baoighill and published in Béaloideas VI 270 sq.
tating hag, mother of two giants who preceded her, is followed by a magic cat, as are also other resuscitating hags in other Irish folktales."

XI Eachtra Fhiinn Mhic Cumhaill le Seachrán na Sáil gCam (Millstreet, north of Ballyvourney, Co. Cork); S. Ó Cadhla do chuair sios; Eoin Mac Néill do chuair i n-eagar (Comradh na Gaedhilge, 1906). Incidents as I; but a omitted; c is in a «cXI-eXI» version (cf. footnote to VII), namely, a challenge to war issued by a hag (cf. cIX and cVI). whose arm-down-the-chimney is cut off in the night by Seachrán (cf. c); e, having already been preceded by the special «cXI-eXI» version of c, appears in an «eXI» version, namely, the Fian are unwittingly enticed one by one into a bag by the hag’s son — the Helper (i.e., Seachrán) jumps in wittingly; f is in an «fXI» form, namely, the bag and her son are killed; to k, which varies enormously in the different stories, is added the Skilful Companions story welded to the Hand-down-the-chimney to steal Children story (1) (arm not cut off): the Skilful Companions say they were sent by Seachrán to help Fionn. [Seachrán Sáthlada, Fionn’s helper in this story (and in XI), can hardly be dissociated from Saltrán Sáthlada, Fionn’s giolla in Acallam na Senórach (written c. 1200), ed. Stokes, ii. 6004, 6238.]

XII «Fionn in the Country of the Giants» (Ballyvourney, Co. Cork), ed. by Rev. A. Kelleher & Miss G. Schoepperle, in RC XXXII (1911) 184, supplemented in the description of the incidents infra, in angular brackets «», from a version recorded on an Ediphone in the same district from the recitation of Tadhg Ó Duinnín. Coolea, in 1932. With these may be compared a very fragmentary version from Ballingeary, south of Ballyvourney, recorded by C. Ó Muimhneacháin, published in Imleachta an Oireachtais 1901, Leabhar II, Cuid I. The incidents are as in I, except for the following differences: as in XI, a is omitted; b is in a «bXII» version, namely, Fionn helps the strong man, who here, as in XI, is a giant called Seachrán, against a giant opponent of his; c is in a hag version (cf. cVI, cIX, «cXI-eXI»), namely, a hag «who comes at night and should have been killed by the Fian watchman» invites the Fian and their giant friend to dinner; d is omitted; e almost as eXI; f = «fXI»: there is no addition to k such as there is in XI. [Diarmaid is the chief performer in k: cf. VI.]

XIII «The Seven Brothers and the King of France», in J. Curtin Myths 270. This story opens with the addition XI makes to k (Skilful Companions welded to Hand-down-the-chimney to steal Children (2): cf. also XXIII and XXV in the present list, and Giant-tale I supra p. xvi, footnote): a version of XVI follows, in which the magic helper’s name is «Misty» (not ‘Lorcán’); k is completely omitted, nor is a Bruidhean-

(1) Cf. discussion of this story supra p. xiv, and cf. other instances of it infra nos. XIII, XXIII, XXV.

(2) Child-stealing man’s arm pulled off. He has a sister living with him.
story substituted for it: «Misty» is a brother of the Skilful Companions. There is a reminiscence of the e-/f- episode, as G. L. Kittredge has pointed out, in his Arthur and Gorlois 224, in the fact that the hag of the e incident (here in a «eVI» version) is sister of the Hand-down-the-chimney child-stealing giant who is killed in the introductory story.

XIV «Caoilte na gCos Fada» (told by P. Ó Conchubhair in Athlone), in Dr. D. Hyde’s Sgéaluidhe Gaedhealach (Nutt) 374. Here, instead of a, is a stray tradition of Caoilte’s magic birth and employment in fairy raths before he comes as a helper to Fionn; b is in a version reminiscent of bII; c is roughly as in I; d is in general agreement with I, etc., but almost every particular incident differs; after d the tale continues on quite different lines (Caoilte marries the daughter of the King of Greece and becomes King — On every Samhain night Caoilte and the fairy host haunt his birthplace in Co. Roscommon).

XV «Sgéal an Fheardhomhain Chruim» (Donegal), in Maighdean an tSoluis agus Sgéalta eile, sgéalaidhthe Thíre Conaill d’innis, Feargas Mac Roigh [i.e., H. Morus] a sgriobh sios (Dundalk, 1913), 34 sq. Other version and bibliography by Prof. É. Ó Tuathaill, in Béaloidheas I 56. This Donegal Fionn tradition is included in the present list of Helper-tales because it resembles episode b (in a bII form) followed by an account of the death of the Helper, hardly to be described as a variant of episode g, by reason of the great difference in circumstances. The story may be summarised as follows: The Feadhomhan, a hugely strong man, serves Fionn for seven years, and then, going home by a route against which he had been warned by Fionn, he is killed by a pig. Now Fionn knew that the Feadhomhan always did what he had been warned not to do (Morris version), and in the Béaloidheas version it is expressly said that Fionn, fearing the «Feadhamhan», wished to kill him (cf. bII). The Feadhomhan’s sister was drowned in an attempt to rescue her brother.

XVI The story of Lorcán mhach Luire (Ballyvourney, Co. Cork) recorded from S. Ní Iarfhlaithbe by «Srín an Liath ar Earragh», in Imtheachta an Oireachtais 1901. Leabhar III, Cuid II (1907) 41 sq. Variant from Ballingeary, to the south of Ballyvourney, recorded by G. Ó Muimhneacháin in Imtheachta an Oireachtais 1901, Leabhar II, Cuid I (1903) 1 sq. Second Ballyvourney version (unpublished) recorded on an Ediphone from Tadhg Ó Duinnín in 1930. These three versions are in substantial agreement. The incidents are as in I, except for the following points: a is omitted; b is in a «bXVI» variant, which is characterised by the fact that the helper works by magic rather than by strength (1); c is in a «eVI» variant and precedes b; e and f are omitted from the Ballyvourney versions, but they occur in the Ballingeary tale (and in XVII) in an «eXVI/XVI» version, according to which Lorcán, watching at night, cuts off the arm-down-the-chimney of a hag who is trying to catch him,

(1) Cf. note on strong helper supra No. I, footnote 3.
then he cuts off her other arm-down-the-chimney, and then she herself falls down the chimney dead (she was the mother of the amhais slain by Lorcan in the d-incidents: cf. mother-motif, or its traces. in III. X-XIII, XXIV); g and j occur before the d-incidents: there is no h (for the helper has no wife): for k a Bruidhean-tale, studied supra p. xxiv, is substituted.

XVII a Lorcan Ua Luirc (Donegal), an unpublished version in the possession of the Folklore Commission, Notebook 141. pp. 980-1015. The incidents are so like the published Ballingeary version of XVI as to make one suspect literary connection, but the recorder states that he believes such connection to be improbable.

XVII A Caileach an Teampaill (South Galway), recorded by Mr. C. M. Hodgson from Ned Cooney, and contributed to Ídaloideas III 447 sq. by Dr. D. Hyde. The incidents are roughly as in XVI, but (as well as a and h) e, f, g and j are omitted; as in XVI, a Bruidhean-tale is substituted for k.

XVII B Grabaire Beag Fhinn Mhic Chumhaill (West Galway), in Loinnir Mac Leithair agus Gséalla Gaisgildh Eile, Seán Mac Giollarnáth do bhailigh. The story on the whole resembles XVI with some motifs introduced from the Ceadach group (I-X). Incidents a, e, f, are omitted. The other incidents occur as follows: cVI, bXVI, d, g, h, i, j, k, followed by a tale about hunting a magic fox which Fionn must kill before he marries: the helper returns and kills the fox: certain incidents in the fox-story, such as the mention of an old horse which will not go are reminiscent of the Bruidhean-tale with which XVI concludes.

XVIII The story of Black, Brown and Gray (Donegal), in J. Curtin Myths 281 sq. There is a general resemblance to XVI, XVII and XVIIA, but the incidents differ: a is omitted; there are three helpers in the b-episode; c, d, e, f are replaced by an account of the performance of a useful deed for Fionn by each helper in turn during a night watch against magic opponents. Gray’s (‘Glasán’s’) deed involving the slaying of a magic hag: g, h, i, j are omitted; as in XVI, XVII and XVIIA, a Bruidhean-story replaces k, the enticer to the Bruidhean being a man seeking vengeance for the hag killed by Gray. [Another Donegal tale, the general framework and some incidents of which remind one of a Fionn Helper-tale followed by a Bruidhean-tale, is mentioned supra p. xiv, footnote.]

XIX The story of Fin Mac Cumhail and the Knight of the Full Axe (Kerry?), in J. Curtin Myths 232 sq. The beginning is rather like XII in so far as e is omitted and a giant opponent appears in b; b is in a peculiar bXIX version, of which the beginning is described supra p. xvii, footnote, as Giant-tale IV, after which a magic helper (cf. bXVI) comes to aid Fionn, who has been wounded; e is in a eXIX version, according to which Fionn and his helper arrive at an island where a wedding is in progress to which they are not admitted; d is roughly as in I. etc. e is in an eXIX version, according to which a hag looking down the chimney is struck by the helper’s magic axe which she carries off stuck in her fore-
head; \( f \) is in an */XIX* version, according to which Fionn recovers the axe by a ruse and kills the hag; \( g, h, i, j \) are omitted (perhaps the loss and recovery of the axe represent \( g \) and \( j \)); \( k \) is omitted, but the helper tells Fionn how to summon him if further help is needed, just as in XVI-XVIIA: therefore a Bruidhean-story, as in XVI-XVIII, should probably follow.

XX «Fin MacCool and the daughter of the King of the White Nation», in J. Curtin Hero-tales 407. Incident \( a \) is omitted; \( c \) (in a \( cVI \) version) precedes \( b \) (Dyeermud is the helper; cf. VI); \( d \) has many differences in details; \( e \) and \( f \) are omitted; \( g \) is omitted, but some of the circumstances of it appears on the homeward journey (consult \( g \)-portion of the I-X group, and of XII) : \( h \) is omitted; the story ends with \( i \), but it has already been lengthened in the \( d \)-portion by inclusion of the story of the Rueful Knight without Laughter (also included in \( kVI \) and \( bVIII \): cf. supra p. xvii, and p. 50 footnote 1): this lengthening has removed the need for \( k \), which is normally added mainly for the sake of increased length.

XXI «Fin MacCumhail and the Son of the King of Alba» (Kerry), in J. Curtin Myths 292. Incident \( a \) is omitted; \( b \) is in a \( bII \) version (here very clearly merely a variant of the motif in Aarne-Thompson 650): all incidents from \( c \) to \( j \) are omitted; then (instead of \( k \)) a folk version of the Bruidhean Chaorthainn tale is told (cf. p. xxv, note), from which the pseudo-historical introduction is omitted, its place having been taken by the \( bII \) form of introduction.

XXII «Cúchulain», in J. Curtin Myths 304 sq. The resemblance to the Helper-tale type is vague. The incidents are as follows: To Cúchulain is given the task of disenchanting a cat and serpent, who are really daughters of the King of Greece, because he is the only one among Fin’s men whom a magic testing shirt fits (this corresponds both to the normal \( b \)-episode and, more particularly, to the \( cIX \) incident mentioned supra); \( d \) is replaced by a different set of adventures; \( e, f, g, h, j \) are omitted; Cúchulain comes home married to the disenchanted cat (= \( i \)); \( k \) is replaced by the story of «Conlá», which is a folk version of the literary accounts (summarised by R. Thurneysen Heldensage, 403 sq.) of the death of Cú Chulainn’s son Conla. Then, knowing that Cúchulain must be avoided for seven days till his passion on account of the death of his son cools, Fin, acting on Conán’s advice (Conán very often is the adviser in the imposition of \( bII \) tasks), binds Cúchulain to fight the waves on Bale’s Strand for seven days. On the seventh day the waves drown Cúchulain.

XXIII The story of Feumn Mac Cúail and the Bent Grey Lad (Scottish), in Rev. D. MacInnes Folk and Hero Tales 32 sq. There is general resemblance to the Helper-type. The story, however, contains nothing but \( bII \) incidents followed by the incidents that form an annex to XI and an introduction to XIII (arm pulled off at shoulder). Cf. XXV.

XXIV «Fionn Mac Cúmanl agus an Bhean Ruadh» (Sligo), in Dr. D. Hyde’s Seálaidh Gaedhealach (Nutt) 388. Resemblances to the Helper-type are in accidental points only — such as: (1) the mere mention of
APPENDIX A

Londubh and Céiteach (cf. title of II); (2) the fact that the Red-haired woman, mother of three magic sons living in a fairy hill, is conquered by Fionn (cf. discussion of the e-f incidents in note on Beowulf infra). (3) the fact that a visit to the interior of a fairy hill, where it is difficult to decide whether the treatment accorded Fionn is friendly or unfriendly, at the instance of a Red-haired woman, follows the introductory part of the story, just as a visit to a Bruidhean, where the treatment is definitely unfriendly, follows the introductory story in XVI-XVIII (cf. note on Red-haired man, p. xiv, footnote). Strange things and happenings characterise this tale — such as: a boar-headed fawn with a moon on each side which lights up the country in the night; transformation of the Red-haired woman to an uillphéist (i.e., a monster); magic transformations, etc., in the fairy hill. The tale is used to explain certain place-names.

XXV Scéal a' Ghaduí Dhubh (Cape Clear Island, Co. Cork), contributed by the Rev. D. Ó Floinn to Béaloideas V 111 (English summary, ib. 137). This tale resembles the Helper-tales in some points. In an opening portion the Black Thief is child-stealer in a version of the child-stealing story included in XXIII. His arm is torn off by one of Fionn's Skilful Companions (=e). He is tracked by bloodstains to where he is dying in his castle beside a river (=f). The Fian pity him, and Fionn chews his thumb and learns how to cure him (=f). This involves an adventure story (=k). The cured and reformed Black Thief joins the Fian (=b). [The Black Thief is normally a magic helper in a group of tales unconnected with the Fionn cycle, being Irish versions of the international folktale of the Old Robber who Relates Three Adventures to Free his Sons (Aarne-Thompson 953); for bibliography see Béaloideas III 340, IV 190.]

Some fifteen years ago Dr. C. W. von Sydow, who has been for long a generous guide and inspirer to all those interested in folklore research in Ireland, in a conversation, which he has kindly permitted me to use here, gave me his reasons for believing that the Grendel episode in the Anglo-Saxon poem of Beowulf (written c. 700 A. D. (?)) has been borrowed from an Irish Fionn Helper-tale. Dr. Heinz Delmer, in an article which I have been unable to consult, published in the Germanisch-Romanische Monatsschrift XVI (1928) 202 sq., (4), has upheld Dr. von Sydow's view; and, in Béaloideas IV (1934), 351, Dr. von Sydow has again said: *In Beowulf, Beowulf's struggle with Grendel and his mother is plainly of Keltic origin, since a similar tale is common in Keltic territory, and agrees perfectly with the rest of Keltic tradition. But nothing similar exists in Teutonic territory, except for an episode in the Icelandic saga about

(1) For date cf. R. W. Chambers Beowulf (1932) 487.
(2) Reference from Chambers Beowulf 480.
Grettir, an episode which manifestly comes more or less direct from Beowulf itself.

The Irish part of Dr. von Sydow’s argument, as far as I remember it, runs on the following lines: When we compare I (e-f), from North Connacht, with XI-XII (c. e.; f.), from South Munster, and also with the South Munster tale described in the footnote on p. 178 (1), we find evidence that the motifs of the Arm down the chimney in the night which is cut off (originally probably torn off, as in the West Kerry version described in the Footnote on p. 78, and as in other Irish uses of the motif to be listed infra p. 187), and of the pursuit next day by the Helper of the now one-armed monster to his hidden den, where the Helper kills both him and his fierce mother, were combined in the e-f episode of the type-tale to which the tales listed above tend to conform, in an order, context, and circumstances, the same as the order, context (2), and circumstances (3), in which almost identical motifs appear in the Grendel episode of the Beowulf poem. For there Beowulf, who is Hrothgar’s helper, by his strong grip (4), tears Grendel’s

(1) Cf. also the e-f episode in XVI, XVII, XIX, and the Hand-down the-chimney episode in XIII, XXIII, XXV.

(2) A story about one who comes to help a hero who is in trouble.

(3) 1° Beowulf, Hrothgar’s helper, goes wittingly and willingly to the den to which his companions were carried off unwillingly (cf. Helper-tales XI-XII).

2° The tracking is by bloodstains from the mutilated shoulder in the Beowulf-tale and in Helper-tales I and XXV: cf. also similar tracking by bloodstains in the related episode in the Unique Story-tale mentioned supra at the end of the description of Helper-tale I.

3° Beowulf’s gripping-power is emphasised, and in Helper-tale XXV, and in the related motif in the Skilful Companions Fianna-tales discussed supra p. xiv sq., it is a magic Strong Gripper who tears the arm off.

4° Grendel and his Mother in the Beowulf-tale live in a den that is under water but free from water. The loser of the arm in Helper-tale I in the above list lives underground. In Helper-tale XXV he lives beside a river. In a related Dindshenches episode discussed p. lviii, n. 2 an enemy monster and his mother live in a dry house that is both underground and beneath a spring of water, which issues in a river. Again in the related motif of the child-stealing arm, in the Irish Fianna-versions of the Skilful Companions tale already mentioned in this footnote, the child-stealer (who normally loses his arm like Grendel) is sometimes tracked to a home beside a lake (e.g., in the addition to No. XI in the above list of Helper-tales). The child-stealer in the Unique Story tale mentioned in § 2 of this footnote is also tracked across water to an island home.

(4) See preceding footnote.
arm off in the night. Grendel's bloodstains (1) mark his path to his lake home. Beowulf follows Grendel's dreadful mother to the lake home, which is under water but free from water (1). There he kills her, his gripping (1) power being again emphasised.

It is natural, therefore, to suspect that either the Grendel episode is modelled on the e-f episode in the Fionn Helper type, or that the e-f episode in the Fionn Helper type is modelled on the Grendel episode, or that both have descended by independent tradition from a source common to Teutons and Celts.

Now there are many reasons for doubting that the episode was formed in a Teutonic society or is native to Teutonic tradition. That such an episode should appear in an Irish folktale is, however, by no means surprising to one familiar with Irish (one should perhaps say ' with Celtic ') folk tradition.

In the first place it is to be noted that the Grendel variant of the first motif, according to which the arm does not come down the chimney, but is torn off in fair fight in the hall, bears internal signs of not presenting the motif in its original form. Why was the injury to the arm only, and not to some other part of the body? If the arm came down the old-fashioned Irish chimney, however, which was little more than a hole in the roof (2), as in all Irish versions of the motif, it is clear why the injury should have been to the arm alone.

In the next place it is to be noted that the episode occurs in the Irish folktales that have just been listed, but not in Teutonic folktales, and in Teutonic literature only in the Beowulf poem and in the Grettir episode that is based on it (3).

Moreover not alone does the episode itself occur in the Irish folktales mentioned, but the motifs from which it is built are common Irish folk-motifs.

To show the frequency of the occurrence of the motif of a magic hag and her son (or a magic hag and more than one son) as opponents for the hero in Irish and Scottish Gaelic folklore, we cite the following examples, to which others might be added: (1) nos. III, V, X-XIII, XVI, XXIV, in the above list; (2) J. G. Campbell Fians 182 (Scottish); (3) two examples from Irish, and four from Scottish, folklore cited by Prof. J. G. McKay in Béaloideas III 142; (4) Béaloideas IV 410, V 203; (5) C. Ó Múinteóigeachtaí Béaloideas Bhéial Atha an Ghaorthaidh (1934), 54, 107; (6) J. Curtin Myths, in the story of Fionn’s youth beginning on p. 204, and in the 12th century rationalised version of the same incident in

(1) See p. 185, n. 3.


(3) See, pp. 184-5, Dr. von Sydow’s words cited from Béaloideas IV 351,

It is to be noted also that in the eighth instance cited above the monster and his mother live under water (cf. supra p. 185, footnote, § 4).

Passing over the fully developed Beowulf parallel as it occurs in the Helper-type itself, we find in the annex to Helper-tale XI, the introduction to Helper-tale XIII, the end of tale XXIII, and the beginning of tale XXV, in the above list, as also in the Irish tales and the Welsh tale discussed supra p. xiv, and in the French folktale and the Arthurian romance to be mentioned presently, evidence to show that the motif of a Hand-down-the-chimney is a common one in Celtic folklore. The arm is usually torn, gnawed, or cut off, though sometimes, as in the XI- annex, it is left uninjured, probably by a mistake on the storyteller’s part.

It has already been pointed out (p. 185, footnote, § 4) that the owner of the Hand-down-the-chimney is sometimes pictured as living near water.

Having regard, therefore, to the frequency of occurrence of each of the two main motifs in Irish folklore, it is clear that a combination of them is a combination likely to occur at any moment in an Irish folktale. On the other hand the combination of the two motifs in the Grendel-episode of the Beowulf poem is not so readily explicable as a development native to a Teutonic society, as neither motif is of common occurrence in Teutonic tradition. The combination of the two motifs in a French version (1) of the folktale of the Bear’s Son (Aarne-Thompson 301) Dr. von Sydow would doubtless put down to Celtic tradition in France. The black knight-slaying hand whose demon owner is finally overcome by Perceval in the English Perceval-story, is again almost certainly of Celtic origin (2). The occurrence of the motif of the child-stealing hand in an Icelandic folktale, referred to supra p. xv, footnote 1, is, as we have already said, commonly believed to be due to Irish influence. In the same footnote reasons have been given for disregarding, in the present discussion, the sporadic occurrence of vaguely similar incidents in two Indian tales, a Japanese tale, and a Californian tale (3).

(1) R. W. Chambers Beowulf (1932) 378-379. 482.
(2) See G. L. Kittredge Arthur and Gorlagon 228 sq.
(3) In the Japanese tale a demon hand from a castle gate seizes a knight. The hand is cut off by the knight, kept by him, and later recovered by the demon. See Kittredge l. c., 288 sq.

In one of the Indian tales a hero defends a chamber and hews off a monster’s arm. The other details are unlike. See Chambers l. c. 483.

The other Indian tale (from Cashmere) is about a child-stealing monster
The evidence then seems to favour the conclusion that the Grendel episode in the Beowulf poem, which, as we have already said, is believed to have been written about the year 700, is modelled on an Irish folktale. As the episode, in the form in question, appears in Irish folklore only in Fionn-tales of the Helper type, and as Fionn is known to have been very anciently a hero with Irish folktale-tellers (1), we may regard it as probable that the Irish folktale which provided the model was some tale about Fionn that would have fitted into the class which we have learned to know as the Helper class. We are therefore justified in believing that stories of the Fionn Helper-type were being told in Ireland at least as early as the 7th century.

APPENDIX B

LITERARY TALES AND FOLKSTORY-TELLERS

In footnote 2 on p. xxix it has been pointed out that though literary storytellers often deliberately altered folk matter to suit their purposes, there is among folktale-tellers no trace of a tradition of deliberately altering literary lore, with its tendency to lay stress on heroism, to the simpler style and marvel-moulded standards of folklore. The true hero-tale probably never was part of the repertory of folktale-tellers. Romantic tales and mythological tales, being already full of marvel and exciting incident, received no essential alteration at their hands. Indeed there is evidence that the tradition was to despise a storyteller who altered the style or spirit of a literary tale. A storyteller in Coolea (Co. Cork) has apologised for not telling the story of Bodach an Chôte Lachtna (cf. supra p. xxxvii) in the right way, that is, preserving the manuscript style which was still preserved by the storytellers from whom he had heard it in his youth. Another storyteller there has told me that he did not know the story of Osgar’s Coming to the Fian (supra p. xvii): on enquiry it turned out that he could tell it well, but was unable to repeat one «run», concerning the arming of Osgar, which gave a special stylistic flavour to the tale: to tell the tale without that «run» would, he considered, have destroyed it.

The only alterations in literary tales that good storytellers seem to have normally allowed themselves are such as might have been considered improvements even by one who was convinced of the superiority of Irish hand, and the Californian tale is also a child-stealing tale. Both tales are referred to and discussed shortly supra p. xv, footnote 1.

(1) See supra, p. xlii.
literary tradition over Irish folk tradition. Thus in the Coolea oral version of the story of Diarmaid and Gráinne, published in \textit{Gadetica} I 83 sq., the changes, as the editor, Mr. J. H. Lloyd, has pointed out, are all in the direction of making Fionn and Diarmaid blameless, and of throwing blame on Conán, who was traditionally a mischief-maker. Some additions too are made clearly with the intention of making the story longer, and as they are not out of harmony with the rest of the story most of them might well have been accepted by an old-time \textit{Irishian} (see \textit{supra} p. xxxviii), though an Irishian would possibly have objected to the introduction of the incident of the chastity-testing cloak as not belonging in literary tradition to the Diarmaid and Gráinne context (\textit{cf. supra} p. 154).

It might be objected that the Coolea version of the Diarmaid and Gráinne story is not the result of normal development (see \textit{supra} p. 154). The story of Crónán Mac Gibilit, therefore, as published in \textit{Béaloideas} III 26 (\textit{cf. supra} pp. 77-78) offers a more satisfactory example of how a literary tale (Bruidhean Chéise Corainn) is treated by a good storyteller who has himself had no literary training: the effort to preserve the manuscript style of wording is obvious; the spirit of the tale is unaltered; the changes and additions might all be looked upon as improvements.

Unintentional mistelling of tales by bad storytellers is referred to \textit{supra} in footnote 2 on p. xxix.

\textbf{APPENDIX C}

\textbf{ON THE USE OF THE WORDS 'LITERATURE', 'UNLETTERED', \textit{etc.}, \textit{supra}, p. xxxix and passim, AND ON THE CLASSES OF STORY-TELLERS KNOWN TO HAVE EXISTED IN ANCIENT AND MEDIEVAL IRELAND.}

Use of the words 'literature', 'unlettered', \textit{etc.}, \textit{supra} p. xxxix, and \textit{passim}, is not intended to prejudice the question as to the manner in which literary tales lived. In modern times their propagators certainly possessed paper manuscripts. It is equally certain that it is in the telling the tales had their real life. Variations, too, in the manner of telling them were often traditional and common to the whole Gaelic-speaking world: thus a Scottish oral version and certain Irish oral versions of the Fate of the Sons of Uisneach agree in adding to the manuscript incidents that trees grew from the bodies of the dead lovers and joined together above them (1). The same Scottish version gives fourteen years

as Deirdre's age when Conchubhar decided to make her his wife. An 18th century Ulster manuscript version, of which the published portion (ZCP II 142 sq.) is mainly an archaised expansion of Keating's narrative, again gives her age as fourteen, which suggests that there was a common oral tradition concerning Deirdre's age not contained in the manuscript tradition. Similarly the Coolea oral version of Bruideann Chéise Corainn, though close to a manuscript version, adds incidents not contained in the manuscripts (see supra pp. 77-78).

At no time, therefore, in the Gaelic world did a written text represent the living effective story exactly in the way that the written text of a modern novel represents what is effective in that novel.

That oral tradition was once the vital element in certain branches of Irish learning and that manuscripts, in those branches at least, were mere museums, is shown by the history of the Irish Grammatical Tracts, being edited by Professor O. J. Bergin as a supplement to Ériu (VIII, etc.), and of the metrical tracts, of which a specimen has been published by Dr. D. Hyde in Lia Fáll, IV. Those tracts clearly represent 13th and 14th century doctrine. They differ in substance, arrangement, and terminology, from the earlier grammatical and metrical tracts edited by Calder and Thurneysen (Auraicept, ed. G. Calder, 1917; Mittelirische Verslehren, ed. R. Thurneysen, in Wh. Stokes and E. Windisch's Ir. Texte, III). Yet it is Thurneysen's and Calder's texts that were being copied in the manuscripts of the period during which the doctrine of Bergin's and Hyde's texts was the living doctrine. The earliest manuscript of Dr. Hyde's texts date from the 17th century. The earliest manuscript of Dr. Bergin's from about A. D. 1500. During the 13th, 14th, and 15th centuries, then, the living doctrine was oral doctrine, a unified oral doctrine as the substantial unity of the later manuscript versions of it show.

Again it is certain that the story of Cú Raof was popular in Ireland in the Early Modern period, as is shown by references to the bearradh geóin or 'mocking shearing' performed upon Cú Chulainn 10 in an anonymous love-poem in Dánta Grádhla, ed. T. F. O'Rahilly, 2nd ed., p. 95, l. 18, and 20 in a poem by Gearóid Iarla third (or fourth) earl of Desmond (†1398) contained in the manuscript Book of Fermoy, p. 161, col. 2, l. 9. The variations of Keating's Cú Raof story from the older texts (R. Thurneyseh Heldensage, p. 443) show that Keating was not dependent solely on those older texts. Therefore, if the very poverty of style and construction of the older versions were not in themselves sufficient to prove that those older versions, as we have them, never represented what was really vital at any moment of the tradition of the Cú Raof story, and if the antiquity of their language were not sufficient proof that they were not the means by which the story became popular with the Early Modern public, the variations in Keating's narrative and the use of a set form of words bearradh geóin, not contained in the written versions, to describe a certain incident, would show that in the Early Modern period there was an oral tradition of telling the Cú Raof story, and that the older versions which were being
copied in manuscripts in the Early Modern period had the same relation to the living oral tradition as museum pieces have to the utensils and furniture of real life (1).

' Literary ' and ' lettered ', therefore, when used in contexts such as that on p. xxxix supra, mean rather ' learned ' and ' educated '. There was always a distinction in Ireland between learned and unlearned story-tellers. The highly-trained file, as well as being a poet, was a learned story-teller and ranked in honour with kings. The cruitire or ' harper ', though not a fully-franchised citizen, nevertheless had an honour-price in virtue of his art (2). He too, it would appear, as also horn-blowers and pipers, told stories (R. ThurneyseHeldensage, p. 66). Horn-blowers and pipers had no legal status of their own (3). Here then we have a series of professional story-tellers graded from the file down to the cornaire. Were there unmentioned semi-professional story-tellers beneath them? — wanderers like the geócaigh (buffoons) often mentioned in the literature, or the bacaigh (beggars) who have survived down to the present day and some of whom were tellers and spreaders of folktales. Doubtless there were. And parallel to the professional story-tellers were amateurs ranging from great nobles such as Gearóid Íarl († 1398), who lists part of his repertory of literary tales in a poem in the Book of Fermoy (p. 167, l. 24), to men of a humbler class such as Seán Aindí Í Chathaísaigh, to whom I have myself listened and whose repertory I have already described (supra p. xxxvii).

At one end of the scale, then, we have story-tellers who specialise in folktales of the international type. At the other end we have the custodians of the heroic, learned, and highly artistic, traditions of story-telling. It is possible to see this general distinction clearly. As is to be expected, however, from the nature of Gaelic society, where a comparative community of culture and interests in all classes is very noticeable (supra, p. c) it is not always easy to say definitely in which of the many storytelling circles this or that tale originally arose.

We know much about the learned story-tellers of the past, men like the 16th-century file Tadhg Dall Ó hUíginn, who received rich payment for his stories (4), or men like Feidhlimidh mac Daill, Conchobhar's pre-Christian sgéalaigh, who, in the 9th century version of Longas Mac nUis-lenn, is represented as entertaining princes in his house and as having

(1) The alternative, that there was a well-known Early Modern manuscript version, raises the question why no copy of so well-known a manuscript version survives.

(2) cf. ALI V 106.27; 112.9 (references kindly supplied me by Prof. Binchy).

(3) cf. ALI V 108.20 (Binchy).

APPENDIX D

ANTiquity of MANY Irish Folktale Motifs

On p. xlv it has been stated that many Irish folktale motifs are as old as the days of primitive Indo-European unity. This is really a corollary of what has been said in the same place concerning the antiquity of many folktale plots, for motifs are, as it were, the bricks used in the realising of the plots. The following examples of motifs which occur in Irish folktales and also in ancient Greek lore may, however, help to make the truth more evident.

In the ancient Greek story of Theseus and the Minotaur (Apollodorus The Library, with an English tr. by Sir J. G. Frazer, 1921, Loeb Class. Libr., Vol. II, Epitome i 7) occurs the motif of the making, and subsequent disregarding, of a contract for the hoisting of black sails if the hero is killed, and white sails if he lives. This is clearly the h-motif of the Fionn Helper-tales described in Appendix A, supra p. 177 sq.

Again in ancient Greek lore (2) we find that the giant's daughter (Komaitho or Skylla), who has fallen in love with the hero (Amphitryon or Minos) and betrayed the secret by which her father (Pterelaos or Nisos) may be killed, is finally punished by the hero for her action. The incident occurs in the form here summarised among the d-incidents in Helper-tale VIII (Appendix A, supra p. 179), and in slightly varying forms in some of the other Helper-tales (e. g. in XI1 the traitress receives a reward).

Again the warning to Orpheus not to turn round on his way back from Hades, a warning which he disobeyed, thereby losing his wife, who had to return to the realm of the dead (Apollodorus Libr. I, m 2), bears a strange resemblance to the similar warning issued to the Fian on their way back

(1) E. Windisch, Ir. Texte, 1880, p. 67.
from a magic eastern war in the g-episode of Helper-tale XI, a warning which Conán disobeyed, thus causing the Fian to lose their helper, Seachrún, who had to return to meet his death.

Again when Fionn, in Helper-tale IV (b-incidents), at Conán’s request (cf. remark on Helper-tale XXII, supra p. 183), sends Gilla na Grackin to perform hard tasks, in the hope of bringing about his death, but in the end grows fond of Gilla na Grackin, a parallel may be found in ancient Greek lore (Apollodorus Libr. II, iii 1-2), where Iobates, at the request of Proetus, sends Bellerophon to perform hard tasks, in the hope of bringing about his death, but in the end grows fond of Bellerophon.

In the same Helper-tale IV (1) the circumstances of the revivifying of the Helper are those of the revivifying of Glaucus in ancient Greek lore (see Sir. J. G. Frazer’s note in his ed. of Apollodorus).

In the part of the story of Fionn’s youth, in J. Curtin’s Myths 204 sq., which tells how Fionn got knowledge of all things by means of the blister on the roasting salmon, the man for whom Fionn is roasting the salmon is a one-eyed giant, whose eye Fionn puts out, and whom Fionn subsequently tricks, as Odysseus, in the Odyssey, put out the eye of Polyphemus and tricked him (H. J. Rose’s Handbook 66; Aarne-Thompson 1137). Cf. supra p. lxix.

Herakles motifs appearing in the Fionn cycle are mentioned supra p. xxx footnote (rescue of Theseus who had stuck to the rock); supra p. 33, note to XV 7a (choking of a serpent when a baby); p. 140, note to LX 14 (loss of hair as a result of adventure in which the hero hews his way out of a monster’s belly). [Cf. in Irish folklore outside the Fionn cycle the Herakles-Croibhdhearg parallel, infra Appendix E, p. 194.]

Outside the Fionn cycle a Greek-Irish parallel is that of the bull’s horn which had the power of supplying whatever meat or drink one desired. Such a horn was owned by Amalthea in ancient Greek lore (Apollodorus Libr. II, vii 5). It is paralleled in Irish folklore by the horn of the Speckled (or Brown) Bull (An Tarbh Breac, Roscommon version, in Dr. D. Hyde’s Sq. Gaedh., publ. by Nutt, p. 186; An Tarbh Donn, Tyrone version, in Prof. É. Ó Tuathail’s Sq. Mhuintir Luinigh, 1933, p. 33).

These examples might easily be increased.

It is on the face of it unlikely that the source of these motifs, so popular in Ireland, could be the out-of-the-way Greek literary texts that also contain them. In Ireland they are current primarily among the unlearned. Some at least of the Greek stories in which they occur were also certainly especially popular among the unlearned, as is clear from Plato’s remark on Herakles-tales in general, quoted infra in Appendix E (p. 194). The time of common origin for the fund of unlearned tradition common to the

(1) P. 268 of J. Curtin’s Myths — also in the Mayo variant of Helper-tale II mentioned in the footnote on p. 178, published in Béaloideas I 329 sq., relevant place p. 341.
two nations would seem to have been the prehistoric period when Celts and Greeks formed one cultural group. Arguments, drawn from observed facts, against a late general migration of folktales (along with the motifs of which they are formed), without a general migration of the folktaletellers themselves, have been given by Dr. G. W. von Sydow in an article in Béaloideas IV 344 sq. and on p. 256 of his Kategorien der Prosavolksdichtung, published in Volkskundliche Gaben John Meier zum siebzigsten Geburtstage dargebracht (Berlin, 1934).

APPENDIX E

ATTACHING OF THE SAME FOLK THEME TO DIFFERENT FICTIONAL OR HISTORICAL FIGURES

On p. xlv supra it has been stated that much modern Irish folklore consists of the attaching of general story motifs and story plots to traditional or fictional names. The attaching of such themes to the name of Fionn has been sufficiently illustrated in the survey of Fionn folklore made supra p. xiii sq. Examples of the attaching of similar themes to the name of Cú Chulainn may be found in J. Curtin’s Mythus 364, 316. Examples of the free attaching and transference of folk-themes to purely fictional names ('Tomás', 'Mucidhe na Muc', 'Mac Rí i nÉirinn', 'Seán', 'Síle', etc.) are so frequent as not to require particular illustration. In the following paragraphs examples will be given of the attaching of general story motifs and story plots to names which either certainly or probably belonged to historical persons.

In the first place the folk version of the birth of Cathal Croibhdhearg O’Conor, King of Connacht (fl. c. 1200), as given in J. O’Donovan’s note to his edition of the Annals of the Four Masters, sub anno 1224, note g, is an Irish version of the story of the birth of Herakles in ancient Greek lore (H. J. Rose A Handbook of Greek Mythology 207). According to the Greek story a servant announces the successful birth of Herakles to the Eileithyia, who is preventing it by magic; the Eileithyia is so surprised that she ceases to work her magic, and so the child really is successfully born. In the Irish version the Eileithyia is replaced by the Queen who is jealous of Cathal Croibhdhearg’s unmarried mother. In the northern English ballad of Willy’s Lady, the Eileithyia is replaced by Willy’s mother who is jealous of Willy’s wife. In the notes to his edition of Willy’s Lady, F. J. Child discusses many variants of this theme from different countries (F. J. Child The English and Scottish Popular Ballads [completed by G. L. Kittredge], I. p. 81 sq.). The Herakles version is doubtless itself of popular origin, for Plato, Lysis 205D, refers to a Herakles tale contemptuously as ‘the sort of thing old women relate’ (ἀπεξ αἱ γυναῖκα ζώνσιν).

Murchadh son of Brian Bóírínhe, who was killed in 1014, is another
historical figure who has general story-themes attached to him in Irish folklore and literature. A Connacht folkstory-teller, for instance, has made him the hero of a compound folktale (published by D. O’Foharta, ZCP I 477 sq.) formed from the welding of the international folktale of the hero who, with the help of grateful animals, rescues the captive princess who has discovered the secret of the giant’s external soul (Aarne-Thompson 302) to the Irish folktale of the Sword of Light and the Knowledge of the Unique Tale (bibliography supra p. xv, footnote 2; cf. infra p. 196).

Another tale about Murchadh, with a plot akin to that of poem XVII of Dunaire Finn, is discussed by Prof. T. F. O’Rahilly in Gadelica I 279 sq. (cf. especially p. 283). Other fairy motifs connected with Brian’s household are mentioned by Prof. O’Rahilly loc. cit. passim. Further examples of the fairy adventures of Murchadh and his associates in ora and Early Modern manuscript literature are to be found in: Celtic Review I 204; A. Cameron’s Rel. Celt. II 410; Dr. R. Th. Christiansen’s Vikings p. 58 and Index.

Again, the Donegal folk tradition which makes Baldearg O’Donnell, along with O’Boyle and a band of armed men, await the day they will be needed, in an underground dwelling (1), is merely the attaching to the name of a late 17th century O’Donnell, who was an officer in the Spanish and Irish armies, of a legend which is told in Germanic lands of one of the early Fredeces (2). This tale is in Ireland commonly attached to a Gearóid Iarla (Earl Gerald), who is occasionally believed to be a Fitzgerald earl of Kildare (3), more often a Fitzgerald earl of Desmond (doubtless the 3rd, commonly called the 4th Earl, who died in 1398), but it is also sometimes attached to heroes who are not Fitzgeralds (4). In Scotland it is told of the Fian (5). For mention of this and related motifs see Prof. Stith Thompson’s Motif-index, A 194, D 1960.2, D 1960.2.1 (Folklore Fellows Communications) and E. Rohde in Rhein. Mus. 35 (1880), p. 157 sq.

The same Gearóid Iarla, to whom the tale discussed in the previous paragraph is attached, is also commonly represented as leading the fairies, as having been a magician, or as haunting a lake with his white horse.

(1) Feargus Mac Róich [i. e., Henry. Morris] Oidheche Áirneáil [1924], p. 30 sq.
(2) See Dr. A. H. Krappe in RC XLVIII 114, and in his Science of Folklore 108; also Mr. S. Ó Dúilearga’s note in Béaloideas 111 362. Cf. reference to heroes who are to reappear to deliver their country in The Growth of Literature by Prof. H. M. and Mrs. Chadwick, I, 454.
(3) P. Kennedy Legendary Fict., 1891, p. 153. The mid-19th century Meath-Louth version published in Lia Fáil I p. 115, 1. 1, pp. 116-117, was also probably understood of a Kildare Gearóid.
(4) See references (by D. Fitzgerald) in RC IV 195, 198, etc.
(5) R. Th. Christiansen Vikings 69.
When so represented he is sometimes associated with an O'Donoghue, who in certain tales is named Domhnall na nGeimhleach (Daniel of the Fettered Captives). This O'Donoghue haunted Loch Léin, Killarney (1). Not alone is he associated with Gearóid Iarla, but some of the stories told of Gearóid are told also of him (2).

Irish tradition also makes Gearóid Iarla, at his father's request, to prove his magic power, jump into a bottle and out of it again (RC IV 187). In medieval continental tradition (D. Compagni Vergil in the Middle Ages, tr. by E. F. M. Benecke, 1895, II, 318), the ancient Roman poet Vergil entices the Devil to jump into a bottle to prove his power. When Vergil had the Devil in, however, he shut him up inside.

Aindrias Mac Cruitín, an 18th century Clare poet, in a song written for Dorah Power of Clonmult, Co. Cork, mentions that the Countess of Tralee [i.e., Gearóid Iarla's wife] «travelled the provinces three times over with a cripple», to which J. O'Daly (Poets and Poetry of Munster, 2nd ed., p. 96) adds in a footnote that the countess was said to have carried the cripple on her back through Ireland for seven years. Dr. R. Flower in his Introduction to Prof. T. F. O'Raithly's Dánta Gráda, 2nd ed., p. xiii, quotes, without reference, a verse from a dán-poem, which says that Gearóid Iarla's countess went off with a cripple for a year. It looks, therefore, as though the stories which make Gearóid Iarla turn himself into an animal, to prove his power to his wife, attracted to him the story of the faithless wife who, for love of a cripple (3) turned her husband into an animal. This is the Unique Tale in the Irish folktale of the Sword of Light and the Knowledge of the Unique Tale (cf. supra p. xv, note 2). Dr. A. H. Krappe

(1) Cf. late 18th cent. references in Dan. R. O'Conor's Works I, 109, 151.

(2) For the association, or confusion, of Gearóid Iarla and Domhnall na nGeimhleach see tales about one, or other, or both of them, in the already mentioned Dan. R. O'Conor's Works I 109, 151 ; RC IV 199 ; J. Curtin's Tales of the Ir. Fairies 16 sq. ; Cork Hist. & Arch. Soc., 1899, p. 228, footnote ; W. J. Gruffydd Math 286 ; An Seanchaidhe Muimhneach (ed. by An Seabhac) 42-53.

As a particular example of the confusion one may mention the story according to which the hero, to prove his magic powers, transforms himself into an animal, or fish, or bird, having first laid an injunction on his wife not to shriek or show fear: she breaks the injunction, and he has to disappear in his transformed shape into a lake. This is told of Gearóid Iarla, e. g., in An Seanchaidhe Muimhneach 53. In Irish Fairy Tales... illustrated by Geoffrey Strahan, (Gibbings, London, 1902) p. 85 sq., it is told of O'Donoghue. [David Fitzgerald, RC IV 197. connects this tale with German tales about Gerhard Gans.]

(3) J. Curtin Hero-tales, story beginning on p. 323.
(in Speculum, 1933, pp. 209-222) has shown that the Unique Tale part of this Irish folktale is international, and most probably of Eastern origin.

Gigantic size, or magic powers, are frequently the properties of folktale heroes. Folkstory-tellers commonly attribute the same properties to persons of local historic fame, or to the ancestors of families of local importance. Thus Tomás Fuilteach De Búrca and the Lord of Clare both appear as magicians in Dr. D. Hyde’s Sq. Gaedh. (Nutt) 82 sq.; and the ancestor of the O’Malleys is brought into relation with giants, etc., in M. Ó Tománaidhe and D. Ó Fotharta’s Western Folk-reports 41 sq.

Folk-themes are attached to various O’Donnells in Oidheche Æirnéáil, ed. by Feargus Mac Róigh [i.e., H. Morris].

As illustrations of the same folk tendency, outside Ireland, to attach general story-themes to famous names, in addition to the cases of Herakles, Frederic, and Vergil, mentioned supra, the case of Judas may be cited, who in some folk-legends has the Oedipus story attached to his youth (See Sir J. G. Frazer’s note in his ed. of Apollodorus’s Libr., 1921, Vol. II, p. 375; cf. Aarne-Thompson 931).

APPENDIX F

ON THE USE OF NON-ESSENTIAL RESEMBLANCE TO ESTABLISH REAL INFLUENCE OF ONE STORY ON ANOTHER (cf. supra p. lxiii, footnote 1)

Influence exerted by one story on another may result in identity of principal figure, or of other figures. It may result in essential resemblance between the stories in tone, plot, and purpose. Or it may result in non-essential resemblance, such as general similarity in circumstances, or agreement in an odd detail.

It may be asked whether non-essential resemblance may ever legitimately be used to establish real connection.

That such resemblance is sometimes in fact the result of real connection is suggested by the description, in a 13th (or 14th) century tale, of Máillén mac Midhna as a noble warrior of Fionn’s people, who, late in Fionn’s life, gave the Fian a feast (1). The name connects this tale with the tale of Aillén mac Midhna contained in the Acallam (2). Apart from the name, however, the only resemblance between the two stories is the unimportant one that in both tales the Fian are feasting when they are brought into relationship with Aillén (Máillén). Essentially everything is changed. Aillén (Máillén), who, in the Acallam, had been killed by Fionn while Fionn was young, is living in the 13th century tale, when Fionn is old.

(1) K. Meyer Fianaigecht 54 § 4.
(2) See supra p. lII.
Moreover he is no longer looked upon as the enemy of the Fian, but as their friend.

Here it would be unreasonable to hold that the Acallam tale of Ailín was not known, in some way, in some form, to the composer of the tale in which Maillén appears. But, apart from the practical identity of name which has remained to guide us, the contact of the two tales in the mind of the story-maker has resulted merely in what might appear to be a chance resemblance in the unimportant detail of a feast.

Folklore offers many examples of inessential details passing from one tale into another. Often no clue is left to enable us to decide whether two tales which agree in such details have really come into contact with one another in some storyteller's mind, or whether two storytellers have not moulded the same motif afresh from the common fund of human experience, or have not both borrowed from some third tale. Occasionally, however, the path of borrowing is so clearly suggested as to leave no doubt in the mind of the investigator. Thus agreement concerning a quarrel between rescuers as to who is to marry a rescued maiden may in itself be too inessential to prove real connection between two stories. When, however, that quarrel occurs exceptionally in an Irish version of the tale of the Skilful Companions, in circumstances similar to those in which it normally occurs in the tale of Four Skilful Brothers, the similarity of character uniting the two sets of skilful heroes clearly suggests itself as a possible path of borrowing. Here again it would clearly be unreasonable to deny the probability of the conclusion already stated in a footnote on p. xiv, that the version in question of the tale of the Skilful Companions has been influenced by the tale of the Four Skilful Brothers.

Unimportant resemblances may, then, be a result of influence exercised by one story on another. When there are many of them, or when there is other reason for believing that two tales are connected, such resemblances may, we believe, reasonably be used to establish the probability of real influence.

APPENDIX G

Gwynn ap Nudd

(By Idris L. Foster, M. A.,
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University of Liverpool)

Scholars have often approached the question of the relationship between Finn mac Cumail and Gwynn ap Nudd, but no one has yet been able to show its exact scope.
In a recent article on *Imbas Forosnai* (Scottish Gaelic Studies, IV, p. 132), Mrs. Nora K. Chadwick suggests that «the nearest analogies of the stories associated with Finn... are contained, not in Irish tradition, but in Welsh legend». This doubtless is quite possible; on the other hand, Gwynn ap Nudd is so elusive a figure in Welsh tradition and literature that it is extremely difficult to draw a close parallel between him and Finn; and, indeed, the references to him are too slight and scanty.

Sir John Rhys, long ago, in his *Hibbert Lectures* (2nd edition, p. 179), attempted to show that Gwynn ap Nudd and Gwynn ap Nwyfre, who are found together in a triadic grouping in WM., 450, 29-30, are really one person, and that Gwynn ap Nwyfre is «the exact rendering of Finn son of Cumall». Then, relying on an interpretation of W. *nwyfre* as «firmament», Rhys hastens to equate *Cumann* with Gaulish *Camulus* and Germ. *Himmel*. This philological subtlety left Rhys himself unconvinced; moreover, Meyer, in his *Fianaigecht*, p. XXI, and in RC. XXXII, 391, subsequently proved that *Umall*, not *Cumann*, is the earliest form of the name of Finn’s father, thus making it quite clear that the identification with Camulus must be dismissed even in the case of Finn’s father. In his later studies Rhys seems to have abandoned the theory that Gwynn ap Nwyfre was identical with Gwynn ap Nudd, but he adhered to his original theory about the character of Gwynn ap Nudd. Thus in HL., 182, 478, Gwynn is said to be the God of the dead, «who fetches the fallen to his own realm» (p. 537). Again, *The Arthurian Legend*, 36, Gwynn is «the god of death and darkness» who «hunts... the souls of those who are dying» (155). He is «the god of carnage» too (260). But the references to Gwynn ap Nudd do not corroborate Rhys’ conception of him as a dark god who comes to earth with his hounds to hunt disembodied souls.

Gwynn figures more than once in the tale of *Kulhwech ac Olwen* (seen in WM., cols. 452-507, RM. pp. 100-143), whose present redaction can be dated *eirea* 1100. In WM., 460. 28, Gwynn is entered as a member of Arthur’s court — one of the many anachronisms of which Welsh scribes were delightfully guilty. Again in WM., 484 23-30, we find Yspsyddaden Bencawr setting tasks on Kulhwech, who has come to ask for his daughter Olwen. The most formidable task is the hunting of the Twrch Trwyth, a magic boar of gruesome viciousness ( ). Attached to this task are a

(1) The account of his hunting is reminiscent of the accounts of boar-hunts in *Metr. Dinds.* (Gwynn), 111. 386, 393 = RC. XV. 370; III. 404, RC. XV. 373; III 151, 552; cf. too *Duanaire Finn*, Part II. poem LIV.

The oldest form of the boar ‘s name is found in *Nennius* : ‘ quando venatus est porcum *Troit* ’ (Mommsen, *Chronica Minora*, III. 217. I have changed the *Troynt* of the passage which is quoted into *Troit* in accordance with the testimony of the majority of the MSS. *Terit* occurs in two MSS.) In WM. and RM the boar is invariably referred to as *y*
APPENDIX G

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number of subsidiary ones which must be accomplished before the main
In WM., 383, 23-30, the giant insists that the boar
task can be begun.
cannot be hunted without finding Gwynn ap Nudd - Gwynn in whom

God has put

the vigour of dievyl Annwvyn' (i. e. the inhabitants of the side,
Chadwick rightly points out); 'lest he destroys the world he cannot
In addition. Gwynn must have Du, the horse
be brought from there '.
of Moro Oervedawc, to hunt the Twrch Trwyth.
The interpretation of Annwfn led Rhys astray. It was not the shadowy
« other-world » or « the abode of the dead », but the
Welsh counterpart of

as Mrs.

the side (See Ifor Williams, Pedeir Keinc y Mabinogi, pp. 99-101, for a
detailed note). And Gwynn has the vigorous spirit of the sid-chaire in

him, although a Christian redactor has called them dievyl. The horse
Du, mentioned in WM., 383, occurs as Du y Moroedd, the horse of Elidir,

Twrch Trwyth. There can be no doubt that the scribe of the Red Rook
copied the form in the White Rook. Here are the other forms RA. 26,
:

trychdrwyt trychethin trychinjwrch. RP. 60al9, milwr
torchtrin mat aerdwrch trwyt (= MA. 2 298a24, milwr dorch trin mat
aerdwrch trwyd). IGE. 31. 17, A gwr Gwynllwyd, Twrch Trwyd trin/

9,

Gweilging torch

Nawswllt yn rhoi

Dwrch Drwyd,

'

i farneiswin. 305, 10.
a ffleimlwyd fflamlafn.

A

wnai Wilym. dreiddym drafn,

LGG. 75, 3. Tori y trevi trwy
Treio cyviawnder
wyth, ac archoll Trychu tyrau oil val y twrch trwyth
rhwng tri-wyth cannyn, j Troi yno eu hwsmyn lir yn esmwyth. LGC. (quoted by Dr. Davies in his Dictionarium Duplex, 1(332), Y tro a aeth i'r
Twrch Trwyd / I Ddafydd a oddejwyd. It is difficult to know where to
place H. 104, Kefjitor ymdwr am drwyd hevelyt Twrch teryt y ar vwyd.
/

[

/

This form
bilia

in

»>

porcum terit which is found
MSS, Corp. Civ. 139 and Cantab. Ff. 1, 27.
is

interesting in view of

be seen, then, that the poetry forms, except

It will

LGC

in the

75, 3,

«

Mira-

support

the spelling trwyd.

The form Trwyth remains to be explained. Miss Gecile O'Rahilly's
Professor
explanation, in her Ireland and Wales, 122, is unconvincing.
T. Gwynn Jones {Aberystwyth Studies, VIII. 75,
n. 1
cf. O' Rahilly.
op. cit., 122) believes that it is a Gaelicized form parallel with trwyd.
:

Hut surely the simplest explanation
of

WM.,

or

its

is

that some copyist

archetype, probably — mistook when he was

— the

scribe

modernising »
the orthography, changing the / (= d) or d of the MS. into //;. This could
easily happen when trwyd had ceased to bear a meaning for Welsh scribes.

And

«

there are examples of

/, d, of the archetype being written th in the
Gwrbothu with Gurvodu, Guorvodu, Bodu. And it must be remembered that trwyth 'lye, acrid fluid, urine, etc,' would help in the confus-

WM-

:

cf.

ion, especially

when we

Trwyd. (On trwyth'

call

mind the venomous

to

lye, etc.' cf. 11-

185,

Gosgymon

bristles of

i
gosbarth pybyl pobyl dynyadon
Salesbury, Did.. «
dachau ynlho, Rucke ; Thwytho o varclic nc wnculhur dwr, Slate.

I

;

Twrch

dhwyth drudyon
trwyth olchi Ka-

gwi/lh

»)


in the triads in RM. 300. [The name was subsequently borrowed as a knight's name, Brun de Morois, in Durnart le Galois.]

In W.M., 496, 3, after an account of the quest for Drudwyn, the whelp of Greit mab Eri, there comes a strange interpolation in which Gwynn fab Nudd figures. Creiddylad, the daughter of Lludd Llaw Ereint (1), has been given to Gwythur the son of Greidawl. Gwynn forcefully seizes the bride before the marriage is consummated. A vigorous battle follows, in which Gwynn is triumphant; Arthur is called in to arbitrate, the terms being that the maiden must be kept in her father's home, while Gwynn and Gwythur are to fight for her every Mayday until Doomsday; the victor then is to have Creiddylad (2).

Rhys, H.L., 563, saw traces of the Sun Myth in this incident, and he built an elaborate mythological edifice on its basis. More recently Loomis in his Celtic Myth and Arthurian Romance, p. 81, has advanced a similar theory. He recalls the battle between Cú Rói and Cú Chulainn for Bláthnat — «the annually recurring combat between the old god and the young, in which the latter triumphs, only to succumb a year later himself.»

It may well be that in the fights for Creiddylad and Bláthnat we have a commonplace incident of folklore (3), and it is better to regard it as such than to probe the abysmal darkness of an abandoned mythology in search of an «explanation». And it may be suggested that the connection between Gwynn ap Nudd and Creiddylad ferch Ludd is really due to the similarity in the fathers' names, a fact which becomes clearer when the exigencies of rhyme are at work.

2

Gwynn ap Nudd appears also in a poem in The Black Book of Caernarthen, a collection of manuscripts, all deriving from the same scriptorium and written in the same orthography, belonging to the end of the 12th century and the beginning of the 13th century. In the last section of the BBC., pp. 97, 3–99 (Cf. Myv. Arch. 2 ed., 126 a, ff.), there appears «Ymyson Gwyddneu a Gwynn ab Nudd» («The Colloquy of Gwyddneu and

(1) An alliterative by-form of Nudd Law Ereint, the Welsh equivalent to Núadu Airgetlám; see O’Rahilly The Goidels and their Predecessors, p. 34, on Mag Liodat, an example of an Irish alliterative by-form.
(3) Cf. references to fights everlastingly fought by night by two brothers for a girl in continental folklore given by A. H. Krappe. Balor with the Evil Eye, p. 145, sq. Dr. Krappe himself, however, favours a mythological explanation of the Welsh tale.
Gwynn ab Nudd"). In structure it is like the other dialogue poems which are fairly frequent in Welsh; and although, in its present form it can hardly be an organic whole, there is little doubt that it originally belonged to a complete prose saga.

Gwynn, having been addressed by Gwyddneu, describes himself as a warrior, the lover of Creiddylad (MS. Creurdirld); he says that he is called Gwynn (1) He is described as a valiant warrior before whose horses hosts fell like broken reeds. Gwynn's dog is mentioned, too; he is Dormarch (99, 9, Dormach) truinrut (of the red snout), whose wanderings are not easy to follow. The latter part of the poem is a catalogue of the battles at which either Gwynn or Gwyddneu had been present (See Chadwick, The Growth of Literature, vol. 1. p. 35, on the similar catalogues of Widsith), although it is probable that this is a stray remnant of an elegy.

The name Dormarch is interesting. Rhys read Dormarth, translating it as 'door-death'. This can hardly be so, although Dormarth itself could be a borrowing from Irish; or a Welsh compound of Dor and marth, the second element meaning 'strange, wonderful' (see Ifor Williams, Bulletin of the Board of Celtic Studies, IV, 142, on marth). On the other hand there is no difficulty in taking Dormarch as the original form. Indeed, it may have been originally the name of Gwynn's horse: cf. the name Cafall for Arthur's dog [MOMMSEN. Chron. Min., III. 217; WM. 497. 12; RM. 258. 8: Ifor Williams. Canu Llywarth Hen, 184]. It can be argued that Cafall [ (Cabal) < Lat. caballus] was originally Arthur's horse, and that, later, it was used as his dog's name; or, of course, as R. J. Thomas suggests in Bulletin, VIII. 124, 5, the name may have been given to the dog because of its strength and swiftness. And again, the horse of Conall Cernach, Cú Chulainn's foster-brother, with its dog's head may be cited as a possible parallel. It is not unreasonable, therefore, to expect one of these developments in the case of Dormarch. The first element, however, remains unexplained.

3

The Welsh Triads are particularly silent concerning Gwynn. LOTH. Les Mab. 2. 11, p. 321, quotes a triad from Myr. Arch. 2 ed., 409. 89, which states that the three blessed astronomers of the Isle of Britain were *Idris Gawr. Gwydion mab Don and Gwynn ab Nudd; and because of their knowledge of the stars, their nature and their qualities, they could foretell whatever was wished to be known until Doomsday *.

(1) Hud im geluire guin mab nud. Hud here is an affirmative particle; it occurs in Early Welsh poetry before a verb. For a full note, see Ifor Williams. Canu Llywarth Hen, p. 131, and cf. also Eston E. Ericson, The Use of Swa in Old English. Göttingen and Baltimore, 1932, for a similar formation in English,
GWYNN AP NUDD

fortunately this triad comes from the notorious third series which was copied by Iolo Morganwg from some other compilation. This, in itself makes the series suspect, and there is no doubt that this particular triad is the product of that genius’ fertile imagination.

For the same reason, one must suspect another reference which is given by LOTH. Les Mab. 7 I, 360, from Iolo MSS., p. 123. There, among the genealogies of the saints of Britain, occurs the stem of Llyr Merini: Gwynn ap Nudd, Caradawc Freichfras and Gwallawc ap Lleenawc, are given as « the sons of Llyr Myrini (sic) from Dyfanwedd, the daughter of Amlawdd Wledig, their mother. » This hagiological jumble is quite impossible, and the whole stem must be considered as spurious. Llyr Merini (or Marini) is himself an indistinct figure of whom almost nothing is known.

There is an interesting reference to Gwynn ap Nudd in the life of Saint Collen. This vita is found in a number of MSS. of varying dates: Hafod MS. 19, fol. 141 ff., (written in 1536); Llanstephan MS. 117, fol. 183, (1544-52); Llanst. MS. 34, fol. 315 (copied by Roger Morys, towards the end of the 16th century); Llanst. MS. 18, fol. 25; Cardiff MS. 36, fol. 377 (both in the hand of Moses Williams, and belonging to the beginning of the 18th century). There is also a copy in B. M. Addit. MS. 14, 987. The text of Hafod MS. 19 has been published as an appendix to The Lives of the British Saints (Baring-Gould and Fisher), VI, 375. There is also a printed version in Y Great (London, 1805-7), pp. 337-41.

The vita, which states that Collen had Irish connections, tells how the saint had built his cell on Glastonbury hill (mynydd glossymygry). One day he heard two men conversing about Gwynn ap Nudd, and saying that he was the King of Annwn. Thereupon Collen, putting his head out of the cell, commanded them to be quiet, telling them that only Demons would discuss such things.

Later on, he heard a knock at his door: there was a messenger from Gwynn bidding Collen to go to the top of the hill by noon on the following day. Collen did not go. On the following day, the same messenger reappeared, dressed partly in red and partly in blue, with the same command from Gwynn. Collen refused again, and the messenger came a third time. Then the saint, very much afraid, arose, and prepared holy water, put it in a vessel and ascended the hill. There he saw a magnificent castle and glorious steeds ridden by comely youths. He was greeted by a courteous knight on the battlement, and taken to the king’s presence. The king, Gwynn ap Nudd, was seated on a throne of gold. Collen, having been invited to the table, which was laden with food, refused to eat. The king asked him whether he had seen a troupe more nobly dressed than his, dressed in red and blue. Collen answered that their raiments were quite good. Gwynn asked him to explain the significance of the raiments.
and Collen replied that the red, on the one side, signified burning, and the blue signified coldness. He then took out his sprinkler, and threw holy water over them all — both king and troupe — until they disappeared, leaving only the green mounds and swards where stood the castle. It would be idle to speculate on the significance of this story, but it can be safely said that up to the 16th century Gwynn ap Nudd was the recognized representative of Annwfn.

5

The other references to Gwynn ap Nudd are modern. While they may represent the emergence of a stratum which had long been concealed, a stratum which may belong to the class of the Collen incident, it is more probable that they are the products of the pseudo-historical and anti-quarian energies of the first half of the nineteenth century. Thus, The Cambrian Quarterly Magazine (London, 1829), I. pp. 40-15, contains the story of Iolo ap Huw and references to Gwynn's dogs; Gglasynys, Gyfryn Fu, pp. 131-44, mentions Nefyn as Gwynn's niece. But one cannot rely on these references, and there are others besides them, either as authentic remnants of a spoken tradition, or as stray fragments of manuscript legend.

6

It will be seen, then, that the references to Gwynn ap Nudd in early Welsh literature do not show him as a dusky god of the other-world, or as a vague divinity of carnage. Rather is he the leader of sid-folk; occasionally, a hunter whose wanderings with Dormarch no mortal can comprehend; at other times, a warrior whose prowess is often strengthened by his magic powers. This recalls Mrs. Chadwick's description of Finn: « perhaps the most gifted magician of all Irish legend: he is in fact more of a magician than a hero » (SGS, IV, 131). This is doubtless the farthest point the Welsh evidence allows us to go. And one fact is clear even from the evidence in Kulwhech ac Olwen: that by 1100 the traditions concerning Gwynn ap Nudd had already become confused, and that the eyfarwyddaid — the storytellers who were the conservative guardians of Welsh traditions and saga — were not perfectly clear in their conception of him. Their memory of him had become dull, and he is presented to us in different roles. Underlying these fluctuating descriptions, however, there was one basic conception which was decidedly old — that of Gwynn the magic warrior-huntsman. (1)

(1) In this discussion no mention has been made of Lleu Llaw Gyffes, the Welsh counterpart of Lugh Lámh-fhada. Professor Ifor Williams Pedeir Keine y Mabinogi, pp. 275-6, compares the episode of naming Lleu,
APPENDIX H

Celtic divine synonyms (cf. supra p. lxxvii sq.)

Irish literature makes it certain that, in Ireland at least, several gods had more than one name.

Thus the « Dagdae » was also called « Ruad roufoise» (1). Another name for him was « Echaid Ollathir » (2).

The Dağdha’s son, Aonghus, had another name « Mac ind Óc » (3).

The god Lugh, whose mother was Eithne, is clearly the same as Lughaidh son of Eithne, who is identified in the Irish genealogies with Conmhaicne, meaning ‘ Hound-son’, or ‘ Hound-lad’, the ancestor of the Connmaicne tribes (4). Elsewhere in Irish pseudo-history and learned literature Mac Con, meaning ‘ Son (or Lad) of Hound (or Hounds) ’, appears as the epithet of a Lughaidh supposed to have once been king of Ireland (5). Another name for Lugh would seem to have been Maicnia ‘ Lad-warrior ’; for in Cőir Anmann (§ 220) (6) Mac Con, who, we have seen, is sometimes identified with Lugh, is identified with Maicnia (7).

Passing for the moment from Lugh to his father, we find that his name

* the light-haired one, the fair boy *, with a similar incident when Finn was named; see also Professor W. J. Gruffydd, Math vab Mathonwy, pp. 119-125. Cf. also supra pp. lxx-lxxxv.


(3) Index to Aisl. Óenguso, ed. F. Shaw; and cf. Stokes, RC XII 127.


(5) G. Keating Foras F. ar É., ed. Dinneen, II 282; Cőir Anmann § 61; E. J. Gwynn Metr. Dindsh. IV 142, l. 134; K. Meyer Fianaig. 4, l. 10; supra p. lvii, Item VIII.

(6) Cf. also K. Meyer Fianaig. 4, l. 5, where « Mac Niath » is said to have been father of the Forhadhs, with l. 15 of the same page, where « Lugaid mac Con, ut a[i]i dicunt », is given as the father.

(7) That Maicnia is one compound word, not two simple words Mac Niadh, is proved by alliteration in Dr. E. J. Gwynn’s Metr. Dindsh. III 234, l. 17, where Maicniad, gen. sg., alliterates with méite, and in Duanaire Finn XLIII 17, where M[h]aicniadh, gen. sg., alliterates with mhúaidh. For the nom. form Maicnia, adopted here, cf. the nom. form Macnia, ZCP XII 379 § 13, and the spelling Maicnia (case doubtful owing to corruption of the text), K. Meyer Fianaig. 36, l. 22.
was Cian (1). Cian, being the father of a god must himself have been a god. That Nuadha was a god, as we have already seen (p. LXXVII, footnote 1), is still more certain. In the literature both Cian and Nuadha have a son called Tadhg (2). This tempts one to identify the god Cian with the god Nuadha.

Now Coir Anmann (§ 70) and the Dindshenchas of Carn Máil (3) say that a certain Dáire was father of five (or seven) Lughaidhs. Their epithets suggest that these Lughaidhs are merely different aspects of the god Lugh, regarded now as the ancestor of the Dál Mess Corb (Lughaidh Corb), now as ancestor of the Cálraighe (Lughaidh Cál), and so forth (4), for almost all the ancient Irish claimed descent from the god Lugh, as Professor Mac Neill has shown (5).

Again in Duanaire Finn (6), and in Acallam na Senórach (7), Dáire is father of a hero who both in name and story resembles Lugh. The name of this son of Dáire is Mac Lughach. In the two places referred to Lughach is said to have been the boy’s mother, and Mac Lughach is explained as Son of Lughach. This explanation is linguistically unsatisfactory, as a nominative form Lughach (8) would not normally give a genitive form the same as itself, and Lugh, the form which Stokes (9), suggests to have been the original nominative, is not a woman’s name (6).

(1) E. Mac Neill Celtic Irel. 56.

(2) For Tadhg mac Céin see Dinneen’s Index to Keating’s Foras F. ar É., ITS XV 455; S. H. O’Grady Silva Gad. I 319 (Cath Chrionna), & ib. I 343 (Echtra Thaidg mheic Chéin).

For Tadhg mac Nuadhad see ‘Almu I’, E. J. Gwynn, Metr. Dindsh. II 72, and Fotha Catha Cnucha, LU, ed. Best and Bergin. 3157.

(3) See E. J. Gwynn Metr. Dindsh. IV 136 sq.

(4) E. Mac Neill Celtic Irel. 61.

(5) l. c. 57, etc.

(6) Poem XLII.

(7) Stokes, l. 538.

(8) Such a nom. form occurs Duanaire Finn XLII 35. XLIII 5, XLIV 4.

(9) l. c., p. 277.

(10) Occasionally (Duanaire Finn XXXVIII 19, and note on XLII 5, supra p. 98) Mac Lughach is said to have been son of the man Lughaidh Lágha [son of Dáire]. This is grammatically acceptable, as beside a genitive Lughaidh (E. J. Gwynn Metr. Dindsh. III 338, l. 10; IV 156, l. 142; IV 216, l. 5) one might expect a genitive Lughach, just as Luigheach (l. c. IV 351, l. 13) occurs beside Luightheach (which is supported by rime in Leabh. Cl. Aadha B., ed. T. Ó Donnchadha, poem IV, ll. 4, 24, poem VII, l. 67, though in each case the MS reads Luigheach), and as O. I. Echach occurs beside Echadhach (Prof. Bergin. Ériu XI 143 sq.). But if such an explanation of the name Mac Lughach were the real one, why did the story-tellers go out of their way to invent a story which gave Mac Lughach a different father and a puzzling name?
The story told of the birth of Mac Lughach bears a distinct resemblance to the story told of the birth of Lugh. Lugh, it is said, was born against the wish of his maternal grandfather, and was reared at a distance from him. Moreover in the Lugh-story emphasis is laid on the fact that Lugh was unwittingly named by his maternal grandfather on the occasion of his first visit to him (1).

Now in the Acallam Mac Lughach's father and mother, that is to say, Dáire and Lughach, were both children of Fionn (2). Therefore Fionn, who is here both paternal and maternal grandfather, would certainly have wished to prevent the incestuous union, which occurred without his knowledge (3). In both Acallam and Duanaire, Fionn gives the child Mac Lughach a name; and in the Duanaire, though not in the Acallam, the child is reared at a distance from Fionn.

It is probable, therefore, that in the original story, upon which the Acallam and Duanaire stories are based, Dáire's son Mac Lughach, like Cian's son Lugh, was born against the wish of his maternal grandfather, was reared at a distance from him, and ultimately received a name from him.

Seeing, then, that Mac Lughach's birth-story tends to agree with that of Lugh, we are tempted to explain Lughach in the puzzling form Mac Lughach, not as a genitive, but as an adjectival development of the element lug used in the formation of *Lugus, the Proto-Celtic etymological equivalent of modern Lugh. For the element lug seems to have meant 'light' (4), so that it would not be surprising if an early form, from which the modern form Mac Lughach would be descended, were once readily understandable as 'Bright (or Gleaming) Lad', and were known to have been a by-name for the god Lugh.

Dáire, then, is father of certain Lughaidhs and of a Mac Lughach, who all tend to be identifiable with the god Lugh. Now the name of Lugh's father is commonly given as Cian. We are therefore led to believe that Dáire and Cian are synonyms for the same divine person.

Does the fact that the names of both Dáire and Cian appear as principal elements in the Irish tribe-names Dáirine (5) and Cianacht (6) help to establish the conclusion that Dáire and Cian are synonyms for the same divine being?

(1) W. J. Gruffydd Math 85-87.
(2) Cf. supra p. 23, note to X1 14a.
(3) In Duanaire Finn XLII, Fionn is merely paternal grandfather (Lughach is not his daughter). But elsewhere in the Duanaire (XLIII 5, XLIV 4) it is stated definitely that Lughach was Fionn's daughter.
(5) RIA Dict. ed. C. J. Marstrander.
(6) E. Mac Neill Celt. Irel. 56-57.
As an aid towards answering that question we may point out that there was once a saying that "every ruling kindred in Ireland, except the Eoghanacht, is of the race of Silverhanded Nuadha." So, looking back, we see that there are traditions that Nuadha is ancestor of nearly all the Irish. that Lugh is ancestor of nearly all the Irish, that Daire father of Lugh and Cian father of Lugh are ancestors of some of the Irish, and that both Cian and Nuadha are father of Tadhg. How are these traditions best reconciled? Are they not best reconciled by believing with Professor T. F. O’Rahilly (2) that Nuadha, Cian, and Daire (as also the names of a number of other heads of kindreds) are synonyms for the god from whom all the Celts believed themselves to be descended? Caesar has told us of that god, and has identified him with Dis Pater: Galli se omnes a Dile Patre prognatos praedicant, idque ab druidibus prof ditum dicunt (De Bell. Gall. VI 18). Dis Pater, lord of death and king of night, was the Roman god of the Underworld (3). The Underworld here probably provides the clue to Caesar’s identification. For in Greek and Roman tradition only the gloomy gods lived beneath the earth. But in Irish tradition even the beneficent gods are often pictured as living inside hills known as siodha. If the Gallie beneficent gods also were pictured as living inside hills, Caesar might easily have been led to equate their chiefBeneficent god with the gloomy Roman god of the Underworld.

It would seem then that the ancient Celts knew this god who was their ancestor by many synonyms, and traced their descent to him through his son, known also by many synonyms, of which, in Ireland, Lugh and Conmhaic perhaps were two.

APPENDIX I

DONU AND TUATHA DÉ DONANN

On p. lxxxiii supra it has been pointed out that Prof. Gruffydd identifies Welsh Don, mother of Govannon, the Welsh representative of the Celtic smith-god, and mother also of certain other figures in Welsh mythology with Irish "Donu.

(1) Book of Lecan, RIA facs., 177 r, MS pagings, 225 (216), 449, col. 3, paragraph beginning 1. 1: ecoh eenêl flatha fit i nÉrind, acht Eoghanacht, is do shîl Nuadad Airectlám. Cf. other MSS cited to the same effect by Prof. E. MacNeill Celt. Irel. 52, 53.

(2) The Goidels and their Predecessors (1935) 33 sq.

The nominative form *Donu has been reconstructed from the genitive Donann, which has been instanced: (1) A. G. van Hamel Leb. Brel. § 12; (2) ZCP XII 241, l. 12; (3) Ir. Texte III 58 (i.e. R. Thurneysen Verstehen § 111); (4) C. J. S. Marstrander RIA Dict. col 169, l. 1; (5) R. Thurneysen Heldensage 604, l. 19; (6) E. Mac Neill Celt. Irel. 48, l. 7.

Dr Marstrander (l. c. col 82, l. 43) cites Donann as a Middle Irish nominative form (Donand mathair na ndea ' Donann, mother of the gods', LL 10b26). This Middle Ir. form, the same as the. O. I. genitive, is not surprising when we consider the analogy of O. I. Goibniiu (1), which appears in Middle and Modern Irish as Goibnenn and Gaibneann (2).

The Gods of whom *Donu (Donann) (see preceding paragraph) was mother seem to have once been regarded as three, Brian, Iuchar and Iucharba (3).

Tuatha Dé Donann is translated into Latin (4) Plebes Deorum. This suggests that Tuatha Dé Donann means 'Peoples of the Gods of Donu'. But the Irish for this would rather be Tuatha Dé nDonann, as Dr. Marstrander has pointed out (l. c. col. 169, l. 10). 'Peoples of the Goddess Donu' would seem to be a better explanation. The position of the genitive Dé in apposition to Donann is certainly not in accordance with ordinary Irish idiom. Prof. T. F. O'Rahilly, however, has given reasons for believing that a genitive form dé Bolgae cited by him (5) contains the word dia 'a god' in genitive form in similar position in apposition to a god-name Bolga.

In late texts the forms Donann, etc., with an o in the first syllable, do not occur: forms with an a, such as Tuatha Dé Danann, become universal. The origin of the a is perhaps to be sought in the name of the Kerry mountain today known in Irish as An Dá Chí (P. O'Leary, Séadna p. 256, l. 14), in English as 'The Paps'. This mountain was formerly known as Dá Cích nAnann (6). It is named says Cormac (7), from «Ana i. mater deorum Hibernensium». The same mountain is called by Keating (8).

(1) Sanas Cormaic § 975, ed. K. Meyer Anecd. IV 83, l. 11.
(2) Cf. Goibnenn Goba, First Bat. of Moytura, ed. Fraser, Éiri VIII 44 § 48; Goibnend an goba, O'Clery L. Gabhálu 152 § 104; Gaibneand Gabha BB 33 a 40; Gaibhneann (: geall) Dánla Grádhá 14, 16, ed. T. F. O'Rahilly.
(3) Thurneysen in ZCP XII 241, ll. 1-18; Marstrander l. c. col. 169, ll. 7-10; G. Keating Hist. I, ed. Comyn (ITS IV), p. 214, l. 1 (numbered 76).
(5) In his paper on The Goidels and their Predecessors 33 (Brit. Acad., 1935).
(6) Cf. co riči Dá Cích nAnann, RC XIV 242.
Dá Chléch Dhanann. That Danann sometimes stands for Anann in the later language is therefore certain. The confusion doubtless arose in the form nAnann, which in pronunciation would not have differed from a form nDanann. The form Danann would next have influenced Donu.

That the whole tradition of a divine mother *Donu (Donann) should have arisen from confusion with a different goddess Anu, mother of the gods, is unacceptable in view of the Welsh evidence for a divine mother called Don. Either, then, Anu was another name for Donu, or Cormac's statement that Anu is mother of the gods is an early instance of linguistic confusion of Anu with Donu, accompanied by transference of Donu's character to Anu (1).

Now it is possible that Donu may be connected with the dative-accusative form don meaning 'earth' (2). If so, the forms maccæam Tuath nDea Domnunn, Indeac mac Dei Domnannn, etc., cited by Dr. Marstrander (l. c. col. 168) may be semantically connected with Tuatha Dé Donanann, etc.; for Donu (Donanann) from don 'earth', would correspond in meaning to Domnu (Domnann) from donun 'world' (3). Donu or Domnu, understood as Earth, mother of gods, would thus present a curious parallel to the divine father called in Irish Leor 'sea', who is consistently made the parent of the god Manannán, both in Irish and Welsh tradition (4).

APPENDIX J

FORMER THEORIES CONCERNING THE ORIGIN OF THE FIONN CYCLE

That the traditional doctrine of Irish schools is not to be accepted without question in what concerns the pre-Patrician period is today a commonplace. Few therefore defend the thesis that Fionn was captain of

(1) In present-day Waterford folk-tradition *Anna* is stated to be the sister of a Cian (perhaps originally the same as the Cian who has been mentioned supra, Appendix H). She is said to hold a magic Mid-night Court in *Sean-bhaile Anna*, north of *Cill Chiana*, between it and *Abhainn na hUidhre*, in Co. Waterford (see P. Ó Mílíéadha's account, Béaloideas V 84-85). *Anna* is merely a variant spelling of *Ana*, the normal Mod. Ir. development of O. I. *Anu*; for in the Waterford dialect intervocalic -nn- has the same value as -n-.

(2) For instances see O'Mulconry's Glossary § 320, ACL I 249; H. Pedersen Vergl. Gramm. II 562 § 759; E. J. Gwynn Metr. Dindsh. IV 24, l. 25.

(3) The formation of divine names, Domnu and Donu, from the elements domun and don would be parallel to the formation of the divine name Goibniu from the element *gobenn*, discussed supra p. lxxxiii sq.

(4) Manannán mac Lir; Manawydan ab Llyr.
soldiery to the King of Ireland, about the middle of the 3rd century, merely because Keating and his predecessors have taught it. Till Kuno Meyer, however, in his Fianaigeacht, published in 1910, listed in date order all early Fionn references known to him (1), critical theories concerning the origin of the Fionn-cycle were of necessity insecure by reason of the insecurity of the foundations on which they were built. Of those who had approached the problem in a critical spirit before the publication of Meyer's Fianaigeacht, Alfred Nutt (2) and the Rev. George Henderson (3) held that the Fionn-cycle was primarily mythological; Zimmer (4) that Fionn was « Caittil Find », a Munster Viking, slain in 856 (5) by the King of Dublin, that « fiann » represented Norse fiandr ' enemy ' (6) and Ossin the Norse Ásvin (7). And lastly Professor Mac Neill has suggested that the Fionn cycle is indeed historical in origin, but belonging to a pre-Gaelic stratum of history which has been partly disregarded and partly deformed by Irish historians of the traditional school (8).

Nutt not alone argued his case well and illustrated it with useful examples, but he seems too to have come nearest the truth. For him Fionnlore was mythology which had been heroicised and which bore little or no relation to history. The development which it received in the Middle Irish period at the hands of the learned he attributed to the rise of Munster to political power in the time of Brian. As we have seen however, the Fionn cycle seems to have received no important development as literature till well after Brian's day, and there is no evidence that justifies the attribution of this development to the attainment of political importance by Munster.

(1) See supra p. LV.
(2) See especially his essay on the Development of the Fenian or Ossianic Saga in Rev. D. MacInnes Folk and Hero Tales (1890) 399-430; his Introduction to J. G. Campbell The Fians (1891), which includes a refutation of Zimmer's views; his Ossian and Ossianic Literature (1899).
(4) Z. f. deutsches Allerthum XXXV (1891) 1 sq., 252 sq.
(5) The 7th and 8th century references to Fionn listed supra pp. LV-LVI by themselves therefore disprove Zimmer's theory.
(6) Disproved by Meyer, who shows (Fianaigeacht, p. v sq.) that fían, which is the historically correct spelling, is a native word meaning 'war-band ', cognate with Latin venari ' to hunt '.
(7) Disproved by Meyer l. c. p. XVIII n. 3.
(8) Introduction to Duanaire Finn, Part I, pp. XXIV-XLIII.
References to Skene's and MacRitchie's view, that the Fiana are identical with pre-Celtic races in Ireland and Scotland, may be found on pp. 399-400 of the first of Nutt's studies listed supra, n. 2.
Sir J. Rhys (Hibbert Lect., 1886; Celtic Folklore, 1901; etc.) favours the mythological view.
(9) Supra, p. LX sq.
Professor Mac Neill’s case is the most brilliantly presented, and has been widely accepted. It is vitiated, however, by neglect of the folklore, and of much of the literary evidence as well, and by errors concerning the age of certain Fionn-texts (1) and concerning the nature of fianship. On p. xxvi, for instance, poems which Meyer (2) attributes with probability to the 12th century are treated as being among «the oldest extant specimens». Moreover it is stated that «beside these poems the most ancient specimen of the Fenian cycle that has reached us is apparently the tale called Macgnimurlha Find». This tale (i.e., the literary version of it which is here in question) is again attributed by Meyer to the 12th century (3). None of the texts, then, which Professor Mac Neill has used to found his theories are prior to the working up of legendary matter into pseudo-history which marks the Dindshenchas phase of Irish learning. The historical data which they contain may not, therefore, be relied upon as genuine tradition with a foundation in fact. Nor do the older texts listed by Meyer and summarised supra, pp. lv-lxxi, support the thesis advanced by Professor Mac Neill that Fionn is specially connected with the Gáileóin, and that his opponents are the Lúaighne. Rather, as we have seen, they connect him with the whole of the Gaelic-speaking world. Again that fíana meant «levies of inferior political status», connected essentially with vassaldom (4), has been disproved by Meyer (5), who has shown that fíana were common in the historical period, that they were bands of professional soldiers, who were not necessarily drawn from vassal states, and were led often by men of high birth. Fionn’s fianship, therefore, may not be used as an argument for connecting him especially with the vassal Gáileóin race.

The oldest specimens of Fionn literature, we have seen, give Fionn as opponents mainly magic persons. These magic persons tend to be identical with Fionn’s opponents in modern folktales (6). They are different from the type of opponents given to heroes in true heroic lore (7). It would seem then that the earliest Fionn-lore should be classified neither with semi-historic heroic lore nor with history. It belongs rather to the classes of mythology and folklore, which have normally no relation to history. If a tradition of wars between the Lúaighne and the Gáileóin has influenced some branches of the Fionn cycle (8), it would seem to have

(1) See supra p. xi.
(2) Fíanaigecht, p. xxx, Items 50, 51; ZCP VII 524.
(3) ZCP VII 524-525.
(4) Mac Neill l. c., p. xxxiv, and passim.
(5) Fíanaigecht, pp. ix-xiv (especially p. x, n. 2).
(6) Supra, pp. lxiii-lxx.
(7) Cf. supra, pp. xii-xiii.
(8) Mac Neill l. c., p. xxxii, and passim.
influenced it only secondarily. As Professor A. G. van Hamel has said (1). If the numerous allusions to the invasions and raids of the Vikings are regarded as the additions of a later period, then why should not an earlier time be responsible for the rare references to conflicts among Irish tribes?

APPENDIX K

Professor A. G. van Hamel's views concerning the origin of the Arthurian Cycle and the Fionn Cycle

Professor A. G. van Hamel has recently had occasion to treat of the origins of the Fionn cycle in a lecture on Aspects of Celtic Mythology (British Academy Proceedings, 1934). Professor van Hamel has there pointed out that in certain Irish tales benevolent Protecting Spirits, working with the aid of magic objects, or magic helping animals, or magic helping persons, win the land from malevolent spirits (2). Similar struggles against malevolent human and non-human opponents, again often won by the aid of magic objects, or magic helping animals or persons, characterise both the Arthurian tales of Wales and the Fionn tales of Ireland. Both Arthur and Fionn, however, are mortal, though they have certain superhuman traits as, for instance, their extraordinary size, age, and valour. Like effects require like causes. What were the causes at work to produce the Arthurian cycle in Wales and the Fionn cycle in Ireland?

Professor van Hamel's answer to that question is based negatively on the belief that the Celts had properly speaking no gods to whom they might look for protection in return for religious worship. Positively, to supply that lack, Professor van Hamel discovers in Ireland what he calls the Exemplary Myth. Protection of the land that had been won by the Spirit Protectors from the malevolent spirits depended partly on rational use by mortals of the understandable pattern of natural forces, but largely on mortals' obtaining control of magic forces which seemed to act according to no reasoned plan or pattern. The observance of traditional geasa, prohibitions imposed according to no rational plan, was one way of keeping the magic forces on one's side. To know that

(1) On p. 219 of his Aspects of Celtic Mythology (British Academy, 1934) which is discussed more fully in Appendix K.

(2) To tales of this class belong the stories told about the Battle of Magh Tuireadh fought by the Tuatha Dé Danann against the Fomorians.
the magic forces had worked out favourably in the past and to make
that favourable issue public in the form of a story was also, according
to Professor van Hamel, believed to have the effect of setting those forces
again at work on the same favourable lines. Therefore, where other
peoples gave religious cult to gods, the Celts, Professor van Hamel holds,
used to tell Exemplary Myths concerning the protection of the land in
past time by Heroes. These Exemplary Myths were intended partly
to teach kings how to carry out their task of actually protecting the land
in the present, partly to bring about, by the mere recitation of them,
recurrence of the victories and blessings which were the Heroes' lot.
Exemplary Myths were thus a necessity of Celtic religion, and Heroes of
the type of Fionn and Arthur had either to be found, or invented, to provi-
de the personal source from which the action of the myth might be sup-
posed to come. Tales of the Fionn and Arthur type must therefore have
existed in the days of the pagan Celts. Acallam na Senórach and the
Welsh Arthurian tales, according to this theory, are merely late examples
of similar groups of tales told in earlier times either about Arthur or Fionn,
or other magically favoured mortal Heroes.

Now, in these essentially religious Hero-tales, didacticism, place-lore,
and the frequent introduction of magic, would have been basic éléments,
and, if Professor van Hamel's argument be sound, a body of such tales,
told about a national Hero resembling Fionn and Arthur, must have exis-
ted both in Wales and Ireland from pre-Christian days. The Cú Chul-
ainn tales, more especially the earliest stratum of them, are not distin-
guished by stress of the didactic element, the place-lore element, or the
magic element. The part of the Fionn cycle, which is important for
Professor van Hamel's argument seems, as we have seen (supra p. lx sq.),
to have been a growth of the 11th and 12th centuries. Where then in
Ireland did this body of magic lore about a mortal Hero continue its exis-
tence from pagan times to serve as a model for the Acallam?
Seeing that there is no literary evidence, even in Ireland, where plenty
of early literature exists, to support Professor van Hamel's theory, one
is tempted to suspect that the arguments on which it rests are unsound.

In the first place the negative side of Professor van Hamel's argument,
his insistence on the lack of true gods and a cult in pagan Ireland, is
insecurely founded. The primary evidence used to support it is drawn
from tales told by Christians hundreds of years after the end of paganism.
To show that in those tales pagan religious tradition has been seriously
perverted one need only point to facts such as the appearance in them of
the king-making goddess Medb as a mortal queen (1). The secondary evidence is based on a personal interpretation of Tuatha Dé Danann, an interpretation on which Professor van Hamel himself would hardly insist (2).

4

The positive side of Professor van Hamel’s argument, that Irish myths were exemplary in the sense already defined, is no better supported.

Charms, he points out, are often preceded by a story concerning the origin of the charm. The story, Professor van Hamel holds, is an essential element in the magic efficacy of the charm. Such a statement requires proof, for some at least of the stories seem to be there merely to satisfy curiosity as to how the charm came into being, or to guarantee its efficacy, and charms without stories attached to them are frequent.

There are also Irish prayers and religious poems which, when recited, are supposed to obtain supernatural blessings. Professor van Hamel suggests that the recitation of the prayer or poem is the primary cause of those blessings in the mind of the reciter. The very examples he cites, however, prove conclusively that the blessings come, not from the recitation as such, but from the power of the saint who prescribed the recitation: had the saint prescribed alms-giving, or a pilgrimage, or a crusade, the blessing would have attached itself to those deeds equally efficaciously. In fact we have to do here with unofficially indulgenced prayers, exactly parallel to the officially indulgenced prayers of the Catholic Church all over.

Again Professor van Hamel points out that, in one instance at least in the Acallam, Caolte deliberately applies his knowledge of place-lore to the obtaining of a magic effect. Professor van Hamel uses this instance to suggest that the Irish believed in a necessary connection between Knowledge of the Land and the obtaining of magic effects, and, that such a belief was at the basis of tales telling of the things that happened


(2) The phrase Tuatha Dé Danann, the tribes of the god (or goddess) Danu, Professor van Hamel holds, implies two things: firstly that the members of the tribes were not themselves gods; secondly that to have a god or goddess was an unusual thing, confined to the Tuatha Dé Danann, whom the literature represents as a spirit folk.

Does the phrase imply either of these things? Might not the tribes of the goddess Danu be understood as the (divine) tribes descended from the goddess Danu? Reasons for adopting this explanation have been given above, p. 208 sq.
long ago in this or that place. In view of the fact that love of a story and desire to know the truth are motives for story-telling that are common all the world over, and particularly common in Ireland, is there any sound reason for accepting Professor van Hamel's suggestion?

5

What remains of Professor van Hamel's thesis is the important fact that the Arthurian stories agree with the Fionn stories in treating of mortal Hero Protectors who protect the land in much the same way as Lugh and the Tuatha Dé Danann protect the land in stories about the Spirit Protectors (!). If Professor van Hamel's explanation of the agreement between the two cycles is unacceptable, some other explanation must be looked for. Could not the cause of the agreement be a common Christian-Celtic mentality working, both in Wales and Ireland, upon a mass of mythology and folklore that was largely common to the two countries? Without attempting to decide whether Arthur was originally god or leader of the Britons in their wars with the Saxons, might one not suggest

(1) What is typically Celtic about both Hero Protectors and Spirit Protectors, according to Professor van Hamel, is that they give Protection against opponents, who are often magic, with the help of Divine Magicians. These Divine Magicians lack many of the characteristics of the gods of other peoples: they are not the objects of a cult and their magic power often seems to come less from themselves than from the magic objects of which they are the fortunate possessors. Modelling themselves on the Heroes, Professor van Hamel goes on to say, were the Kings, who if they observed their geasa were themselves assured of similar magic aid.

Divine Magicians, Spirit Protectors, Heroes, Kings—these, then, according to Professor van Hamel, are the hierarchy of Land Protectors known to the ancient Celts. Around them Celtic religion was built. The gods of the Celts, Professor van Hamel holds, were too exalted to care for mortals. They were used by mortals only to strengthen oaths.

Perhaps, as has been suggested already (p. 211 f.), if we really had the pagan tales in their original form, the distinction between Gods, Divine Magicians, and Spirit Protectors, would be found to be non-existent. Even in the text cited by Professor van Hamel no essential distinction is evident between Divine Magicians, such as Brian, luchair, and lucharba, who procure magic objects for Lugh, and Spirit Protectors such as Lugh himself. Moreover the three Divine Magicians we have just mentioned are definitely described as dée ' gods ' (ZCP XI 245), the plural of the word used in oaths such as Cú Chulainn's ' I swear by the god by whom the Ulstermen swear ' (TBC, ed. J. Strachan and J. G. O'Keeffe, I. 716).
that both the Arthurian and Fionn cycles have been influenced by broken-down forms of pagan Celtic legends about benevolent gods and spirits, such as Lugh and his companions, and malevolent gods and spirits, such as Balor and the Fomorians? If such pagan legends were worked over by Christian story-makers, some of whom consciously, and others unconsciously, euhemerised them, there might easily have come into existence in both Ireland and Wales a body of tales in which the hero is supposed to be mortal, but in which his deeds often remind one of the deeds of the Tuatha Dé Danann rather than of the deeds of mortal warriors. That this actually is what happened in Ireland, in the case of Fionn, is the conclusion arrived at in the Introduction to the present work (supra pp. lxxxv-lxxxvii).

APPENDIX L

SOME DOCUMENTS CONCERNING THE SCRIBE OF DUANAIRE FINN AND HIS PATRON

(cf. supra pp. ix-xi)

(By the Rev. Brendan Jennings, O. F. M., B. D., Louvain)

1. Don Hugo Doharty (1626), identical with Aodh Ó Dochartaigh, scribe of Duanaire Finn?

There is an entry in the military records at Brussels of a grant made on June 19, 1626, of four crowns monthly to »Don Hugo Doharty, soldier of the company of Captain Don Mauricio Geraldin, in view of his past services« (Registres des Patentes, Titres &c., Registre 30, p. 80v). I wonder if this is the scribe of Duanaire Finn? It is in these same Registers that the mention of the grant of two crowns monthly to Don Tadeo Cleri appears: Don Tadeo, in my Michael O Cleirigh (p. 18), I have taken to be identical with the scholar who later, as Brother Michél Ó Cleirigh, became the chief of the Four Masters. Geraldin's company belonged to the regiment of John O'Neill.

2. Somhairle Mac Domhnaill in Bohemia (1620).

»Marauding parties were surprised and taken on both sides. Among those of the enemy were many English who were wretched creatures of beggarly appearance, clothed in rags and covered in vermin. Our men did not think it worth while to despatch them, and sent off gratis those whom they caught, not deigning to get their own men in exchange for such wretches. That renowned English contingent consisted in a great measure of the offscouring of the British jails and highways, and lost two thirds of its force before it got into Bohemia. Amongst those
men were some Irish Catholics, who all hate heresy from their hearts with a kind of inborn hatred, and are real soldiers. They are everywhere considered to be as faithful as they are invincible. They came in troops to our camp with their arms, and were heartily welcomed by Count de Bucquoy, who knows them very well, and what metal they are made of. They were enrolled in the corps of their fellow countrymen, commanded by the most noble Captain Mac Sorley * (Diary of the Bohemian War, by Father Henry Fitzsimon S. J., published by Fr. Edmund Hogan S. J., under the Title: Words of Comfort to Persecuted Catholics written in Exile, anno 1607. Letters from a Cell in Dublin Castle, and Diary of the Bohemian War of 1620, by Father Henry Fitzsimon, Priest of the Society of Jesus, etc., Dublin, Gill & Son, 1881, pp. 89-90).

3. The Emperor’s commendation of Somhairle to the Infanta, 9 August 1624, (referred to supra, p. xi, l. 5).

Ferdinandus Secundus divina favente clementia electus Romanorum Imperator semper Augustus.

Serenissima Princeps, Consanguinea et Soror nostra charissima. Inter eos qui sub Legione Verdugiana Nobis turbulentis hisce temporibus militarunt, non postremas obninet Capitaneus Sorle de Magdonel, Hibernus. Is namque variis occasionibus, praecep e autem in memorabili illo conflictu Pragensi ita se gessit, ut fortitudinis et strenuitatis laudem apud Exercitus nostri Duces et Praefectos obtinuerit. Qua de causa commendationis nostrae suffragium, quod apud Dilsem V. in majora sibi commoda et incrementa cessurum sperat, haud gravatim ei impertimur, benevolenter postulantes, ut in iis quae occurrent, inclinantam illi nostra causa voluntatem ostendat, quo obsequia sua militaria. Nobis fideliter praestita, merito suo aestimari vel inde dictus Magdonei liquido deprehendere posse. Nobis id memorat juendum futurum, qui Dilst Vrae vicissim gratificari cupientes, vere felicetatis cumulum eidem ex animo optamus. Datum in Civitate nostra Viennae, die nona mensis Augusti, anno Domini Millesimo sexcentesimo vigesimo quarto, Regnorum nostrorum Romani quinto, Hungarici septimo, Bohemici octavo. Ejusdem Dilnis Vae

Ferdinandus.

Vì Petrus Henricus a Stralendorff
Hermanus a Questenbergh.


Sealed with the seal of Ferdinand.

The original is amongst the Louvain papers. Franciscan Convent, Merchants’ Quay, Dublin. The Legio Verdugiana must have been the regiment under the command of Don Guillermo Verdugo, in the Imperial
service. *Dilectionem V. (etc.) = Dilectionem Vestram (etc.). Vt = Viderunt, or Vidit. Nrae Char*\textit{m}ae = nostrae Charissimae (carissimae).

4. Somhairle (April 16, 1632) owes 150 florins to the Irish Friars of St. Antony's, Louvain.

*Item ex legato Dni Gasparis Cuirke Capitaneus Souuerly debebat Collegio ducentos quinquaginta florenos ex quibus de facto solvit centum, et sic restant 150.0.0 * (Account of the financial state of St Antony's College, Louvain, on 16 April 1632 — document without title amongst the Louvain Papers, Franciscan Convent Merchants' Quay, Dublin).

Could it be that Duanaire Finn came to the friars in payment of this debt?

5. Somhairle Mac Domhnaill's grave, and the crest on the cover of the manuscript of Duanaire Finn.

When the Franciscan College of St. Antony, in Louvain, was being restored in 1926, it was necessary, in order to lay down a pipe for the central heating, to remove a small slab bearing a crest — but no name or date. Under this slab, the workmen discovered the complete skeleton of a man, which they reverently left untouched. The slab was much worn, as it lay directly under two steps leading from the sacristy to the cloister; so for its better preservation, I had it moved a very slight distance away from the steps, so that passers-by could avoid walking upon it. But it still covers the remains. The crest excited my curiosity, and for years I tried every possible means to identify it. I was at last rewarded; for about two years ago, when giving the manuscript volume of Duanaire Finn to a reader in the Library at Merchants' Quay, I noticed to my great delight that the crest on the cover of the manuscript was the same as that on the grave at Louvain. I think it is safe to conclude that the small slab in the cloister of St. Antony's covers the remains of Captain Sorley, especially in view of the fact that Duanaire Finn passed into the possession of St. Antony's apparently straight from Sorley.
GLOSSARY

a (preposition) out of, from, see as.

a (ar) all that: for its use as a genitive see, XXIII 150, XXXIX 79. LXII 50, 138, LXVIII 91. [Such genitive use of a is common in classical and spoken Modern Irish: cf. Grosjean, Fraser and O’K., Ir. Texts, II. 69, poem xiv, q. 2; PB, I. 29; Ó hEó.² 126; LCAB, p. 35, l. 17, p. 82, l. 23; TBG; DG², p. 125, poem 92, l. 10; Ó Bruadaír. III, 124, poem xviii, q. 7, 154, poem xxii, q. 20; O’Nolan, Gram., 300, 5a; Ó Criomhthain, Oíleánaich, 91.]

abra: ar abra 1o XVI 12 ‘nevertheless’; 2° note to XX 83d ‘because of’. [Cf. Dind.; AIF 48a16, 1265; Atk. s.v. abba; Táin s.v. apa.]

[abraidh ripe (dual form), see supra, p. 167, footnote, l. 27.]

abhlóidh IV 17 buffoon. [Hessen abloir, obloir.]

acht: gan acht ‘without doubt’, note on XVII 87c. For acht gé see gé.

acobhrach III 15 hungry. [Cf. acorus ‘hunger’ Silva Gad. I 61, and infra acobhras.]

ad-deirim: dia n-abairst (recte n-abair?) XLI 19b note ‘if I tell’?; modern 1st sg. pret. a-dubhras, see supra p. 144, l. 5.

ad-fes-sa see fichim.

ad-g[h]nìú (for O.I. ad-gnínim) III 8 ‘I recognize’. [Cf. O’Dav. adgnialt ‘they recognize’.

ádh see ágh.

adhaidh night (fem. l-stem: for its Early Modern inflection see IGT, II, 93). See infra reference to a modern pronunciation of its gen.-dat. oidhche.

adhbhar pronounced as óobhar. note on LXVIII 13a.

adhart pillow, etc.: a hadhort XXI 35 (apparently referring metaphorically to part of a coffin) ‘its pillow’.

adhéidigh (spelt adhaitidh XVIII 31, adhaitigh 47) ‘hideous’. [Intensive adh + éidigh ‘horrible’.]

ag at, etc., is used XXIV 32 with the meaning by to indicate the agent.

aga: gan aga XLII 11 12? [ar aga XX 83 should be altered to ar aba.]

ágh war, valour, is doubtless etymologically the same word as later ágh ‘good fortune’, as Dr. Bergin has suggested to me. The note on II 40c should be altered accordingly.

aghaidh (aghadh) ‘face’: aghadh ar ‘facing, directing (oneself) towards’ (see PB); do sheoladar aghaidh d a-arm ar LXII 82 ‘they directed their weapons against’.

àghdra XLII 83 (agh VIII, 5, LXII 14) ‘brave, warlike’.

àghmhar: ba hághmhar d’Aodh ó do ghein I 9 literally ‘it was warlike for Aodh after he had begun [her?]’, but this leaves the syntax of the next line obscure. In IV 5 àghmhar ‘warlike’ has been mis-spelt ámhor.

aibhlibh, literally ‘with vastnesses’, dat. pl. of a by-form of aítbhle (abstract of adbhhat ‘huge, vast’), common in chevilles, e.g. XXXIX 28, XLII 48. [For the loss of the dh cf. O.I. dédbiléin, which later ap-
pears as deibhlén.)

**aibhseach** (for older aibhbhseach) XXIII 105, 184 ' huge, mighty', LXII 52 (of words) ' magniloquent, boastful'. [Cf. 1° aibhshingadh *the Augmentative ... as roighéal 'very white', » Mac Curtin's *Elements of the Irish language* (1728), p. 51; 2° aibscóir 'a braggart', Contrib.]

**aidheadh** see **oidheadh**.

**aidhmillte**: go háidhmillte (: cnáimhgherrtha XXXV 121) 'in ruinous plight'. [Cf. *aidhmileadh* 'destruction', TBG.]

? **aighnidh** XV 3 (see **eidhneach**).

**ailt** (dat. sg.) VII 15c note 'blade' (?) (Hessen's 3 ailt — not well instanced). [The word in VII 15 may be the gen. sg. of ailt 'a joint', or ailt 'a valley', preceded by the definite article in.] See also **ealta**.

**ailt-mhilla** (from ailt 'a joint' + miolla 'lovely') see **miolla**.

**aimid** 'witch': gen. pl. na ttrí n-aimideadh (MS reading) XXXV 128: the whole three are referred to as siliti (nom. pl.) and cailleach (gen. pl.). XXXV 110, 118, and one of them is called an arracht, XXXV 122. See **infra amaid**.

**aimhríocht** (dat. sg.) LXII 107 evil plight. [A synonym of *ainhríocht* (TBG). Cf. the similar écruth, RIA Dict.].

**aineólach** XI.14, XLVII 12 ignorant, not knowing what to do.

[**ainiarmaíacht** see **iarmaíacht**.]

**aingidh** 'wicked' (angid PH; andgid Contrib.), hence 'fierce' as an epithet of praise IV 40? **aingidhe** (by-form of aingidh) LXII 104 (cf. further instances in Dioghuilm) 'wicked'. **aingidheacht** L.VII 30 'wickedness'.

**ainnisi** 'misery' (Desiderius): *gach ní atá ar bur n-aínnisi* LIX 24 'everything of which you are in need'.

**ainseargach** XXXV 52 (of a fight) fierce (?). [Ainseargach, **ainsearg**, etc., are common epithets of battles and warriors, as in: ain-sere (for c exx. have ce = g) and an-sergach Cath.; ainsereach (for c exx. have g) Contrib.; ansearg O'Cl.; anserg Corun.; ansarya, etc., Táin. Ainsereach TBG (from searc 'love' — c here is not g) may be unconnected.]

**airbheartach** powerful, of great achievement, see **oirbheartach**.

**aircism** (?) do airreis mé mná miolla XXIX 3 'I tried with gentle women' (?). [Cf. *i.n-airchiss* + gen. = 'to meet'. Contrib. s.v. airchess. The c in this word is not aspirated in modern forms in: Tór. Grua. Grian. p. 120, l. 7 (N.E. Ulster, late 17th cent. MS); Sg. C.C ag Cuan Cán, ed. J.H. Lloyd, § 13 (oral Donegal); Br. Chaorth. ed. E.O. Muirghesá, 1932, p. 32, § 45 (oral Donegal); An tEireannach, Meith. eamh. 15, 1935, p. 3, col. 2, l. 54 from the end (Aran dialect). Cf. further illustration of *ch-e* variation infra s.v. *caoinche*.

**aird** (dat. sg.) see **ard**.

**airde** (abstract of ard 'high'): do ghabhaism (sic leg.) d'airde na mbheann LXIV 5 literally 'we set off from the height of the cliffs' (?).

**airleach** see **oirleach** slaughter.

**airleagadh** lending, a loan (Aithdóighluim 94, qq. 3-5; cf. discussion of *airleach*) by Dr. Binchy, Críth Gablach, p. 73). In XXXIX 75 the meaning loan is hardly suitable.

**aimirt** XVII 57 preternaturally sanctioned prohibition or perhaps enchantment. [Aimirt is a synonym of geis 'taboo, prohibition', Táin; like geis it later means' spell, enchantment', TD, poem 1 (9, 38).]
GLOSSARY

airm-neimhneach IV 33 c note fierce-weaponed.

sírned[h] (doubtless for áirne, nom. pl. of an io-stem) LXVIII 16 'sloes'. [Cf. nom. pl. áirne (:aíltí), B. Shuibhne3, 1. 1650.]

ais : ni thugus briːə[h]ar re hais 1.IX 30 'I swore no oath'. [Cf. muna ngabhadh ré ais 'if he would not undertake' (literally 'if he would not take to his back') St. fr. K. no 30 l. 63 : gabh nighe m'unaim re ais 'undertake the cleansing of my soul', Diogluim 59, q. 26. One might therefore expect rem ais for re hais in the Duanaire phrase, but the h appears also in gabbhalim do chomhairle re hais 'I undertake to protect thee', Bruidhean Chaorthainn(1924). p. 25, l. 3 (§ 30), and an eclipsing n (which one might expect after an elided a 'their') does not appear in nogo ngabhaidh re ais 'donee promittant', Stapleton, Catechismus (1639), Prologus § 30. Canon Peter O'Leary, on the other hand, has a petrified n in his gabhál le n-ais to put up with; to brook; to tolerate (see his Notes on Irish Words and Usages [ed. D. O'M.], p. 55 — for examples see his TBC, p. 37, l. 7, p. 213, l. 27, and his Sg. as an mB., p. 7, l. 3.).

aistear : d'ionnsaithidh an ardaistir (sic leg.) I 32 'towards (i.e. in preparation for) the high activity ' (?). [Cf. aistreach].

aistreach[ḥ] (of a youth) XLI 5, voc. a F[h]inn aistreach XLVII 19, 'active, supple'. [Aistreach is an epithet of warriors. Cath.; of a ball, Metr. p. 32, q. 7. — It is derived from aistear (aliter astar) 'travel, etc.' — Cf. ó fuair tú d'astar go gasda 7 léim do c[h]os, of a priest who had recovered the use of his limbs after being bedridden, RIA MS Fv3, p. 202, l. 7.]

aitbhéal sharp-mouthed, see under dûr.

aitheo[ḍh] note to XLVI 3b denial, contradicting. [Cf. the rime aith-choedh : eol, Diogluim 65, q. 21. Perhaps the a should be long as in gnáithchoedh : áithcheodh, Aithdiogluim, 11, p. 363, 97, 14cd, and also in some of the examples under aith-cheod in Contrib., and as in Scottish dialects — e.g. aicheadh : slòinte, McKenzie, Sár-obair (1841), p. 89, and in Argyllshire aitheadh (th misspelling of ch), Holmer, Studies on Argyllshire Gaelic, 118; but cf. aithcheodh : aithcheól, RIA MS Aiv3, 685, l. 2, and the strange form aith-cheodadh : rathFróidla, Ó Bruadair, 1. poem xvi, q. 1.]

aitheach (masc. o-stem) originally rent-payer, churl, used, XLI 24 sq. XVII 48 sq., LXII 82, 100, of a monstrous otherworld being. [Modern fathach 'a giant ' is this word with prophetic ŏ.]

aitheasach see atharach.

aithchegirre XXXIX 82b note successful.

aithghirre XXXV 72c note brevity.

aithis see athais.

aithrisim ' I relate ' : 1st sg. fut. aithreós LXIII 1, ní aithreós LXIII 67 (cf. Gearóid Earla, RIA MS Bk. of Fermoy, p. 162, col. 1, l. 29, ní indeóis, 1 st. sg. fut. from innisim 'I tell'); for 1st sg. fut. aithrísá LXVII 4a note, see note to LXVIII 40c.

a-léira, phrase of doubtful meaning; see 2 léara.

allaidh ' wild ' : doimh eallaidh (recite allaidh), gen. sg., IX 7 'of a stag' ; looighe allaidh (mis-spelt loóidhe eallaidh) LXVIII 8 'fawns'. [For allaidh qualifying a plural subst. see supra p. 167, l. 24 of footnote; cf. the plural form oiss alta LU 5164.]

allm[h]ordha ' from beyond the sea, foreign ' : hence V 29 a spectre is
said to have leapt go háríd iúthmhor allmordha • highly, terribly, outlandishly •.

**alpadh** • ac' of snatching • (De Bhaldraithe, The Irish of Cois Fhairrge, p. 126): beiris alpadh ar ' armoibh LXVIII 20 • he clutched at his arms.

1 **alt** • a joint •, see **supra ailt-mhílla**.

2 **alt** • all ar alt is cnoc ar cnoc XVII 55 • from ravine to ravine and from hill to hill •. [ Cf. allt ' a wooded valley ', Contrib. O'Donovan, Suppl. to O'R., has • all ... counties of Derry and Donegal ... denotes the steep side of a glen ... Down, • a glen ... Sligo, • a glen •. The Tyrone writer Carleton in his T' les and Stories of the Irish Peasantry (1849), p. 103, writes • ... in Althadhawin (Anglicé, the Devil's Glen) •. Dinneen has allt ' a ravine ', as an Omeath (South Ulster) form: this may stand for allt, as a is lengthened before III in some Ulster dialects (Ó Searcaigh, Fogh. § 9; cf. also Lloyd's Duan. na Midhe, p. 127, l. 45). Under • glen • McKenna lists ailt as an Ulster equivalent for ravine. The Contrib. allt is fem.; Dinneen's allt is masc.; but Contrib. allt has a dative form aill with a single t. Thus spelling (l, ll), declension, and gender seem to vary. The Duanaire allt (nom. acc. and dat.) is doubtless, therefore, the same as allt (Contrib.), alt (O'Don.), aill (McKenna), ãlt (Dinneen); and may mean • glen •, • glenside •, or ' ravine •.

**alta**, see ealta guards on the hill of a sword.

**a-mach out** • 2 • idiomatic uses (exact meaning more or less doubtful) VI 4, XVI 7, XLII 31, XLVII 6, LIV 28. 2 • (of time) XLII 45, LXVI 12 out, onwards.

**amaid** XXIV 78, a spectre of some sort. [Cf. dá amaid do bhí san Mumbain ré milleadh naoidhean, FFE, II, 384, l. 5975. Amaide are usually female, but in Ag. na Sean. (ed. N. Ní Sheaghdha), II, 39-40, the amaid who torment Cailte are male. See Gadelica, 271, Dr. Hyde's note on amadán na bruidhne, whom South Connacht oral tradition regards as the most dangerous of the fairy host. See **supra aimid**.]

**ámhaidh** • sgél ámhaidh LXVIII 34 (= ?).

**amhail** (as) means when XIV 21. Cf. mar.

**ámhar** see aghmhar.

[amhas mercenary soldier • for its meaning in modern folklore see **supra**, p. 177, note 4.]

**am[h]ghaire** XNXV 12 ill-treatment (Dind.; Dioghluim).

**amhladh** LXIII 41 marking (?) ornamenting (?). [See Dán Dé; Dioghluim; M. Mhac an tSaol, Dha S éal Artúraiochta.]

**amhnár** • : lámh • — go hamhnár LXII 63 • shamelessly •.

**amma-lle** see ma-lle.

**amus** an attack, see under céad •.

an the, wirtten a: see **supra**, p. 130, l. 26 of footnote.

an (interrogative particle) see nar.

án • splendid, noble •: qualifies égnach (' reproach ') XXII 21, 33.

anaim • ' I remain ' is used transitively in do hanadh dhá éis LVII 17 'who have been left behind him '

anam • a soul • — nom. pl. amanna (recte anman or amain) L. 14b note. ? anana XXXIII 8b note.

anbhóin, dat. sg. (: móir LXII 2, 99d note), anbhúain, dat. sg. (: an tshaigh LXII 43), ' distress •.

anbhais (adj.) • straying •, written anfoiss LXVI 43. [Cf. an-foiss Contrib.]

anbhraith XXII 22 horrid treachery.

a-nocht LV 1a note tonight (used to contrast present with past).
anord XXXIII 10 disorder (?).

anródh ( :mó) XI. IX 45 a bad spelling of anró (altered annró) ‘ trouble, distress ’.

? anuadal LXVI 3.

anúr LXVI 56 ignoble (?). [See infra s.v. úr.]

[áodh fire, see supra pp. lxv, lxviii, lxixii.]

aoí (in the phrase ar aoí ‘ because of ’, which is exemplified in Dioghluim s.v. aoí; Táin s.v. ái; Wi s.v. ar ái) : ar aoí sin XVII 19 ‘ therefore ’; ar aoí dioghla m’ám[h]ghaire XXXV 12 ‘ because of avenging my ill-treatment ’ (apparently meaning ‘ because I had avenged the ill-treatment I had received ’).

aoíre LXVIII 40 apparently a by-form of áor (aoír) ‘ a satire ’, hardly ‘ air, tune ’ as suggested in the translation.

áon one. Special uses: 1° It means ‘ one, single, solitary, unaccompanied ’ in XXXVI 15, XXXVIII 17, XLIX 21, LIX 33. In LXVI 50 this may again be the meaning, though the sense seems strained. 2° In áonbharr áigh na hEirionn LXV 52 it adds a superlative meaning to the epithet (as often in the literature when followed by a genitive substantive or a superlative adj.). 3° In certain phrases a preposition + áon + time-word or place-word have lost their literal meaning and mean: A (with full force) ‘ together ’ (i.e. ‘ united in place ’ or ‘ united in time ’), as in d’áonláimh XIX 16 (cf. MacNeill’s note, Pt. I, p. lxiii, on modern a dóláimh, and Prof. O’Rahilly’s similar but fuller note in his Measgra, 11, 250, s.v. éonlámh), or dornrli XXII 39, d’éinleath XLII 11; or B (with weakened force — especially when accompanying nouns or pronouns), replacing or strengthening words which mean‘ both ’, ‘ all ’ etc. (cf. similar use of le chéile in spoken Modern Irish) — the phrases in question are: d’énláimh XXXIX 49, XLIII 34, LXII 111, 131; i n-énló XLI 14, XLVII 16; ar aoí- réim XXI 16; ar aenri- [Cf. d’enlaimh LXVIII 104 (cf. DG2, poem 15, I. 15), i n-énriain XVII 13, LXII 129; and probably re hénriain (see also next section) XIII 25, XXIII 36, XLIX 3. 4° áon means ‘ any ’ in: ré hénriain (cf. end of preceding section) XXXVIII 8 ‘ at any time ’ (cf. Dioghluim, poem 9’, q. 9’ d’éntaoibh LXII 116 ‘ anywhere ’.

1 ar for, on, etc. Special uses: 1° ar lúas L 17’ swiftly ’ (cf. for expressing a state or condition, Wi. 565, Atk 715). 2° ar cheart-dhó ‘ right in two ’ (see under dó). 3° ar aba see aba; ar aoí see aoí; ar-iribh see ar-iribh. 4° ar indicating the person refused after séana, see séana.

2 ar (dialectal variant of inar ‘ in our ’) see under i.

3 ar said. For its treatment as an unstressed particle see note on II 8. A dialectal form arsa is commented on supra p. 142, I. 10.

árach XXXV 17, 48 act of disabling (a metaphorical use of arach ‘ a spancel ’). [Cf. Measgra II.]

aradha XIII 43b note (a horse’s reins). [The oblique cases are common. For the nom. aradh (gen. aradhán) see IGT, II, 9; aradh LXVI 60, translated as a variant nom., may be a different word or a false reading.]

aradh-liath XLII 114 with grey temples. [Cf. ara (dat. sg.) (aliter aruid), Contrib., and the compounds aireglan, arach-liath, ib.]

ard ‘ a dog-collar ’ — only the dat.
sg. a'ird is instanced in the Duanaire: XLVIII 38 (connected with a hound); LIV 9 (hound pulls her head out of it); LVIII 12 (tall attached to it). [Cf. nior cuireadh iall 'na haird air (of an undiscontrolled body) Dán Dé XXI 8; saigh ag lèim as a haird òir, q. 34 of 'Suírgheach Crúacha ré clu Thaidhg' (unpublished); 7 d'éirigh Diarmhad Ó Duibhne & beirios air aird gach con diobh & conghbus ò chèile iat, Tri Bruidhne, ed. N. Ní Shéaghdha & M. Ní Mhuirghesa, p. 60, l. 6; ón a'ird do-chinn gá chothn, Bardic Syntact. Tracts, ed. Fr. McKenna, 221, 32; nom. sg. ard (MSS àrd), mentioned along with stabhraidh' chains' in q. 3 of 'Ceannaire duain t' athar', Sc. Gael. St. IV (1934), p. 61. The ard, then, went over a dog's head, could be of gold, and was attached to a chain or to a thong. It therefore would seem to have been the same as the muince, which likewise went over a dog's head, could be of gold (RC, VII, 292, l. 38; Feis T. Chonán, Oss. II, 124, l. 5), or silver (Duanaire Finn LVI 14), and was attached to a chain (RC, l.c.; Feis T. Ch., l.c.), or thong (Duanaire, l.c.). The muince surrounded the neck like a collar, Fr. Shaw, Aislinte. Oeng., 97.]

ardáighim 'I raise': fut. stem airdéabh-, airdéoch-, supra p. 130, footnote, l. 12 sq.


[ar-ribh truly XXXV 43 b note.]

arm, 1° 'a weapon, 2° 'weapons'. An anomalous gen. pl. arma is commented on supra p. 170, l. 12.

armach 'one having weapons': nom. pl. riogha-armaigh XII 1 'kingly warriors'.

ármachach 'slaughter' (Hessen); g. sg. ármhoin gh XLIX 36, n. pl. ármhoigh 38. arracht 'a monster, an unpleasant visitant from the otherworld' IX 2 and 3 (opponents of Fionn's), XXIV 53 (=Crom na Cairre married to a peist and father of a huge lake-dwelling peist), XXIV 75 (classified with peist and ilpháist), XXXV 101 (classified with fuath and catathaid), 122 (= one of the hags of Ceis Chorainn), LIV 9 (magic pig). LXII (an invading giant) 5, 68, 82, 95, 97. [The short a is guaranteed by rimes such as arrachtos : malartar XXXV 122. Masc. gender is shown by the prefixed t- in t-arracht. LII 5, 68.]

árrachtá XLIII 110, árrachtach (: dásachtach) XXXV 57, 'brave, mighty'. [For the long a cf. arrachtá : abhachtach, Dioghlúin 67, 15.]

arsa see 3 ar.

[art meaning 'bear' and god': see supra p. lxxix, note 5 continued from previous page.]

as out of, from' (sometimes we find the normal older usage: a, a h-, before nouns, e.g., XXIII 39, 53, LIX 21; as before proclitics, e.g. LIX 6; but as appears also even before nouns: as deilbh XLIX 8, as Eirinn LXVIII 44, as iar[h]ar Lochlann LXIV 14, as tir LXVIII 97). Special uses: 1° = 'from' (indicating the place of origin of a person) XII 12 (ó has this meaning XII 13), L 7, LXII 125. 2° instead of ó, to indicate the giver from whom the gift goes, XXXV 121b note. 3° = 'out of' in 'wash out of' (normal English usage 'in'), XXXVIII 36 (cf. the same idiom: IT, III, 241, l. 186: LCAB, vii, 59), and likewise in the phrase for 'reddening a spear out of' (i.e. 'in') X 17 (... a collabhair chloinde Tréimhóir). 4° = ' (sticking) out of', '(hanging from') (?), see note to XV 29c (supra p. 31). 5° = 'by',
Glossary

[In the glossary page, various terms and their meanings are listed, including Gaelic and English words. The page is densely packed with text and features numerous footnotes, indicating detailed explanations and references.]

- **taithneach** LXI 17, gach d' bhith (in the manner of hand) (see note to XXXV 12b); **craobhath** (see note to XXXXV 11); **ad uair** LXIV 59; refer to —et supra p. cxxi. The following forms are also worth nothing:

- **fhuaidh** XXXV 89; 3d pl. buidid (with retorqued ending as often in Mu.
- **aithneach** XXXV 89; 3d pl. buidid (with retorqued ending as often in Mu.
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neart O'Cl. : this seems to be the only meaning that fits all the instances referred to by Hessen.]

athaíoma XXXV 65 ' the act of cutting up, destroying ' (v. n. of ath-cummain) ' I wound ' Contrib.; cf. cumbae ' destruction ' and its later form cumma ' breaking, cutting, shaping ' , ib.). See also ath-chomach, and easchoma (?).

athchomach, and easchoma (?).

athmhaoin, literally ' second wealth ', occurs in the phrase gan athmhaoin IX 6, which seems to mean ' destitute '. [To the examples of ath-main in Contrib. may be added: ni raibhe athmhaoin na Monach ón geathsoin bheós, LCAB 9, l. 33, ' and the Monagh never recovered from that battle '; ni fíil a[th]main trá Brestí, RC, XII, 70 (Cath M. Tirored, § 39), referring to the ruin of Bres. Meyer's two meanings for ath-main (' disgrace ' and ' a thing of no value ') do not suit his examples. These are all of the type gan athmhaoin or ni fhuil a athmhaoin, both types referring to one who is destitute through being abandoned, conquered, or despoiled. The meaning ' second wealth ', understood in the sense of ' wealth to fall back upon ', would seem to suit both the etymology and the two types of usage exemplified. Cf. céidhí ' first fortune ' (i.e. ' first wealth ') contrasted with aithní ' second fortune ', Studies, 1919, p. 73, Unp. Ir. Po. V, q. 6.]

athóil literally ' second drinking ': (a time for music) LXII 112. [Cf. a n-aimsir an athóil (a time for gossip), q. 5 of Coisgidh don áos caladhuna RIA MS A iv 3, p. 800, l. 22.]

a-tú see a-taoim.

ba, etc., see ' copula ' under ' Grammar ' in the Subject Index infra.

bá: do bhá ' I was ', see under a-taoim.

[bacaigh beggars (tellers of stories), supra, p. 191, l. 16.]

[bacán hinge-hook, see under cor-ránaibh.]

báidh ' affection ' (TBG): is báidh liom XXXIV 11 d note ' I am pleased at '. See also cáol-bhéaidh.

baisdim ' I name ' (supra p. 86, l. 8): pret. pass. fár baisdealadh XV 18, mar do baisdealadh XXXVI 37; v. n. a baisdealadh XV 17, mh'ainm baisde XXXVI 16.

?balach, gen. pl., (: atach) IV 16, translated ' clowns ' as though for bachlach.

ball, which commonly means ' a member, a limb ', may also (see Desiderius) mean ' an article (of clothing) ' as in ina mballaibh note on IV 51b ' piece by piece ' (of the various parts of a suit of armour).

bannlámh ' a bundle ' (an Irish cloth measure of 24 or 25 inches): n. pl. bannlámha LXVI 65, 73, dual dā bhannláimh d[h]ēg 74. [« Banlamh, Bundle; a measure two feet long used at country fairs by dealers in frieze, flannel, etc. » J. O'Daly, Poets and P. of Munster, 2nd ed. (1850), p. 64, footnote. « Bannla = 25 inches » (Bailensgeilg), Béaloideas, II, 230, footnote 6.]

báoghal literally ' danger ', hence ' opportunity for an enemy to harm one, unguarded spot, moment of weakness ': ar nach fhuighbh[th]e baoghal LIV 5 (complimentary epithet) ' in whom no weakness might be found '. [Cf. dogeb baegal an c[h]liithair ' I shall find a way of slaying the four ', Caithréim Ceallaig, ed. Mulchrone, 794; « ro gab Ailill a mbáegul, A. got a chance at them, took them unawares », Strachan and
barrach ' tow' : lúireach bharraidh (leg. bharraignh) ghéir ghlain LXVIII 6 ' a corselet of sharp clean tow'. [Barrach is flax (lion) with the coarser fibre (coly) removed ready for spinning into thread : see Peadar Chois Fhlairge (S. Mac Giollarnáth), 1935, p. 56, l. 19 sq.]

barramhail : ceithri bliadhna barramhla XXXV 54 ' four glorious years'. [s Barramhail, genteel, fine, gay, P.O'C. » (Contrib.); duine barúil ' a pleasant person', J. H. Molloy, Grammar, p. 48; fuadraich fear[an]mhill barr[a]mhill bróighmhar, Merriman, Údirt an M. O. (1912). 212; do thráil dhion aingear ' na seasamh leam thaobh go barramhail básach gan phúrh Ó, poem by E. De Nóghla, RIA MS 23 N 14, p. 77; anns an mbarán barramhail uasal, Mac Cuarta, in Lloyd's Duan. na Midhe, p. 88; tighearna barramhail buadhach, ib., p. 101].

basgadh see súi-basgadh.

beag (comparative lughra). 1° gan a bheag XX 69 ' not a whit ', a bheag XXXIII 1 (with negative) ' nothing'. [Nír fétadar a beic dí, AS, note to 2178; ní hathúsṙean a bheag dá scéalaidh, Dinneen's ' Meguidh', § 25; nár chosmhail a bheag diobh do thilleadh, St. fr. K., 27, l. 75; a bheag (with negative), ' nihil', Stapleton's Catechismus (1639), p. 87, l. 13; níl a bheag ná a mhór de shluagh ag Cú Chulainn, O'L.'s TBC, p. 69, l. 17.] 2° lughaide ar Aonghus XX 100 ' Aonghus liked (it) less because of that'; is beag oram cáil na mban XXXIV 12 ' I hate the ways of women '. [Agus ní raibh ar domhan dhuine ba lugha ar lucht Átho Cliath ioná Mac Murchadh, FFE, III, 5250; gur ro bheag ar Dhíla e, ' maximèque Deo invisa ', Stapleton's Catechismus (1639), p. 161, l. 9; is beag orm' I despise', Dinneen.]

-béal as second element of compounds see under dúr.

beann ' a peak'. 1° ' a mountain ' LXVIII 7. 2° d'airde na mbeann LXIV 5 ' from the height of the cliffs (? ) '. [Cf. (of voyage by sea) a-nonn seach bhordailh na mbeann, Measgra, poem 48, l. 40.]

beanachaim ' I bless'. 1° gur b[h]eannachaid na dée duite XXXVI 14, answered by gur bheannach-sa note on XXXVI 15a. 2° beann ar ar bheannaidh in Táilghionn LXVIII 7 ' a hill which the T. blessed by dwelling on it '. [For examples of do bheannuigh i n-, with the suggestion that the phrase means ' is patron of ' or ' has a church at ', see St. Fr. K., note on no. 19, l. 24, and BNE, II, 326, note on § 17.]

-beara, see the corrupt ru-s-beara commented on in the note to XLIII 10.

[bearadh geóin mocking shearing, supra p. 190, l. 30.]

beatha 'life': Dia do bheatha (greeting uttered by the visitor) LXVII 2 literally ' may God be your life '. [The modern Munster ' S é do bheatha, or Dé 'bheatha-sa chúinn, are normally greetings of welcome uttered by the host to his visitors.]

beathach LXVIII 7 birchland. [Cf. Contrib. under beathach, bethe, and bethech.]

beathadhach ' beast': gen. sg. written an bhethadh É LG 17(cf. supra p. 128, last line of footnote). [This Ulster pronunciation of beathadhach is instanciaed from the 16th century Leabhar Chl. Suibhne (ed. Walsh) as betach, p. 28, § 23, and p. 46, § 33.]

beidid they will be, see under a-taom.

béilfheasg XLVII 33, 34 (dat. sg. béilfleisg XLVII 35, béileisg XXIII
beinib (gen. sg.) see binib.

beirim 'I bear', etc. 1° subj. 2nd sg. madh mac bheire XLII 25d 'if it be a son thou bearest'. 2° 1st sg. pret. do rugus-[s]a lê[i]m L 17a note 'I leapt'. [To the example cited in the note on L 17a, add éim ber[i]s an beathadhach sin an-airid 'a leap which that beast makes upwards', RIA MS Bk. of Fermoy, p. 225, col. 2, l. 47.] 3° 3d pl. fut. fada b[h]éiruid XX 86 'long shall they last'. [To the examples of this confusion with mairim 'I live, I last', cited in the note on XX 86c, add: biodh chian bhéaras a chuímhne, Ag. na Sean. (ed. N. Ní Shéaghdha), II, p. 48, l. 14; dán saor do bhéaradh go bun (q. 1 of Ceist! cia do cheinneochadh dán, Ir. Review, III, 82); lacha bhus buaine bheuros, LGAB, XLII, 36; d'éis na buidhne nách bunan rag, TD, 25, q. 34. A similar confusion of m with b is to be found in Kerry birbhéoilidh (to be pronounced doubtless bireóig), Béaloideas, X, 122, l. 18 (for maróig, or mairéig, more normal Munster dialect forms of the 3d sg. fut. of classical marbhaim 'I kill'): cf. bireóid siad 'they will kill' (ib. p. 136, l. 19), do bhireócha (to be pronounced probably do bhíreóid) 'thou wouldst kill' (ib. 136, l. 26), ná breóch (= negative ná + 3d sg. secondary fut. 'would kill'), ib. 136, l. 26.]

beirt 'a garment': nom. sg. beirt IV 42, VII 7b — fem. gender is shown by asp. of following gen. in in b[h]eirt shróil XXII 47; dat. pl. go mbeirtibh sroil XXIII 57.

bil (an adj. used with no well-defined meaning to qualify nouns of time): go bráth mbl XLVII 23, frí ré dâ c[h]éid mbliadh[h]ain mbl! XLIX 8.

bile 'edge, rim': bile sgéithe LXIV 34.

binib perhaps means 'violence': geñ. sg. beinib (recte binibi) (: in file) sin) IV 47. [Déarraidh le bin[i]b le tréatúir na goirthe, Duanta Diadha Ph. Denn (ed. Ó Foghludha), p. 7, l. 17; tá dilithghe na Saecsan ... le bin[i]b dár gcreachadh, Pádraig Ph. Cúndún (ed. Ó Foghludha), st. 178; fioch agus bin[i]b agus miosgais, O'L., TBC, p. 103, l. 9.]

binn normally 'musical, sweet of sound' is used without well-defined meaning to qualify bliadhun 'a year' in LXII 116. [Cf. coinnmed teóra mbliadhan mbind, LU, l. 346. For similar usages see barramhail and bil.]

biom let us be, and similar forms, see under a-taoim.

bionn (a non-existent word): gen. pl. na mbindn LIII 17 is almost certainly a mis-spelling of na miònn 'of the relics'.

biorach XXI 11, epithet of a fiadh (usually 'deer') which is referred to in q. 12 as miol moigh (usually 'hare'). The epithet, which is clearly an adjectival formation from bior 'a spit, a spear, etc.', has been rendered "antlered" in the translation, but more probably means 'pointed-headed' (cf. birchend, Contrib.), or 'prick-eared', or perhaps simply 'sharp' in the sense of 'eager'.[The nom. pl. form biruch is used of horses, LU 6910, 9255, 10199, and the gen. pl. biorach of dogs, Fél., notes to May 10. A magic monster is referred to as in bést birach, Imm. M. Dún, q. 136, Immrama (ed. Van Hame1), p. 68. In Hessen the original form is taken to have been bir-bach 'having pointed ears'. In the Scottish Gaelic Songs of J. MacGedrum, ed. W. Matheson, 457, biorach is used of a hero,
In Bretha Crólige, § 34 (ed. Binchy, Ériu, XII, 29), *brach brat[h]ar*, describing a type of woman, is translated "a sharp-tongued virago".]  

**biorar** see under *foc la*.  

**biseach** ‘increase, improvement’ : the meaning is doubtful in *fo maith biseach ré bualadh* XXXVI 33.  

**bladh** *fame* is declined normally as an a-stem or u-stem (Dioghlúim): i or o-stem declension is suggested XVI 55c note. See also *blogh*.  

**bliadhain** ‘a year’, qualified by peculiar adjectives: see under *binn*, *búanamhail*.  

**blogh** (aliter *blagh* IGT, II, § 39, 1. 16) (fem.) ‘a part’: perhaps to be restored for MS *bloidh* and *bladh*, note on XXXV 79d.  

**boì** see under *a-taíom*.  

**bolg** ‘a bag’; acc. pl. *bóilca* XXIX 2 ‘ships’ (?). See also Index of Heroes, etc., under *Corrbholg*.  

**bonn** *sole of the foot*: *bonn ar bhonn* XXXIX, 62, 88 (*bonn re bhonn* LXI 134) close together. [Cf. similar phrases with the same meaning: *cois ar chois*, Cath Cath. 5709; *bonn re bhonn* 7 *bel re bel* B. Vent. 516; *glún re glún* O’B., po. XX, st. 13; *gualainn le gualainn*, dòibh le dòidh, *sgíath le sgíath*, O’L.’s TBC 220, l. 6.]  

*? bòrr* *go boraibh*, recte perhaps *go borga* ‘to the castles, dwelling-places’, note to XXIX 2b.  

**bradaighé** (nom. pl.) XLVII 54 robbers.  

**brádán bandachta** XVIII 10 ‘spirit of womanhood’ (opposed to *beò-spióradh feadh[h]achta*). [Cf. “die, expire, chuir sé an brádán amach”, McKenna, p. 432, col. 2. *Is ro bheag nach ndeachaídh brádán a beathadh thar bheul Gráinne re lathghair roimh Dhiarmuid*, Tór D. & Gráinne (ed. O’Duffy), Pt. 1, p. 24, § 23. “ *Brádán a beathadh* (in Dd. and Gráinne) I take to mean *iasg na beatha*, which, according to Gaelic folklore, goes round *eidir feoil ‘s leathar*, its presence being indicated by a slight movement of the skin (nervequivers). A blow in the *brádán* [recte *iasg*?] was said to be fatal, and I have heard it said of one quick at ‘raising his hand’ *ni fhánd sé le féachtain cia robh an t-iasg ionnat.” — S. Ua Ruaidhrigh in Gael. Jnl. X, 48, note 404.]  

**brádán a light mist, see note on XVIII 10a.**  

**brath** ‘betrayal, etc.’ *1° brath* XXXV 126 stands either for *brath* gen. sg. of *brath* ‘treachery’, or for *brathna* gen. sg. of *brath* ‘doo’ (see note to 126b). *2° brath* means ‘revealing, telling’ in: *gan brath* XVI 9 ‘unrevealed’; *lór do bhrrath* XLIII 3 (cheville) ‘sufficient revelation’. [Cf. *beamaoid ‘gá brath’ we will reveal it*, Metr., p. 23; *gan bhrrath* ‘unrevealed’, IGT ex. 1770; *cór a bhrrath* ‘it is right to tell it’, RIA MS A iv 3, p. 174, l. 22, q. 14 of Fada ó Uíllaih.]  

**bráth** ‘doo’; *a bh[th]-bráth-bhuille* LXIV 23 ‘his dooming blow’; in *t-olc bráth* LXIX 6 ‘the dreadful evil’; for *tonn bhrrátha* referring to a hero see under *tonn*. See also *supra*, s.w. *brath*.  

**bráthair** used of a nephew LXII 80 (cf. 84).  

[Breac-chuach, name of Fionn’s ship in folklore, see Index of Heroes.]  

**breagh[ha]** originally (as Dr. Bergin has suggested to me) ‘Bregian’, i.e. belonging to the fertile Meath district known as *Bregha*, hence ‘fine’: ‘fine’, therefore, is probably its meaning in II 44 and XLIII 29. For the spelling *bréadh* see *supra* p. 128, l. 6 sq. of footnote.  

**briathar** ‘a word’: dat. pl. *ag briath- raibh* XVII 70 ‘speaking, convers-
ing'. [Perhaps for bríathradh, a verbal noun: cf. 'Bis is lor la firn Temrach ataín-ni og briathroth sand, a ingen', ol Find, Tochmarc Ailbe. 11, ed. Thurneysen, ZGP, XIII, 274.]

**Glossary**

**broch** (fem.), **briogha** (masc. and fem.) power, etc. 1° g slender: n. sg. XXXIX 20, XLIV, 6; after the preposition gan, XLVII 57. 2° a broad, after the prepositions go and gan, XLIV 4, LXII 103 (cf. do bhriogha, Mac Aingil, Scáthán, p. 14 and passim) (cf. also the negative ar dimbrí[ó]gh riming with gen. sg. in rí[ó]gh XLIX 11). For further examples and reference to methods of declension see Dioghlumu.

**bró** 'a mass, a number': gen. pl. na mbroinleadh (see below Corrigen-
dum to LXVIII 32b); for the doubtful form 'na mbroínibh see note to XXXVI 29d. [Cf. nom. sg. Mór 's a bró minglan do mnáb (mó), q. 20 of Annam nél rigna (which begins on p. 4 of RIA MS C i 3); maith do bhro ghiolla ngéal, q. 2 of Muireadach Albanach's Sáor do leannán, RIA MS A iv 3, 628; bró mhearrdha do mhíleadháibh, bró fhulach ar marúach, q. 20 of Uaigneach sin, RIA MS 23 L 17, p. 100; dat. sg. bróin TD; acc. sg. do mheall go Brian bhroín maigh-
readh (: n-óir), '... enticed a shoal of salmon to Brian', LCAB, poem vii, 115. For nom. and acc. pl. bróinte, dat. pl. bróintibh, see IGT, II, 84. Cf. bróinte seanat 'masses of clouds', Ó Brudair, I, p. 44, poem v, § 40. The word survives today: in Waterford, mar a sceinnaedh ... múol-mór tré bhro bioránaich lá gairbhthin, Béaloideas, IV, 196, l. 13; and in Cork, an sneachta ag teacht anna i n-aon bhroín anmhain, O'L. 's TBC, 58, l. 10.]

**brocudh** (:siorcholadadh) XXXIII 10 'grieving' (?), 'an injury that would make one sorrowful' (?). [Cf. broc 'dejection', Knott, Toq. Br. Da Derga; broc 'grief, sorrow, anxiety', Contrib.]

**broid** captivity, etc.: XXIV 57 hardship, distress.

**broin** : dat. sg. broinidh (?) note to XXXVI 29d 'a mass, an amount'. [Cf. O'R. "brain ... i.e. iomad, old(glossary)"; na cuill na droi-
in na dresa. ón bhroinigh (recte bhroinidh?) thrúim mesa ag maidhm, Grosjean, Fraser and O'K., Ir. Texts, II, 71, q. 22.]

? **brónaibh**, a form which does not give sense, note on XXXIX 84c.

**[bronnaim I bestow see infra pronn-
aim.]**

**[bronn-ór refined gold see infra pronn-
ta.]**

**brosgar** clamour XX 5c note.

**brúach** : briach re briach XXXVIII 23 'close together'.

**brugh** 'lump' (Hessen): fot ard-
ugh (of a standing stone) XLII 75 'beneath thy tall mass' (?).

**bruidhean.** 1° 'a hostel' (Old, Mid., and Early Mod. Ir.): 2° 'a fight' (Early Mod. and spoken Mod. Ir.): cf. bruidhean <rít & òn tigh> (variant <ò dhà chèill,>), IGT, II, 54. The first meaning suits nom. sg. bruigh-
chan LXII 122 and dat. sg. 'na b[h]ruighin LXII 121. The second suits gen. pl. do bruighean mboró
XVI 59. In IX 4, XV 5, and even LXII 38, either meaning would suit.

**[bruinnim I smell see infra pronn-
ta.]**

**bruth** 'heat, fever': a mbruth tráth is iernmheirge XXIII 213 note, 'in the oppressive atmosphere of canonical hours and matins'(?).

**buabhall** : the gen. pl. in LXVIII 2 has been translated as though it meant of cornel-trees, an ill-attested
meaning: it means more probably of buffaloes, of wild oxen. [The single instance "cornel, P. O'C." in Contrib. is doubtless a misprint for "cornet" (a sort of wind instrument), as 'buffalo-horn, horn, bugle, trumpet', are common meanings for bùadhall.] See also bùadhbhallach.

bùachail originally a cowherd: hence XLVII 45a a servant (to herd goats), XLVII 45c a servant (to watch over a garden).

bùadhbhallach (gen. sg. bhùadhballaigh MS) IV 3 (epithet of a hero) has been translated "of the trumpet" (as though from bùabhail); its spelling suggests that it means 'victory-spotted' or 'victory-lined' (from bùaidh 'victory' + ball 'member', 'part', 'spot').

bùaidh, bùadh, 'victory': bùaidh n. sg. XXIV 55; dat. sg. go mbùaidh XLII 60, 64; gen. sg. bùadh note to XXIV 18d; bùadh gen. pl. XXIV 63. A gen. sg. bùadh has used adjectively to mean 'gifted' XLV 2. [For three Early Modern methods of declining this word see Dioghlum.]

bùanamhail: 'goodly' has been suggested as the meaning in ceithre bliadhna bùanamhla note to XXXV 83a. But as bùan 'good' seems to be purely a glossary word (at least in the later language), MacNeill's "lengthy" may indeed be the true translation. Cf. the use of bunaidh infra to qualify bliadhna.

bùanachd see under sàutracth.

budh-: this budh (for older fa-) , in words such as budh-dhas, 'southwards', budh-thuíadh northwards' (LVI 8, etc.), budh-dhèin 'himself' (XI.11 13, etc.) (aliter budh-dhèine, XXXV, 117, XLII 32; cf. infra féine for féin), is usually written in contracted form (budh) by the scribes; in LVI 8, however, the MS has budh dheas in full.

búidhe (variant of bàidhe) 'fondness, affection': trí ealla búidhe XI 5d 'in a fit of fondness'. [As bàidhe 'affection' is the word ordinarily used in this phrase (see RIA Dict. s.v. elli, ella), its variant búidhe should doubtless be understood here rather than búidhe 'favour'.]

buinne 'a sapling': applied to a youth XV 2 (cf. buinge applied to Christ, Ó Brudair, vol. II, poem ii, q. 6); to a sword XXXVI 33 (cf. supra p. 86, l. 14). [For its application elsewhere to a horse, a sword, a castle, see Êigse, I, 30.]

búireach see bùrach.

bunadh origin, root (Contrib.), applied to a hero, LII 1, means secure foundation for defence, main-stay. [Cf. frí báig is bunad (leg. bunad) príomha, Thes. Pal., ed. Stokes and Str., II, 295.] The gen. sg. bunaidh may be used adjectively — 1° (of a name) bunaigh XXXVI 15, bunaidh LIX 16, bunaidh 17, meaning 'original, true, genuine'. [Cf. doch-oid in forainm tar in ainm bunaidh. — 2° (of years) 'permanent, long (?)' as in ré triochta bliadhain bunaigh XLIX 15. [Cf. sealbh bunaidh and iasocht bhunaidh opposed to a short iasocht or loan, Dioghlum, 69, qq. 5-7.] — 3° with a weakening of the meaning 'genuine' so that the epithet has merely strengthening value as in an bhean bhunaidh XL 6 'the woman herself'. [Cf. bàs bunaig "death outright", Dind.; aniùgh lrosgadh là s. Proinsias mo patrún bunaigh, Acallam MS.69b, bound in the same volume as the Duanaire Finn MS.]

as of an ox", ib. 82; "búirtheach ... bellowing", Foclór do Shéadna.]
cá where? see gá.
cabhalach LIX 28 a tax, tribute. [Hessen cabhalach; and see ACL., I 152, s.v. cobhlach.]
[cáidh holly: dual same as sg., supra p. 167, l. y of footnote.]
caidhe 1° LXIV 18, 23 what is? 2° LXIV 15a note where is? [Cf. cáidh Brocan, AS 1061 ; cáidhe (: baile), LCAB, poem vi, 4 ; cáidhe na cuirn FFE. III, 218, I. 3423.] 3° cáidhe mar XLVII 21 how? on what conditions? [Cf. the modern cad é 'what?' used to give the meaning 'how', in the phrase cad é mar a dhallan combhacht agus neart slògh aigne an duine, O'L.'s TBC, 88, l. 10.]
cáil ' quality: is beag oram cáil na mbann XXXIV 12 'I hate the ways of women'.
cailc chalk: in connection with shields XVI 2 (exact reading doubtful: see note), LXII 92. [''Hide-covered shields were often whitened with lime or chalk, which was allowed to dry and harden, as soldiers now pipe-clay their belts" (P. W. Joyce, Soc. Hist., 1, 129). Cf. also: ciúth fola dá geréachtaibh, ciúth teineadh dá n-ormaibh, agus ciúth caileach dá líuireachtaibh, Br. Eoch. Bhig Dheirg, 153, l. 25; and references under caile in Contrib.]
cailte see caoilte.
cairch[heach] III 3 (see Corrigenda, Pt. III) melodious. [Caireach ciúil 'melody', Contrib. Seinnnt gach fuggur 7 gach ceól for bith dòibh, co mbí an t-isaid úile 'na cairche ciúil, ZCP, I, 374, l. 7, and cf. "cairche .i. ceól, P. O'C." ib., p. 428.]
cairdeach XV 11b friendly.
cait (Contrib.; IGT, I, 6 ; Dioghluiom): cait a l 26, X 4 'where?' (cf. note on LXIV 18a); cáit as a note to XXIV 48c 'whence?'.
caitheasach XXIII 17 pleasant (?). [Cailthis is explained as cion 'love, affection', Réilhíim. Hence the adjective may mean 'loving, affectionate' as in: mo bhanaltra bháinechnis mhin-rúnach caithisesach carthanach pàirtreach coain, RIA MS 23 N 14, 115, § 2 ; ae dènadh onóra an cotr mar as caithisige 7 mar is onóruighce cor fèlastar (of sad monks) BCC 420, 24. But in BCC 418, 32, where the adjective is used of a feast, and in the Duanaire passage in question (of drunkenness at a feast), 'loving, affectionate' is not a suitable meaning. Cf. the following weakened uses of caithiseach exemplified in Réilhíin: (of weather) aoibhinn 'pleasant'; (of doing things) go breá, go binn 'excellently, splendidly'. MacNeill's 'clamorous' (Pt. I, p. 171) is also defensible, as the ideas 'affection', 'merriment', and 'noise', are united in some Irish words: muirn 'mirth, clamour, affection' — greann 'mirth, affection' — greadhnaich 'noisy, exultant'.]
caithir 'dwellling-place': dat. sg. mis-spelt cathoir XXIV 58a note; gen. sg. caithreach XXIV 45c note.
cam[h]áir (dat. sg.) (rimes with cáidh) XLVII 58) 'daybreak'.[Nom. sg. camhair (variant maiden), Ir. Texts, Fasec. III, 10, q. 10 ; Cf. meoch mhúsghluim ris an gcamhair, RIA MS A v 2, 21b, q. 6 of "Fada go ttoir"; re camh ir ( : do ghabháil) 'at daybreak', TD, poem 2, q. 28. But the last syllable sometimes shows aoir-rimes, as in camheir: d'anaeibh, RIA MS Bk of Fermoy, 160, col.1, l. 18 ; cf. spoken Kerry (Bailinskelligs) Irish uíthe annróch ... agus ... teacht ... ar maidin lé camhaoir a' lae a' triall ar a mbaile, S. Ó Conaill's
account of himself in Professor J. H. Delargy’s private notebooks, 19 April 1927.]
cáoch one-eyed, etc.: see above p. lxxii, note 7.
cáog-dhuirn (of a caldron) II 49 fine-handled. [For the form cáog- see caec-diabal, AS 1129; céit-diabuil, Contrib. The word coec-duírn, applied to a caldron (coiré), has been translated (perhaps rightly) ‘five fists deep’, RC, XII, 84, § 89. Windisch, Táin, p. 371, note 6, does not translate coirí coec-duírn.]
caoilte (caol + te) (spelt calte) XXXVI 35c note ‘slender and hot’.
1 caoinche, some sort of bird: n. sg fem. XXXIII 13; acc. dual dà choinechinn VII 19; gen. pl. coinechinn (recte coinecheann : aoibhinn) LXVIII 12. [See Measgra I, and ZGP, IX, 341-347 for discussion of the various forms of this word and further instances.] 2 Caoinche, a proper name (see Index of Heroes). 3 caoinche, in the phrase leig-fidhear caoinche ar do lorg, note to XXXIII 10a, ‘you shall be rendered invisible’.
caoinius pleasantness see under gaoine.
caol-bháidh (caol ‘narrow’ + báidh ‘love’) XLVII 49 ‘lack of affection’.
cáomhthach: ‘na ccáomhthach LXVIII 41, ‘na caomhthach LXII 170, ‘in their company, in their presence’. [For further examples see Aithdiogluim. The word has probably been evolved on some analogy from O. I. coimthecht ‘company’ (comh + imtheacht), of which a normal later spelling is caeimthethecht, as in Maundeville 135 (referring to sexual intimacy). For examples of cáomhthach in the sense of ‘companion’ see Diogluim — also nom. pl. cóomhthaigh, RIA MS A iv 3, 869, l. 7—dat. sg. cóomhthach (MS variant caobhthach) ÓDonnchadh, Haíéad, X, 12.
car see cor.
caraídh acc. sg. of cara ‘haunch, thigh’ (?), see infra concharaidh.
carnadh XXI 19 act of piling, heaping up (corn-sheaves). [Cf. Shámh-ail (MS) Tomás Ua Niuláin a chuid eoráin: ’is iomadha beann e[h]eangail agus fear càrnadh agus stáca bhí<d>b ag congadh leis, H. O’Sullivan’s Diary, 14. IX. 28, p. 12, l. 9. Reaping, binding, and carnadh (‘piling’), are again mentioned by H. O’Sullivan, in connection with ‘wheat, in a poem in RIA MS 23 A 34, p. 9.]
cáis ‘worry, trouble, sorrow’: ní cás linn XXIV 55 ‘we heed not, are not worried by’. [Ní cás leat = is cuma leat, Réithiinn; níor chás leó i ngiaid iad ‘they were not worried by their being in danger’, O’L.’s TBC, p. 77, l. 5; níor chás ríum ríarn ‘it never worried me’, DG 53, l. 8; nach cáis lat ‘that you are not worried by’, Diogluim, poem 1, q. 1.]
cath ‘a battalion’: there were seven of them in the Fían, L.VII 29, as in modern folklore; five opposed Goll.
GLOSSARY

X 11 — five, or six, X 15. For cath eagair see under eagar.
cathair see caithir.
cathach LXII 27 warlike. [From cath 'battle'.]
cathaighe I 39, LXIII 8d note, a fighter, warrior. [Cf. caithide 'fighters', Ériu, VII, 242, 1. 11.]
cathardha (of warriors) XVI 41, XXIII 189, 193, XXXV 14, 18, 56; (of a battle) XXXV 46; (of a fleet) XXX 102, mighty (?), valiant (?). [For the relation of cathardha to caithair 'city' and cathar 'man of battle', see TD.]
cath-mhílidh a battle-warrior see under miliith.
cé see gé and gion go.
cead permission need not have a preposition to connect it with its verbal noun, note on LXIV 10a.
cead 'a hundred — uninflected in the gen. sg. neart céud L 11 (cf. ré cois céud riming with coimhéd, RIA MS A v 2, 10a, 1. 5). It is followed by a gen. pl. in aoin-chéad ban, XIV 22 e (contrast nom. sg. bean in the modern céad bean, Comyn's Lay, Oss. Soc., IV, 206), but by a nom. sg. form cú in deich gcéad cú, ib. 22b. The gen. pl. is again used in céd rioghan XLVIII 16, and a hybrid form ré ré dà chéid mbliadhain mbil XVI 32 (for eclipsing bliadhain here and in XLIX 8 see under caoga, and contrast with classical ré céid mbliadhain riming with rioghan, IGT ex. 333): cf. the end of the entry for curaidh. See also céad-ghuineach.
céad- (céid-) 'first': don chéidánus ( : fa folius) XIV 24 'at the first attack'; do chéidhsearaibh XVIII 27, XXII 30, 'among the first'; cédghuine (gen. sg.) VL 31 'first slaying', or perhaps 'first man slain' (cf. nom. sg. cétguine, dat. sg. cétguiniú, Contrib.); na cédghníom[h] II 37, probably meaning 'of the unrivalled deeds', as suggested by Meyer, ZCP, VII, 524; don c[h]éidréim LXIII 45 'straightway, at once'; céidsearcus XXXVIII 33b 'first love, chief darling' (referring to the person loved, as in cétserec, Táin s.v. serc; fir-chéil-shcrec, Dind. III, 386, 1. 13): céidsearcibh, dat.pl. XXXVIII 33d note, 'first ecstasies of love' (cf. céitsherec referring to the emotion, not the person, Mac Conglinne).
céadfaidh 'valour' VI 5 (cf. céadfaidh catha, Dioghuim). [The best-attested meaning is 'sense'.] céadfadhach 'valorous' as in cath cródha cédfadhach 'daring and valorous battle' XX 81, Cumholl calma cédfadhach 'brave valorous Cumhall' XXXV 32.
céad-ghuino see supra s.v. céad-.
céad-ghuineach XV 5 hundred-slaying.
cealg 'deceit': sa cheilx LXVIII 10 'deceitfully'; cealg na h[h]fähadh LVIII 11 'the hidden deer' (?).
cealguis (3d sg. pret.) VIII 5 'treacherously enticed, beguiled'.
ce(a)n co see gion go.
ceangaltach (céoga ceangaltach na gorn XLVII 52), some precious article; the word is clearly a substantially-used adjectival formation from the substantive ceangal 'binding'. Cf. coimh-cheangal.
ceann 'head': do c[h]uir as a chionn, meaning doubtful. XIV 29e note; gar g[h]abbh cách ceann a chéile XXXVIII 15 (see XII 36e note) 'and they came to grips' (cf. apprehensoque unusquisque capite comparis sui defixit gladium in latus contrarii, Vulgate Bible, II Reg, ii 16, 'and every one catching his fellow by the head thrust his sword into the side of his adversary'); ci[o]n ar chi[o]n XLVIII 4 'close together' (cind ar chind, IT, III,
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p. 81, l. 1); ar ceann chosgair XXXVI 44 ‘as he went to victory’; ar do ch[e]in’s L 9 ‘for you, to fetch you’; tar do ch[e]ann L 9 ‘for your sake’ (tar ceann a amna, Dán Dé, XXXI, 18); tar ceann XXXIII 4, 5, 7 ‘in spite of’ (For other examples of tar ceann ‘in spite of’ see Stapeleton, Catechismus (1639), p. 7, l. 9, p. 78, § 5, p. 106. l. 15 — and Stair an Bhioblá (Ua Ceallaigh), RIA MS E iii 3, 320, middle of page; cf. tar crois s.v. cros).

dear see do-dear fell, felled.

cearca fraioch (pl.), LIII 10, LXVIII 12b note, the birds known as grouse. [See Dinneen s.v. ceare; MacKenna s.v. grouse.]

carrants see cruinn-cheartach.

ceas afflication, grief: see notes to LX 16c, LXI 11.

cesta: ar cheasta LXII 41 ‘for fear (of)’. [For examples of ar cheasta ‘for fear’, see Lloyd, Duan. na Midhe, p. 14, l. 9, and p. 77 — also Gadelica, I, 70, and 302, where Prof. O’Rahilly says ‘... to be equated with Midr. Ir. cesta, ‘a question’; cf. the meaning of the doublet ceist in Munster in phrases like ná biodh ceist ort’. Cf. also: le ceisid Tuaithi dé Danann ‘for fear of T. D. D.’, AS 932; ré ceaisd (variant ceast) an churaídh Galgon, Eachtra na gCuradh (ed. M. Ní Chléirigh), p. 84, l. 15, ‘for fear of the warrior Galgon’; lé ceasda ún-loacht dold thabhairt-si, ib., p. 69, l. 10 ‘for fear that any champion should marry thee.’] ceastán LXII 128 ‘fear’.

céide, as in ar chéide na righ-chathrach XXXV 61, ‘green, assembly-place’ (Hessen).

céile: ré chéile’s a b[h]ean féin LXVII 15 ‘along with his own wife’: cf. the same construction LXVIII 12c, LXIX 1.

céillidh reasonable etc., see di-chéillidh, mi-chéillidh, neimh-chéillidh.

céilteach XX 52 concealed (?).

céin see cian.

céinéal ‘race, kind, class’: ja binn c[e]ineóil (: Dheireóil) XLV 12 has been translated, perhaps rightly, ‘who was musical by nature’. [The meaning of gen. sg. ceinfl (ceineóil, etc.) is not always easy to determine as examination of the examples referred to in Dioghlúin shows.]

céirdeach LXIV 4 tricky, full of wile.

céirdiedhe LXVI 32 artful, craftsmanlike.

césim ar ‘I complain of, I am distressed by reason of’ (Cf. Hessen; AS; Táin): ro cheiseas ar t’égcomh-nart ‘thy weakness has distressed me’, note to XVI 60b.

céist ‘a question’ hence ‘a difficult question, a problem’, hence ‘a difficult task’ as in VII 22, LXI 19 (where it is wrongly translated as though it were geis). See also cesta.

céithearn see ceithreann.

céithirbheann (epithet of a warrior) LXII 110 four-peaked. [With the formation cf. Contrib., ceithir-riad ‘having four wheels’, dé-chenn ‘two-pointed’.]

ceithreann (ón ceithrín XXXVI 2) ‘a troop’. [Variant of ceithearn, instance also in re ceithrinn DG2, poem 57, l. 16. Cf. ceithreannach (PCT 898) with Hessen’s ceithreannach.]

céo ‘mist’, hence ‘melancholy, depression’ (Contrib.): gan chuíadh (recte chíaigh) (epithet of a hero) VII 2 ‘griefless’ (?).

céolamhail XXXV 71 ‘musical, accompanied by music’.

chom (chum) to see dochum.

cia who? etc., see under giodh cia.

cia although see gé.

cia chuin when, see gé chuin.
cìall 'intelligence', etc.: cìall rc
XXIV 60 seems to mean 'intention regarding'. For cìalla (adj.) 'sensible, reasonable', see under coinseach.

ciamhàire XVII 92 sadness.

cian (subst.) 'a distance, a while', etc., is normally declined as a fem. a-stem, yet is not inflected for the dat. sg. in do cìan nó do c[h]omhfhogus XLI 12. For a note on the acc. in geòin used to mean 'as long as' see supra p. 44. cian (adj.) 'long' (of time and space). In XLI.X 28 eìen lim apparently has the meaning 'I long for', a common meaning of fada liom in spoken Irish. In LV 6 cian linn is a variant of fada linn (etc.), which is used several times in the poem with the meaning 'seems long to me, is weary to me'. In LXII 37 Conán mac Íol cìoìn tinneach cìan may mean 'quarrelsome and wearisome Conán Móel'. [Today, and for several centuries, cian has had a notion of unpleasantness connected with it in northern dialects. Thus in Cìoth is Deilín, by "Màire" (Donegal), pp. 12, 13, 25, cian is used in the sense of 'boredom, unhappiness'. In 'ù mo chìan-sa, MaìCuarta (South Ulster), Lloyd's Duanaí Midhe, p. 91, i. 5, in fuat chìan, ib. p. 112, and in gan chìan (North Connacht), Carolan's poem for O'Connor Faly, st. 2, it is used as a synonym of brón 'sorrow'. Cf. Scottish is ciannail leum 'I feel strange and forlorn', M. McLeod, ed. Watson, 248. Cf. infra s.v. fada.]

cìapáilach (MS ciaphalach) rimen with fiàrrànanach) XXXV 84 'quarrelsome'. [Cf. ciátpail 'strife', Donlevy.]

cìnadal see cìnadal.

cìnim : do cìn (=??) XLII 2c note.

cìoth see gìoth.

cìoschàin XXIII 151 tribute. [From cìos 'rent', etc., and cìán 'tax', etc., compounded to mean something like 'rent and tax' on the model of feòl fhuit 'flesh and blood' and other similar dvandva compounds discussed by Thurneysen, Handbuch, p. 161, and O'Rahilly, Early Ir. Hist. and Myth., p. 461.]

cìp LXIII 51 a phalanx. [Usually cìpe.]

cladhach (adj. from cladh 'a bank, mound'): (epithet of a woman's hair) XLV 4 'furrowed, billyow.' [Other examples, Dioghlúim.]

claídhim 'I dig, I root up, I pile up earth' (cluìdhim. Contrib.: v. n. claidhe, TBG): pass. imperative claidhtear XXI 1, 2nd sg. pret. nach a claidhthis XXI 33. The etymologically incorrect aoi in claidhteàr XXI 35, claidhdis LIV 11, claidhfit[he]ar LXIV 22, is explained infra under clòdh (clòim).

clàn 'children, family'. The pl. is used where the sg. would be normal in: do clannaibh Dubhri'ín, clanna Neamhnaid, clanna Baoisgne, re clandaibh Morno, do cabbair clanna Baoisgne, do iad clanna Dubh Dhíorma, clanna Coinb[h]róin LXVIII 25-29, clanna Morna LXVIII 32, clanna Baoisgne LXVIII 45. [Cf. the normal sg. usage in ar colbha chloinne Mórra LXVIII 30, and elsewhere.]

cláidhim, etc., see claidhim and clòdh (clòim).

clár. 1o: L 18 'a plain' (Contrib.).
2o: as cìonn clàir LXIV 40 'at table'. [Os cìonn clà[ir] means 'at a (card-)table', st. 2 of An Cailín Deas Ruadh, P. Breathnach, Ceol ár Síneac, p. 165. Cf. clár translating 'table', McKenna.]

cliabhán XL.I 1, 6, 10, 18, (gen. sg. in chliabhàin 13), 'a bird-crib' (i.e. a kind of cage used for trapping
birds): see supra pp. 95-96, where a *ctiabhan* (variant *ctiibhin*) is described. [In corroboration of what has been said supra that *ctiabhan* is a variant of south Ulster *ctiibhin* 'a bird-crib', consider the variants *ctiibhins*, *ctiabhan* cited s.v. 'snare', McKenna; — *ctiabhan* 'basket' is likewise, in West Galway, represented by the variant *ctiibhin*, Peadar Chois Fhairrge, 58, l. 9, 80, l. 11. The word in a dat. pl. form (a *ctiabhainnibh*) means 'bird-crib', H. O'Sullivan's Diary, 21, 1. 1829, though ib. 9. 1. 1829 it means 'cage' (d. pl. 'na *ctiabhainnibh*, Father Magrath's ed., Pt. II, p. 88, l. 8). *Ctiabhain an* (meaning 'bird-cribs') are described by Seán Ó Súilleabhaín in his Láimh-Leabhar Béaloideas, 128, l. 33 sq. Is the obscure *cleas cuir* of XLI 1 (discussed supra p. 95, and s.v. *cor infra*) related in any way to the *ctiabhan cuir* (a sort of basket with a chain attached for raising and lowering men up and down an abyss) mentioned in the story of Ioilann Airdhearg, RIA MS E v 1, p. 18, l. 12, p. 21, l. 10, p. 25, l. 12, p. 69, l. 4 sq., p. 70, l. 5? The *ctiabhan cuir* is there sometimes called an *ctiabhan Aifrice*, E v 1, p. 45, ll. 1 and 9, p. 68, l. 8, pp. 98, 104, 105, 106: in a folk version of the story (Ó Muimhneacháin, Béaloideas Bhéal Átha an Ghaorthaidh, pp. 120-121) this *ctiabhan cuir* is called an *Ctiabhan Cuirc*; and in another folk version of the same motif, from Cape Clear Island, it is called an *ctiabhan core*, Béaloideas, XI, p. 5, l. 24, p. 6, l. 20.]

**clódh** (v. n. of *clóim*) *nachar* *gh*|*h*|*n*|*th* *do* *c|h|*l*|*ó*|*dh* II 11 'who was not usually defeated', *go* *gelódh* *chatha* XXII 47b note 'with battle victory'. For the new forms *claoil* LXIII 37 (also in Donlevy, ACL, II, 40) (misspelt *claoidh* LXVIII 77) and *claoideh* LXIII 59, see note on the confusion of *clóim* and *claidhim* (v. n. *claidhe*) at the end of this entry. *clóim* 'I subdue, destroy', 'I win (a battle)' (Contrib.; PB): 3rd sg. pret. *do chlaoi* (: *fuai*) XXI 2a note, LXII 50, 51; pass. pret. *nachar chóldh* LXVI 9. The bracketed note which follows, on the generalisation of *aôi* and the introduction of *dh* from *claidhim* 'I dig', will explain the etymologically incorrect *claoidehtear* XXIII 116, claoidehit XXIII 142, and similar forms in LXIV 16, LXVIII 70, etc. [An ó should normally have appeared in the root syllable of this verb before consonantal endings, *aôi* where there was no final consonant. In some instances in the Duanaire, as in spoken Munster *claoim le* 'I cleave to' (classical *clóim re* PB, p. 210, note on iv 15b) and *claoitear*, *claoideh*, etc. 'is overcome', 'overcoming', etc. (é *claoide[le]*) O'L.'s TBC 129, l. 3 — *neart* *ná* *claoidehtear* ib. 53, l. 5), the *aôi* has been generalised. There has also apparently been confusion with *claidhim* 'I dig', which is obsolete in spoken Irish: such confusion manifests itself in the appearance of final *dh* in *do claoideh* for *do chlaoi* in the first writing of Duanaire Finn XXI 2a (see infra Corrigenda), and of *aôi* for the *ai* of *cluaitear* 'let ... be dug', written *claoidehtear* XXI 35, and of *claidhfidear* 'will be dug', written *claoidehtfitear* LXIV 22; it appears also in the v. n. *claoideh* (formerly *clódh*) commented on supra p. 148, note on LXIII 59a.]

**cloidheamh** (masc.) 'a sword'. Nom. pl. forms *cloidhinn* and *cloidhme* are permitted, IGT, II, 53. Instances of the form in *-e* will be found in the
Dunaire XXXV 112, XXXVI 11c note. Cf. nom. pl. ceithri elaidhme AS 5237; and see further examples, Táin, s.v. claidheb.

cluiche lúibe, some sort of boy’s game, see under lúb.

cobhar for cubharr ‘foam’ LXIII 5b note.

cobhlach see cabhalach.

cochlach (of birds) XXXVI 45 covered (with feathers), plumaged (?). [It is used of birds, Dán Dé, poem xxv, q. 28; of a woman’s hair DG2, poem xxiv, l. 6; of a wood, and mountainside, Dind. Cf. cochull ‘cowl, hood, cloak, ... husk’, Contrib.]

codal (v. n.) XXXIII 12 ‘sleep’ (also codlaith XXXIII 11, etc.).

codhnaibh (written codhnaitbh XLII 113), a dat. pl. of doubtful meaning. [See “codna?” Contrib.]

coidcheann ‘common’: in teag[h] coile[i]fionn, VII 11d note, is a synonym for fial-teach ‘a privy’ (note on VII 12d). [For the well-authenticated fial-teach, féil-teach ‘a privy’ see PF and ZCP, I, 456, l. z. The rarer teach coidecheann occurs in Marianus’s 11th-cent. note, Codex Palat.-Vat., ed. McCarthy, p. 16, l. 1 sq.: “Is o[í]benn dán iníu ... mani déilais scolbea manastéirch Maurúití braifice dama sr lèbenn in tige coile[i]fionn, ut cecidi cum tabulis in fundo stercoris...”].

coigealad; ‘singing together’. 1° of persons and birds: in coigealad ccoit'hinn XIII 30. [Cf. coigealad a eal-taithi ZCP, V, 22, q. 15; coigeadal cléireach acc soum-ghabhail a psalm 7 a psalltrach Ag. na Sean. (ed. N. Ní Shéaghdha), II, 112, l. 19.] 2° metaphorically of the sound made by things: ó coigealad a coirs[h]leag XVIII 20 ‘by the music of her pointed spears’. [Cf. do-bert cocelul a chlaidhí bar na sinuagaib, Cath Ruis na Rig § 39; do-bert cocelul a chlaidhí forra, ib. § 45; coigealad chluideanlu clais-leathna colg-dhir-eacha ag ciorbhadh corp, Gad. G. na Geamh-oidhche, p. 38, l. 696. It is used of the sea in nó gur islig an ghaolh dá ghrómhaireacht 7 gur chuítheadh an euan dá e[ll]ogealad ib. p. 34, l. 553.]

coigill ‘act of sparing’: a coigill LXIII 59 ‘in reserve’.

coilóchd fearadha (literally ‘wood cock’) VII 21 the ‘capercaillye’ or ‘wood-grouse’ (tetrao urogallus), the male of which is also called ‘cock of the wood(s)’. [In his Birds of the Countrieside, Pt. V, Studies, June 1944, p. 249, Fr. P. G. Kennedy, S.J., writes that “the large game-bird, the Capercaillic or ‘Cock of the Woods’, has only a historic interest for us as it has long been extinct as an Irish species. Giralda Cambrensis, writing at the end of the twelfth century, stated that ‘Wild Peacocks’ abounded in the Irish woods. They were still common in the seventeenth century, but in the eighteenth century they gradually disappeared. Dr. Charles Smith, in his history The State of the County and City of Cork, which was ready for publication in November 1719, writes of the Capercaillic: ‘... called in Ireland Cock of the Wood: Its bigness is near to a Turkey... The bird is not found in England and now rarely in Ireland since our woods have been destroyed. The flesh is highly esteemed.’ Though coilóchd fearadha is not explained as ‘capercaillye’ in any dictionary, and though Dinneen and McKenna give it as a name both for the ‘pheasant’ (phasianus) and the ‘woodcock’ (scolopax rusticula), it would nevertheless seem likely that the capercaillye is the bird meant in the late 12th century poem
VII, q. 21 (and also in the 12th-cent. MS, I.I 145b 16 callig fhedo (nom. pl.) man fid ngluar). First, the common word for ‘woodcock’ is creabhar (cf. e.g. Béaloideas, X, 138, II, 5-8, for an example of its use in Kerry today; it is spelt crwur and defined as ‘a woodcock’ by the 18th-c. medical writer John Keogh in his Zoologia); and it could well be that the explanation of coileach feadha as ‘woodcock’ is the result of literal translation. Next, the explanation of coileach feadha as ‘pheasant’ certainly cannot hold for a 12th century poem. For ‘Giraldus in the 12th century’, write Ussher and Warren (The Birds of Ireland, 1900), ‘and Higden, in the 14th century, mention the absence of the pheasant from Ireland in their times’. ‘There is no mention of the Pheasant in Ireland till 1589’, writes Fr. Kennedy, Studies, I. c. p. 250. These statements are corroborated by the fact that in the 15th century there would seem to have been no recognized Irish equivalent for Latin phasianus ‘a pheasant’. For in the translation (made perhaps in the first quarter of the 15th century — contained in late-15th-century manuscripts) of the Regimen Sanitatis of Magnus Mediolanensis (ed. Ó Céithearnaigh, Vol. III, 1, 6525) fasianorum ‘of pheasants’ has been represented by an obvious borrowing from the Latin in uigi na ceare 7 uigi fiasana, translating ona gallinarum & fiasianorum. When the capercaillie disappeared it may well be, however, that the name coileach feadha was genuinely applied to the pheasant (Keogh, l.c., gives cuileagh-fa as the Irish for ‘pheasant’), and Fr. McGrath has doubtless rightly translated an creabhar, an e[h]earc f[h]raoich, an cuileach feadha as ‘the woodcock, the grouse, the pheasant’, in his edition of H. O'Sullivan’s Diary, 13. xi. 1828.]

coimhlinn: a e[h]oimbhinn LXVIII 83 ‘(music) as tuneful as that’. [From comh + binn.]

coinmheangal: do chernoibh coin[h]eheangoil note to XXIII 72b ‘of drinking-horns provided with bands’ (?). [Under coin-chengal in Contrib. Meyer quotes clleab-inar cona chomchengoil di chressaib 7 chirolub 7 corrtharaib and suggests the meaning ‘appendages’. The phrase might be translated ‘a body tunic with its bands of belts, circles, and fringes’.] Cf. ceangaltach.

coinmh'dine: m'ásosa [readm'áos?] cumhtha agus coinmh'dine VI 33 ‘my companions and coevals’. [From comh + dine ‘a generation’.]

coinmh'dead: guarding, keeping; hence: 1° coinh[he]d LXI 1 ‘a garrison’ — cf. coinmh’ead ‘a garrison’ FFE, III 5348; 2° coinh'ead LXI 8 ‘a case’ (for a club), — cf. comét, a case for a timpán, AS 4799. See also culchoimmh'ead.

coinm-hhearrdha, coinm-hhiochdha, coinm-hhial, coinm-hheal, coinm-neart, see under coinh.-

coinm-sheinn [from coinh+seinn ‘playing (music)’]: a geoim[h]-s[h]einn XLV 12 has been translated ‘when men played together’.

coinm-thr'ain see under coinh.-

coinmse: don óg inneallta chuimsi · (righ-shoilisi) LXIII 31 ‘to the ready able warrior’. [Coimse, (cuimse) is the participle (and in some instances perhaps Mid. Ir. gen. sg. of the v. n.) of O. I. conmidethar ‘arranges, rules, has power (over)’. Its best-attested meaning is ‘meet, fit, suitable’ (Contrib. s.v. comse); but modern cumus ‘power’, and the second meaning of coin-
seach infra, suggest that it could also mean `able, powerful’.]

coinseach. 1° ‘moderate’ (as in Dind. IV, p. 92, l. 17, coinsech a húacht is a less ‘temperate its heat and cold’): nir choimseach ... a mbaí toirschseach XXIII 164 ‘not moderate (in numbers) ... ‘not few...’ ; rinne nir chuimseach a ciall XXIV 60 ‘her intention in regard to us was violent (i.e. immoderate)’; na fir nár chuimseach ciatlta [= ciallda] LXVIII 85 ‘the men who were not moderate and sensible’ (a more probable translation than that of the text). 2° ‘powerful’ (cf. end of the coimse entry supra); gér chuimseach lada cceithaibh LXVIII 51 ‘though they were powerful in battles’.

coincéanna (gen. pl.) see caoinche.

cointir chatha XXXVI 40 ‘a pair for battle’ (consisting of a spear and sword). [Cf. coinigir ... a couple ... a pair’, Eg.; coingir dhathm, Maundeville § 238; an chuiningir ghéal, referring to a married couple, Ó Brudair, Vol. II, p. 96, poem xii, st. 93.]


coinne ‘a meeting’. See note supra p. 161, l. 18, on the substitution of a cooine ‘against’ for dochum in LXVI 10c.

coinneamh XXXVI 38 ‘a band of warriors in need of entertainment’; XLIX 41 ‘quartered soldiers’. The coinneamh in XIV 22 includes hounds, and attendant women and men, as well as the warriors. In IV 4 the text is doubtful: the emendation, Pt. I, p. lxix, makes coinneamh a masc. a-stem ; it seems really to have been a fem. a-stem — cf. coindem, Contrib.; coinneamh, Dioghlui. [Elizabethan English coigne, ‘food and entertainment exacted by the Irish chiefs for their attendants’, is from the related v. n. coinnmheadh.]

coinnleoir XII 29 candlebearer, the servant to hold a candle.

coinnsegleó see cuinnsegleó.

cointinneach LXII 37 contentious, quarrelsome.

coirighadh ‘act of blaming’: tèid dhia choiiring[adh mun eacth XXXIX 76 ‘he goes to receive the blame of the fight’?]. [Cf. dá choiriughadh ‘finding fault with him’, Stair an Bhíobla (Ua Ceallaigh) (ed. M. Ó Muirgheasa) III, p. 111, l. 7; ní dot choiriucadhadh, a Dé, ‘not finding fault with Thee, O God’, ZCP, VII, 269, q. 11.]

coirphte note to XI 14a born of incest (?). [Coirphte (coirphte) is past part. of corbaim ‘I pollute, defile’. The v. n. corbadh seems to mean ‘incest’ in FFE, II, 1 3341, p. 214.]

coitcheann see coicteann.

col see under its gen. sg. cuil.

colamácha ‘column, pillar’: nom. pl. form used as verbal object colamhain teannna Teamhrach XXXIX 30; ar cholamhnaibh na Teamhrach XXXIX 76. Adjectival derivative colamhacht in a mhic cholamhnaigh Theamhrach (addressing Caoilte) LXII 31, and ag eur dír b[h]ar eolamhach LXVI 22 (the colamhacht here are Cumhall’s slayers). [“The quasi-tribal name Colomain na Temra(cha)” according to Prof. Eleanor Knott, Ériu, XIV, 144-145, normally refers to “Lúaigní Temra, a warrior-tribe, classed by the genealogists as aithech-thuatha, and Fir Bolg, and reputed to be the slayers of Cathair Mór and Finn son of Cumall”.]

colbha 1° side, edge. [Classical Mod. Ir. re colbha cuain, Studies, 1937, p. 126, q. 28; Spoken Galway Ir.
ag colbha criathraigh 'to the edge of a bog', Loinnir Mac L., ed. S. Mac Giollarnáth, p. 69, l. 18: cf. ib. p. 70, l. 2; ar colbha an tseáibe, Feedar Chois Fhaimrge, ed. S. Mac Giollarnáth, p. 148, l. 27: cf. ib. p. 56, l. 1 : p. 60, l. 29 ; p. 65, l. 13, l. 31; p. 69, l. 31 ; p. 133, l. 26; colbha[= uachtaír an bháid (= the top side of the boat) Ó Máille, An Béal Beó, 82, l. 7; in Donegal Irish a' méar colbha is opposed to a' dá mhéar lár ('the two middle fingers'), Máire, Nuair a Bhi Mé Óg, pp. 69-70, and méar colbha na lámh deise is used for beckoning, ib. 226.]

Hence ar colbha chloinne Mórna LXVIII 30 'on the side of Cl. M.' (i.e. on their side in battle). 2° a seat, perhaps in the form of a ledge or bench attached to the inside wall of a house: guests in a síoth sit on a crystalline colbha XVII 63 (ar in geolbha ngloinnídhe); in a magic house of torment the visitors being tormented sit on a hard colbha (ar in geolbha gerúaidh) XIII 25, which is probably the same as the iron colbha mentioned soon after (ar in geolbha n-larnoidhhe XII 37.) [A colbha has a pillar at its corner, LL 306 b 1, cited s.v. colba,Contrib.; there are more than one in a house, and harps are kept in their corners AS 7194; guests having entered a house sit on a 'music-colbha' (ar colba chuíil) AS 5058, 5527, 5667; the colbha may be of wood (Mac Conglinne, 97, 1); Caolite, to hold a spear-head steady, sticks it in the firm colbha of the house in which he was, AS 4902-3.]

[Glossary]

coig the coarse fibres of flax, see under barrach.]

coll hazel see miodh cuil.

[coll one-eyed see goll.]

com to see dochum.

com cnámha literally 'a waist of bone': atá agam c. en. XXXV 4 'I am a mere mass of bones' (owing to starvation). [Cf. cuim chünáma uill in triar sin, T. Br. Da D., ed. Knott, 925, 'those three are wholly waists of bone', referring to monsters whose food was visible as it passed through their bodies, meaning apparently that they were fleshless, though Gwynn, relying on the gloss., i.e. cen alt intiub, rather than on the context, suggests that 'their frames were all of solid bone, with no joints to leave an opening to an enemy's spear', Hermathena, 1933, xlviii, p. 151.]

comach (gen. sg. an ch[h]omaigh XXV 70) 'battle'. [Literally 'smashing': see com-bach, Contrib.]

comh- 1° 'equally, so, as' (common meanings). 2° 'wholly'. [Cf. Bardic Syntactical Tracts (McKenna), p. 41 (MS 24 P 8, p. 242), where a pl. form comhghheada is explained by the phrase ò bheith geal vitile dhóibh, ò mhuitlaich go lamhain — contrasted with another meaning (ò bheith cosmhuiil re chéile dhóibh, doubtless the meanings numbered 1 in this entry), where under certain circumstances pl. form. is not allowed (cf. McKenna's text, p. 41, MS C ii 3, p. 7 b, l. 30.) In com[h][h][s]om[hh]ail IV 52, comhchróda VI 6, coimh[hearr]dha XXXIX 57, coim[h][h][s]omhail XLII 76, coim[h][h][f]iocadha XXIX 60, a chuirp choinhghil XXXIX 71, comhlán XLIII 33, coimhthrén (sic leg.) LXII 120, the comh-doubtless has its second meaning, merely intensifying cosmhail 'seemly', cróidha 'valiant', feardha 'manly', fial 'generous', fiochdha 'fierce', geal 'white', lán 'perfect, complete', and tréan 'strong'. In I 17 co comhnart means very violently, and in XLVII 12 coim[h]-neart (recte comhnart : mac) means
very strong, though in XLVII 21 coimhneart used of a lottery seems to mean equally-strong, equal, fair, just. [For the palatal n cf. co con-
Net AS 4905.] In 136 isiss chomhnart has been translated in equal
fight. See also coimbin, coimh-
cheangal, coimhdhine, coimh-
sheinim, and the words immedi-
tely following this entry.

comh-choisgim 'I check, restrain':
Mid. Ir. pret. pass. dår comhe[h]-
foisiot (leg. -sit) II 23 (altered to an
active 3d sg. iër chomhfoisoy LXVI
33, 35).

comh-chomhail, comh-chröđha,
see under comh-.

comh-dhál (fem.: IGT, 11, 149) 'an
assembly': gen. sg. com[h]dhál
LXII 76 used as an epithet of war-
riors. Comhdhál in XXIII 147 [i]sa
[g]com[h]dhál (: lámh) has masc.
decension and seems to mean
'battle': cf. masc. dál (IGT, 11,
38), a byform of fem. dál (ib. 149).
In X15 ad chomhdhál clearly means
'to meet thee' in the sense of 'op-
posing thee' (in battle).

comh-h[a]itechas XLIX 36 equal
fear (?). [From comh + faitechas
'fear' ?].

comh-flaith (comh+[flaith 'king-
ship'): gen. sg. comhflaitha used
adjectivaly XXXIX 59 'of equal
kingship, equally princely'.

comhgha protection XXII 6c, 8d,
notes.

comh-ghar 'proximity': meaning
doubtful in a gomhghar XXIII
189d note.

comh-labhra literally 'a speaking
together' (from comh + labhra
'speech') occurs in XIII 28,
where the better reading is that of
the LL version, RC VII 298, l. 138,
nir chuibde ciar chomlabra, meaning
apparently 'it was not harmonious
though it was a joint utterance'.

comh-lán see under comh-.

comhlann (= fight, battle XXXIX 42,
etc.) see also under forlann.

comhnart see under comh-.

comhra 4 31a (dat. sg. -aidh V 30d)
'a (small) box for holding gold'.
[Often "the hollow of the boss" of
a shield, AS 1645 note (cf. Táin, p.
358, n. 3), in which precious objects,
casting stones, etc., used to be
kept. In Táin 3739 it seems to mean
the boss itself.]

comhrag (in a cocomhrac I 21) 'union,
living together' (of married life).

com[h]rambach XXXV 58a note
triumphant, victorious (see XVIII
18c note).

com[h]-t[h]rom com[h]loinn LXII
74 fairness of combat, evenly-
matched battle.

commaith (comh + maith 'good'): 
used as substantive commaith einigh
Finn XLI 20 'nobility equal to
that of Fionn'; commaith mo
chinn-si LXII 10 'a head as good
as mine'.

commóradh act of convening: (referring
to a hunt) XXXII 6 to hold.

conách 'good fortune, wealth': a
conách cloinne XXXVI 17 'her
good fortune in respect of children',
in conách fiadhagh XV 9 'good
fortune in the chase'. An adjectival
form conách occurs in go conách
XXII 25 'richly, bountifully'. [Cf.
nías conáidi glossing felicior, Stok-
Nevertheless such uses of conách,
justifiable only if it were an i-
stem adjective, are disapproved of
by the authors of one of the Bardic
Syntactical Tracts published by Fr.
McKenna (p. 42 — E iv 1, 1aa,
l. 15) on the grounds that conách is
really the genitive of the substan-
tive conách.

conamhail V 21 houndlike.

conas XXIV 73 'attack'; ba cuairt
chonuis XLVIII 24 'it was a fighting visit'. [Cf. Táin ; Addenda to Contrib.; Fianlaíthe.]

conchar (usually conchair, but cf. conchar, Meyer, Tec. Cormaic, p. 22 l. 28, where some late MSS have conchar). 1° In contexts where hounds or hunting are referred to: conchaire, superlative, IT, III, 290, 406 (= Cóir Anmann §§ 5, 284); concaireacht, abstract noun, RC. XV, 421 — in an addition to this RC passage (contained in RIA MS B iii 1, 29r, ll. 21-22) fri searndadh saoir-shealga corresponds to the published fri concaireacht) — ; neamhchonechuire, neg. superlative, Feis T. Chónain, ed. Joynt, l. 427; conchar (the r should probably be broad) TD, poem 11, q. 16. These examples therefore point towards an original conchar (conchair) meaning 'fond of hounds, good at hunting' (for the suffix -car, -cair, see Contrib. s. v. car). 2° At least in Early Modern Irish the word is used outside hound-contexts as a vague epithet of praise: see two 16th-cent. examples cited in Dánfhocail, p. 104, and a 17th-cent. example cited ib. p. 115 (in praise of a family, a man's knee, and a man). In conchaire a chrídhe mun ceoil, RIA MS 23 C 18, p. 75, l. 11, in a poem by the 13th cent. Muireadhach Albanach Ó Dálaigh, the adj. describes the attitude of a man's heart towards music. In Duan. Finn XLVII 39 (12th cent.) conchar, applied to Cormac, perhaps still retains some of the definiteness of the meanings 'fond of hounds, good at hunting'.

? concharaidh XIV 28 (perhaps for a gen. pl. chon followed by acc. charaidh 'a haunch, thigh').

congháir XXIII 153 a calling together, a summoning, an assembly.

[See Ir. Syll. Po., pp. 31, 32, where cnoe na gconghár, and sgeach na congára which used to grow on it, are described as āit [h]omhdhála 'an assembly place'. The word looks like a compound of ca 'hound' and gáir 'cry', but the meaning here suggests confusion with conh-comounds of gáir.] congháireach 'noisy': conairt [h]ongháireach XIV 27, go congháireach (of warriors marching) XXXV 27. [Cf. congáireach, pl. (qualifying sea-waves), Madra Máol, RIA MS 23 L 15, p. 67, l. 3; congháireach (of a river-mouth), Tór. Taise Táobhghile, RIA MS A v 2, 14b, l. 3.]

congnamh 'help': on its pronunciation as cúnmamh see supra p. 127, l. 28 of footnote.

connailbhe 'affection, friendship' (cf. condalbe, Contrib.): ar ch. II 28 probably means 'out of affection'; do-gríit connailbhe XLIX 32 they make peace'.

connúll (obj. of the verb) V 3 hound-cry, baying (cf. infra the pl. galla).

cor. [There is a variant car — gá char (: damh) 'putting it', RIA MS Bk. of Fermoy, 195, col. 2, l. 19; car sidh (: bladh) 'imposing peace', l. 171 of Tadhg mac Dáire Mhic Bhruaidheadha's Mór atá; spoken Galway Irish ni raibh cor so ngaoith ná car san acer' not a stir in the wind nor a movement in the air', Ó Neachtain, Céadtaich, p. 17, § 41. For car = cor in Tyrone today see note to LX 12 supra]. The meanings are 'throwing, putting, a twist, a stirring, a tune, an undertaking or solemn promise', etc. 1° tug car go dian di LX 12 'sharply gave her a twist'. 2° pl. cuir is puirt LVII 9 'tunes and melodies' (cf. SG 277, l. 10, — 278, l. 24, where cuir, puirt, and cuíslenna, are referred to as harp-melodies). 3° gen. sg,
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cuir used adjectivally (cf. TD): cleitín cuir XXXVIII 18 ‘casting javelin’; cleas cuir XI.11 ‘jerking trick’ (cf. supra p. 95); in chlia-bháin cuir XI.13 ‘the jerking (or ‘setting’) crib’ (see ciabhán) (cf., of snares (sáulli) for rabbits, iad curtha aige, i.e., ‘set, placed in position’, M. Ó Súilleabháin, Fiche Blian, 173). 4o pl. cuir agus rátha LXV 3b note, literally ‘solemn promises and sureties’ (cf. Binchy, Críth Gablach, pp. 81, 102).

5o cor nach + fut. verb LXVI 31 ‘so that ... not’ (cf. ar cor nach mothó[hr] an disgáilead ‘so that the digestion will not be noticed’, Regimen ... Magnini Mediolanensis (ed. Ó Ceithernaill), Vol. III, p. 92, l. 8978).

cora (gen. sg. coradh LXII 139) ‘a choir’. [See n. sg. an chora, gen. sg. na coradh BNE; d. sg. san choraíd, Mae Angil, Scáthán, 243, l. 4; d. sg. i coraid Óla Find, Annals of Conn., p. 82, A. D. 1244, § 11. For the full declension of cora (na [g]cleir-ech), gen. -adh, dat., -aidh, etc., see IGT, II, § 7. Cf. FFE, III, 3111; Flight, p. 180, l. 16, p. 184, l. 11; Desiderius].

[cornaire hornblower, supra p. 191, l. 13.]

corr 1o III 5, XLII 91, XLVIII 35, (of hills); LVIII 6, LXVI 70 (of helmets); LXIII 9 (of a diadem); XVII 30, XVIII 20, XLIII 5, 13, l. 80, LIV 23, (of spears); XX 37, XXXIX 82, (of swords); XVI 15 (of an eye); XXIX 2 (of the hulls of ships) [Cf. RIA MS. Bk. of Fermoy, p. 219, col. 2, l. 30, where a drop of thick milk resting on the fingernail is described as leathan this 7 corr [fh]nas: ‘pointed, jutting, upstanding, swelling, bulging’. 2o LXIV 37 (of an other-world being) ‘outstanding, strange, odd’ (cf. in chorr-imirchi ‘the strange — or ‘peculiar’ — drove’ mentioned supra p. 18, l. 42. [See Measgra, II, where Prof. O’Rahilly has shown that the basic meaning of cor is “terminating in a projection, whether angular or rounded”]. Don Philip O’Sullevan Beare, in whose day the word was still in common use in the literature, translates Corr-sliab as praceeps mons [‘steep mountain’] on p. 164 of his Historiae Catholicae Compendium. The word corr-chnámhoch is used today in West Galway to indicate a cow with prominent bones (see Ógse, IV, 216).]

corraighe act of moving, stirring (TBG): XX 107a (Corrigendum infra) emotion, moving (to sorrow). [It means moving to anger, Dán Dé, xiii, 7b.]

corr-bholg crane-bag: see Index of Heroes, infra.

corránaibh iarnoigh (dat. pl.) XIII 24 iron hinge-hooks (upon which the door was hung). [The older LL version of the poem, RC, VII, 296, reads de baccánaib iarnaíde. This word baccán, which (like corrán) is used of various kinds of hooked objects, includes among its meanings ‘the hinge of a door’ (O’Br). In Kerry today the baccán ‘hinge-hook’ is distinguished from the tuisle, or part of the hinge which is attached to the door-valve and hung upon the baccán].

cothughadh. 1o intransitive XXI 25 (an alternative to teileadh ‘flying’) ‘to stand fast, to remain steady’ (cf. similar apparently intransitive use, Cath. Cath. 5799). 2o transitive cothuighís C. C. maícne Mhórna XXXV 86 ‘C. C. supported the family of Morna’, meaning probably that he supplied them with food, arms, and other things necessary for military life (cf. cothugh-
adh meaning ‘to supply with food, to feed’, in modern spoken Irish. [In Cath. 5720, coltughadh (in ro cot[h]aig iaram in n-imaireec ina hinad ‘he maintained the battle in its place’) seems to be a synonym of congβaɪl (5725) used in a similar phrase.]
crann XXXV 113 a frame (for winding unbleached linen thread). [Cf. Connacht “... eutridh si an snáth ar an gheiro tin — sin é an crann tochrais...”, Peadar Chois Fhairrge, p. 57, l. 17. For Ulster crann toch ardtaí, see note to XXXV 113a, b. For Munster crann snáth ghlais, see same note].
crann-chú a marten see toghán.
crannóg LXVI 68, part of a helmet, perhaps its peak.
creapaitl i LXII 45 fettered. creap all LXIII 23, 25, ‘fettering, act of fettering’.
creidim do. 1° ‘I believe in, I trust in’ (as in XVI 30, XXXIX 80). 2° ‘I yield to’ (as in ro chreidsé d’Osar XXXI 111). [Cf. Cath M. Léana, ed. Jackson, l. 191, nach creidfdh do C[h]onn, tr. by O’Curry “that he would not submit to Conn”. Again in the poem beginning Bi ad mbhosgaladh, Scott. Gael. St., IV, 138, cia dá gcreidfid?, q. 17, is answered by creidfd dó, and as foaí chláónfas, q. 18: the meanings must respectively be ‘to whom shall they yield?’, ‘they shall yield to him’, ‘it is beneath him they shall bow’. Cf.: dan cAIR creideamh, TD, poem xvii, q. 21 “to whom homage is meet”; dor c[h]reite i geath, Walsh, Gleanings, 109, q. 7, ‘to whom one should yield in battle’].
criadh areaidha peasants, supra p. xlii.]
crithir XLIX 14 trembling (?).
crichreach (of weapons), in croithis in geraoisigh gcrithigh III 19 and do-nid lann crúaith-ghér critreach XXXVI 33, ‘sparkling’. [For critreach ‘sparkling’ see Contrib. and TBG. Another meaning ‘trembling’ is suggested by the occurrence of critreach as a variant of crithach in fól crithach ‘a trembling sod’, Cath. Cath. 5644.]
cró (original gen. sg. of crú ‘blood’) see crú.
crobin a cluster’, often used metaphorically of ‘a family group’, as in nom. sg. fem. crohibaing dhileas LIV 5.
croibheart note to XXXV 120b strength of hand. [Jouting (giústáil nó iomruagadh) at King Arthur’s court included meabhugh croibh nirt agus cleasa gotle agus gaisgicht, M. Mhac an tSaoi, Dhá Sg. Art. 139. Croibheart is listed as a masc. o-stem, IGT, II, 11, p. 55, l. 18.]
crosáin. For examples of the various uses of this word, originally ‘a cross-bearer’, see Contrib. In XII 25 three crosáin are enumerated among
the people of Finn’s household, after the drúith ‘jesters’. Their names are Cleas, Cinn[he]ar, and Cuimheadh. ‘Trick, Head-mad, and Mockery’. They are therefore probably to be looked upon as utterers of that type of humorous verse and—prose medley which is known in Irish literature as crosánlaicht.

croth in go li ceroth XXXVII 5 has been translated as though it stood for the poorly-installed cruth ‘ruddy’ (see Contrib.). It more probably is the gen. pl. of cruth ‘shape’: the phrase would then mean literally ‘with splendour of shapes’.

crotháinach XXXV 114 (adj.) quaking. [Cf. crothach ‘a shaking’, crothaim ‘I shake’, Contrib.]

crú blood is masc. in IGT II 108; it was doubtless neuter in Old Irish. The argument for its being fem. in VI 27e is weak (cf. infra s.v. cumhaidh). gaoi chró (dat. pl. gáibh eró XLVIII 15) ‘spears of blood’ is used to indicate the pernicious effects of an unhealed wound. [Cf. FM, s.a. 1502 (p. 1264) Donnchadh ... d’ écc do gháibh cró na ngn do radadh fair hi maidhm sléibhe Beatha. These gaoi chró are sometimes spoken of as though they were visible objects, e.g. Cath Chriona, SG, I, p. 326, where out of Tadhg’s belly comes úrmór a raibe ann do bhiastaib oicis dhaeultaib oicis do gháibh cró oicis do cach uilch arche na rubhar ar láir i fiadnaisi chách; also Táin 6041-42 gor bo lanna tairchlasa 7 cilltrig i chumh ma dha ghulib 7 d’ gaoib chró. The phrase is often used metaphorically, e.g. PB, 10, 6, do ghaoibh cró na seanloch sin; nom. sg. AS 3815, gáí chró na genmnáidechtach ‘the pernicious effects of continence’ (O’ Grady). For further instances of the phrase see under gae in TBG; AS; Táin.]

cruáddáil (gen. sg. cruándála VI 26; gen. pl. na guráadháil XV 10) ‘a strait: difficult circumstances’. [From crúadh ‘hard’ + dál ‘state of affairs’.]

? cruinn-[ch]eartach IV 24 accurate as regards justice (?). [From cruinn ‘accurate’ + ceart ‘justice’, with the adjectival ending -ach?]

[cruitire harper: for his status see p. 191 supra.]

cruth ‘shape’ see supra its gen. pl.


cú (crann-chú) see under toghán a marten.

cúach see Breac-chúach.

cúach-s[hr]ann III 17 ‘hollow snore’ (?). [Cf. cúachda ‘cupshaped, hollow’, Contrib.]

cuairt ‘a circuit, a visit’, hence ‘a visit (or ‘expedition’) of enquiry’ (as in do chur cúirta LU 10579; cuiri cuitrí, etc., Contrib.): ag cur cúirt XLII 2 ‘making expeditions of enquiry’.

cáusán XV 3, 6, 10, a hollow, a cavity (in a tree).

cubhar ‘foam’: on its pronunciation as cúr, or cór, see note on LXIII 5b.

cúil (d. sg. fem.) X 16, LXII 149 corner.

cuíl XLIX 42, gen. sg. of cól ‘sin’, used adjectivally to mean ‘wicked’.

cuimhgain see cumhgain.

cuimhnach. 1o (with mark of length on first syllable and rime with Glútneach) LXVII 62 (of a triumph) ‘memorable’. 2o LXVII 59 (of a man) ‘thoughtful’ or perhaps ‘cunning’. 3o go c. (of casting spears) XXIV 59 ‘cunningly, skilfully’ (?).

cuimhnighim do ‘I remember
against ’ and also ‘I remember in favour of ’ (cf. Dán Dé, iii, 20) : cuimhneachad-so dhuit-se sin XXXIX 41; an cumhain leat ... do m[h]ac Cumhaill do m[h]arb[h]adadh? L 7 (cf. L 10); ní chuirmheachum fala ... dhuit LXII 40.

cuimse, cuimseach, see coimse, coimseach.

cuin see gè chuin.

cuir (n. pl. and g. sg. of cor) see cor.


Cuisleanna see under cor.

cùl ‘back’: ar gcaol ‘back, backwards’ (of motion): do e[h]uir sin mo e[h]iall ar eacul LX 2d note ‘that has upset my wits’ (cf. atá tuirse ar gcaol dom ‘char, Dioghluin, 116, q. 20); sunn catha nár cuiread[h] ar gcaol LXVII 19 ‘a battle hero who was never repelled’ (cf. perhaps chuir sé beirt òg-bhan uasal ar gcaol ‘he killed two young ladies’, Peadar Chois Fhearrge, p. 93, l. 19).

cúl-choomhhead: lucht cúl-e[h]oin[h]-éda VI 6 ‘a rearguard’.

cúl-sgathach bushy-headed (?): see IV 56e note.

Cum to see dochum.

Cuinnselegé (dat. sg.) XX 97 (gen. pl. coinselegé XVI 59) ‘fight, battle’. [See cuindsce, Contrib.]

? Cumhaídh, improbably explained (VI 27 note) as the fem. dat. sg. of an uninstanced adj. cumhach ‘grievous’.

Cumhang (literally narrow, confined) LXVIII 29, 162, mean, ungenerous.

Cumhgaím ‘I am able’: common in phrases such as ní chumhgaím ní dhe (or dó) ‘I am helpless (incapable of doing anything effective) as far as he is concerned’: noechar e[h]aimh-

Ghetor ní dhe XVII 55, níor cum[h]-gadh ní dheisenn XXI 13d note. [Ní chumgat snámaigí in talún ní dò, Táin 1302: nóo chumcim-sea ní duít, IT, III, 510: ní chumgaím ní duít, Táin B.F. (Byrne and Dillon) 162; 7 ní chumhghann nech ní dóibh. AS 1892; cf. níbh fhetsai ní duí, AS 2178, ní fhetaid coin na daíne ní di 2220, 7 níbh fhétsamar a be doib 2137, in crann sleige nach féitdeis fir [Éirenn] do dėnam is missi ro fhéiltfadh ní de 4897.]

Cupa XII 4 a cup.

Irish knows no gen. pl. in -aidh, therefore in dā dheich cēd curaidh XXXIX 49 (see note supra p. 94), combroc cēd cura[i]dh ( : cubhaidh) LXIII 36, dā chéid dég curaidh LXVI 16, -aidh may represent a nom. sg. form used after cēd as in present-day spoken Irish. Cf. supra s.v. céad.]

1 dā ‘if ’ is normally followed by the subj., but in dā mbiainn ‘if I were ’ l.XVIII 86 the verbal form is etymologically secondary future.

2 dā ‘two’: the initial of dhá ‘two’, may be permanently lenited even when preceded by a ‘her’, but if the initial of dhá is thus lenited and a ‘her’ precedes it, the initial of the noun which follows dhá is not lenited — see note on LIV 23d (supra p. 120).

daimh[h] XLII 1 a cause of grief, a loss (Ériu, XIII, 201).

1 dál ‘distributing’: ag dáil (dat. sg.) XLIII 22.

2 dál ‘a meeting’, etc. [For its O.I. declension (dāf fem.) see RIA Dict.; for classical systems (dál masc., and also fem.) see IGT, II, 38, 149]: 1o dāil acc. sg. ‘assembly, gathering’, as in a n-áondháil XLVII 17, san dáil 18. 2o Acc. sg. dáil (dáil) in i ndáil (ndáil) ‘towards’: nár ndáil XXIV 45, ad dáil 52, ina ndáil XXXII 3. 3o With the meanings ‘event, state of affairs, general circumstances’: dáil (n. sg.) XLIX 2, dát (n. sg.) LXVIII 68, dáil (n. sg.) LXV 15, ann gach áon-dháil (d. sg.) LXII 67. 4o The meaning is still vager in do thúis dál (gen. sg.) LXIII 56, and nár e[h]un[h]ang dáit (g. sg. or perhaps n. sg.) LXIII 5. See also 1 dáil and cruaddáil.

[dáil ‘blind’, partial synonym of cāoch, see supra p. lxxii.]
deag[h]-lá mhach XVI 54 dexterous, expert with his hands.

déar ‘a tear’: gen. pl. frasa déra (rinninghéra) LVI 12.

dearbh ‘certain, undoubted’, is used substantively in a d[h]earbh LXVII 4 ‘sound information concerning it’. See also dearbh-, the form taken by dearbh before a slender vowel in compounds.

dearraigim ‘I give, bestow’: v. n. dearlagadh mo noadhion LII 4 ‘to give my child up’ (to military service?). [That the e of the first syllable is short is shown by the following rimes dearlaitghthe (: bheannghairthe), Unp. Ir. Po., XXXI, 11, Studies, 1925, 404; na dearlaitghthe (: numhdoichille) RIA MS 23 L 17, f. 117v; Ó dhearlaicthe (: fóla re deacair) Ö Bruadair, vol. I, p. 32, poem v, q. 13 (in Ö Bruadair’s dialect an originally short ea followed by rl, and certain other consonant groups, is pronounced as long á). Both dearlagadh and dearlaghadh are listed as permissible forms under the heading comhfhéardadh in the verbal section of IGT, § 56. Rimes with voiced stops in Díoghluim, and scribal spellings such as do dearluaig ‘which she bestowed’, RIA MS Bk. of Fermoy, 201, l. 7, suggest that c-forms (e.g. derlaitthbh, IGT ex. 1294) represent either a Mid. Ir. writing of c for the voiced sound, or a phonetic unvoicing of g before an unvoiced consonant. An unvoiced sound might also be expected to have developed in final position dialectally (cf. Connacht Páraic for Pádraic), or analogically under the influence of tiodhlaicaim, etc. Dear-
laighim (the forms with $g$ for $gh$ must be based on some analogy) seems to be descended from ro-forms (such as co-nderlaig[le] ‘that thou grant’, Ml 21b7) of Old Irish do-luigim — of which non-ro-forms are dílígíd ‘donate’, Wb 18 a 11; intí dia ndlígid-sí, a-lugub-sa dílo glossing ‘cui autem alíquid donatis, et ego’ Wb 14 d 24. This verb do-luigim is used commonly in the sense of ‘forgive’ in the O. I. glosses, but doubtless at all times had a literal meaning ‘give’, ‘bestow’, such as dearlaigh(h)im has in Early Modern poetry.]
dée gods see the nom. sg. dia.

deighenach (epithet of a hero) XXXIX 19, perhaps for deigh-eineach, a compound of eineach, which could mean ‘of goodly countenance’.
deile XLIX 24 churlishness, stinginess (?). [OCl. deileas i. doicheall; O’Br. deileas ‘grudging through covetousness’.]
deinnmne (dat. sg.) XXXV 85 haste.
deirbh-fhine XLIII 36, literally ‘true family’, in legal language commonly indicates a group of people who have a common ancestor in the fourth generation: a father, sons, grandsons, and great-grandsons — see MacNeill, Celtic Ireland, 118. deirbh-shiur ‘sister’; dā d[h]eirbh[h]iur (nom. dual) XLVI 1, clann dā d[h]eirbh[h]iur (gen. dual) XLVI 3.
deireóil, dearóil (alternative forms) wretched, insignificant, small, see note to XXVII 3b.
deithneas ‘speed’ (TIBG); or teinn-dheithnis XVIII 9 ‘in urgent haste’. [Deithneas originally pro-

bably meant ‘care’, being derived from O. I. deithiden.]
dénuimh (v. n.) see under do-ghnì.
dfhjalang see dulann.
1 dia ‘a god’; n. pl. dée (two syllables, riming with jéin a) XXXVI 14. An old g.sg. dé, meaning probably ‘of the goddess’, is discussed supra p. 209. For the greeting Dia do bheatha see under beatha.
2 dia ‘if’, see XI. I 19b note.
diabhalta XXXV 110 devilish.
diáirmhe XIX 7 innumerable, countless.
? diallaíom: dar d[h]all XVI 41 has been translated as though it stood for dår ghiall ‘to whom... yielded’.
diamhair (adj.) ‘secret, mysterious’. It is used substantively in fa dhiamh-aír LX 19, which means perhaps ‘regarded with dread’. [Cf. spoken Kerry diamhaireacht (referring to dread of ghosts), M. Ó Súileabháin, Fiche Bliain, p. 145, l. 24.]
dicheall. 1° ‘negligence’, as in gan dicheall XXII 56, a d[h]thioll L 5. 2° ‘diligence’, as in go ndícheall XXIII 217
di-chéillidh see neimh-chéillidh.
? digheann LXIII 61.
dile. 1° ‘flood’, etc.: gen. sg. dil-eann LX 6 ‘of the sea’. 2° Used adjectivally the gen. sg. dileann seems to mean something like ‘huge, mighty’, as in dair diléonn note to XXIV 46; brath diléonn note to XXIV 72; do diléann LXVIII 10. [Cf. a mbarr dharaich dilinde IGT, II, § 145, ex. 1949; danh dilénn Dioghillum, 112, 11, and AS 850; às chnòc diléinn Dán Dé, xxiv, 19.]
dileas guilty see diolus.
dimbrí|ogh see under brigh.
d|o|choiscthi XXXV 50 hard to check, unruly.
dlogháir (¼ gáir) XIII 23, pl. diogháir (zàiile) XLVII 56 ‘fierce, violent, vehement’. [That the vow-
els in both syllables are long is proved by many rimes cited by Dr. Bergin, Ériú, VIII, 168, and Dr. O’Rahilly, Ériú, XIII, 135 (where díoghláir is equated with the modern Cork and Kerry díair ‘quick’). In the literature díoghláir is commonly associated with adjectives such as díair, dian, dásachtach, dísigrí. For the semantic change, literary ‘fierce’ becoming modern Munster ‘quick’, cf. infra meair 4º.

díoghláthach XXXV 51 vengeful.
díog[h]bhalach XXXV 66 harmed, in distress.
diolús VI 25 guilty. [A byform, or mis-spelling, of dileas. Cf. dislíghim infra].
díonn (praise-epithet of a hero’s sons) XX 46 outstanding, distinguished (?). [The common meaning is strange—Dioghlúim; Ir. Syll. Po., p. 67; Unp. Ir. Po., V, q. 2, Studies, 1919, p. 72; IGT, I, 68, and II, ex. 493; Ir. Texts, II, 66, q. 24; McKenna, Bardic Synt. Tracts, p. 29, 223, l. 25, 224, l. 8.]
diònn: uas gach diònn (: Fionn) XLVII 16, cheville-like epithet of a hero, meaning literally ‘over every lofty place’.
dislíghim: ro dislígheadh VI 25 ‘were declared guilty’.
ditheall see dhicheall.
diúchrais (3d sg. pret.) LXII 75 ‘arose, sprang up’ (corresponding to érth[hi]s in qq. 73, 74). [Wi. diuchraim ‘I awaken’ (To Windisch’s examples add those cited by Dillon, Serglige Con Culainn, p.77); Táin, p. 964, “diúcræis = líntis 4745”].
díghim ‘I have a right to’, etc.: sec. fut. do dhleisinn V 38b note. [To the examples there given add do dhleisinn (: chneissing) Dioghlúim, poem 66, q. 12.]
dluigh XXV 3 (one’s) due, “that which is right or proper. [This meaning (suggested by the gloss dluig, dliged, St.) suits the instance in Táin 3792, and the instances cited in Windsich’s note ib., p. 543. It is also supported by: Dioghlúim; Aithdiaghlúim; and Unp. Ir. Po. XXIII, q. 2.]}

1 do (preposition) ‘to’, etc. In LXV 8 the scribe has written do mo for classical dom ‘to my’ (cf. supra p. 128, l. 30 of footnote). For irregular elision of do before the verbal noun see LXII 22, 155 (An boile a theoirbhirt, Ó Mel. 9, and cuid aca... san uisge ‘duhl, BM Cat., II, 471, are later seventeenth-century examples of do becoming a and then undergoing normal elision of an unstressed vowel after a vowel). See also de.

2 do (already in the Old Irish period an unstressed element in verbal compounds such as do-bléirdim, and, since the Middle Irish period, also a preverbal particle, at first appearing as an alternative to ro and later — during the Modern period — wholly outsting ro before secondary tenses, except where ro had become firmly united with some other word, as in gur, nior, raithhe). The following modernisms occurring in some poems in the Duanaire are noteworthy. 1º Do is irregularly dropped before verbs of which it (or ad-, which, in the classical period, in some verbs alternated with it) normally formed an unstressed initial syllable (mur e[h]onnaire LXII 5, chféadh LXII 73, gér rínneadh LXII 158, and perhaps chúala LVII 5, if dochúal of the MS is there to be emended to chúala as is suggested supra p. 126, l. 25); in other verbs do is also occasionally not used with tenses before which it would normally have appeared as a particle (see the preterite chanus
The Glosary page of the text is dedicated to the discussion of the terms 'docht' and 'dochta'. The term 'docht' is described as a synonym for 'docht', but with a slightly different connotation, meaning 'firm' or 'tightly closed'. The term 'docht' is described as 'firm' or 'tightly closed' (of a knot or loop). It is also noted that 'docht' is used in the phrase 'docht docht' to mean 'firmly closed' or 'firmly tied'. The term 'dochta' is described as the opposite of 'sochma', which means 'soft'. The text also discusses the usage of 'dochta' in the context of a knot or loop, and notes that it is used in a similar way to 'docht' in the phrase 'docht docht'.
classical schools: see supra pp. 7, 54, 161); com (chum) appears instead of dochum XXII 62, XXXII 6, XXXV 31, LXI 18d, LXII 80, 132, 152, LXIII 23d, 45b, LXVIII 32. [On the use of com (chum) for dochum see supra p. exii; cf. also rē naul s̄car chum in tshlēbhi (7 syllables), Gearóid Iarla († 1398), RIA MS Bk. of Fermoy, 164, col. 2, l. 12.]


do-ghnì ‘does, makes’, etc. (3d sg. pres.) XXXIII 12, (neg.) ní dhe[ɲ]n, ib. and notes. For the unclassical imperative dēn see supra p. exiv. Do- is omitted before the preterite in gē rinneadh LXII 158 (cf. supra, p. exiv, l. 32). The n. sg. of the v.n. is a dhē̂nuimh ( : cuil) XLIX 42. [Only noteworthy forms of this common verb have been included here.]

doghra ( : Morna XLII 80, and also — with the mis-spelling Morna — XLII 105, L 8, 13). 1° dog[h]ra (n. sg.) XVI 1, gan doghra XXIII 151, gan doghra XLII 80, gan doghra 105, ‘gloom, woe’. 2° (object of a verb) dōg[h]ra XLVIII 1, doghra L 8, dōg[h]ra 13, ‘an injury (such as would cause woe)’. Cf. supra doghair-cheó.

doghraing, etc., ‘hardship, trouble’: gan doghraing XXXV 127, do[ň]graing (n. sg.) LXI 11, a ndoghraimn (n. sg.) IV 58, dog[h]rainge LXI 10, possibly a nom. pl. (which would agree with the declension of do[ň]hraing given in IGT, II, § 13, p. 66, l. 13), but also possibly a mistake for doghraing (which would suit the metre equally well), or a northern dialectal form (such as occurs in Mac Aingil’s Sgáthán, p. 19, where doghruinne is a dat. sg. — cf. perhaps the nom. sg. dolháirne in the Donegal phrase do dhuaadh is do dhóthairne, Ó Muirghesa, Br. Chaorthaithn, § 3 and passim).

dóigh ‘likelihood’, etc.: go nach f[hag[h]ainn-sí ēn-dóigh XXXV 78 means probably ‘in order that I might get no chance (of slaying Cumhall)’; ré a dóigh’s [ = as’] a chor a geōín LXVII 16 may mean ‘regarding his hope of sending him away’.

doigh (cf. daig ‘a flame’, RIA Dict.): mar doigh (of a maiden, of a hero, of a grave-stone) XLII 42, 50, 87, ‘like a flame’ (?).
doillge LXVIII 71, apparently a miswriting of doiligh ‘difficult’ (see infra s.v. doirbh).

doim XXXV 1 needy, poor. [Cfg. soimm ‘rich’, domma ‘need’, Atk.]
doirbh XXIV 20 ‘gloomy, discon- tented’ (opposed to soirbh ‘happy’). [In O.I. doirb meant ‘difficult’, sotrb ‘easy’. For the change in meaning cf. socham ‘possible’ coming to mean ‘calm, of quiet disposition’, and cf. the two meanings ‘lamentable’ and ‘difficult’ found in the word doiligh.]

doirbhneas: nó gur chuirreas hí a ndoir- bheas XXXV 120 ‘till I brought her to grief’.
doirche ( : comhairle) XLI 4 ‘dark’. [A byform of dorehu. Cf. fogus lá don ré dhoirche, Misc. of Ir. Proverbs (O’Rahilly), 75.]
doirseóir ‘a doorkeeper’: gen. sg. in doirseóir VII 7 (permitted as a g. sg. form, IGT, II, § 59); nom. pl. a t[h]ri doirseóir XI 28 (not given as a n. pl. form, IGT, II, § 50).

32. [Cf. mae mael-dub doichi fora muin 7 si oc sier-egim, LU 6826.]

do mblasda. literally of unpleasant taste, bitter, hence (of behaviour) unpleasant IV.49.

do mhaoin 'loss, injury' : fuaramar greis dia dlomhaoin V 26 means apparently 'we got a turn of his injuriousness. [Cf. sochaide dia tart domain Dind. 111. 386, l. 5; fa do budh-dhein a dhomhaoin (indicating that he himself suffered as the result of his action), Eriu, V, 249, 84.]

[don earth, see above p. 210, n. 2.]
[donál howling see under nualán.]

donn 'brown, brown-haired', and also 'red' (e.g. of a berry-coloured cheek, DG2 104, 6; of wine, Dioghluim 80, 7, which is called fion dearg, ib. 9). Hence a vaguely complimentary epithet which may be used of God as in L 18. [Cf. a Dhé dhutn, Dán Dé, xxviii, 19.]

do nim I do, etc.: noteworthy forms of this verb have been referred to under the Mid. Irish 3d sg. doghni.

doraídh (dat. sg.) XXXV 59 strait, difficult situation. [As an adj. O. I. doraid meant 'difficult', see Wi.]

doras 'a doorway': some broader meaning such as 'front, approach to', is required in seach dhorus Bhealaigh Luimnigh XXXVI 21, [Cf. i ndorus an dha, LCAB, p. 7, § 5, for cnucc a ndorus an dâine, RG, X, 62, § 28, and examples cited under i ndorus 'before' in the glossaries to Stokes' Trip. Life and Prof. Knott's Tog. Br. Da Derga.]

dord Fian (sound which gathers the Fiana) L.III 3, (a musical sound) LVII 5, (a sound which lulls to sleep) 8, 'the chant of the Fiana'. [Called dord fiansa, AS 760, 881, dord fiamnacht, AS 6599. Accord-
LII 5 ‘will go, will reach’. Dr. Bergin supplies the following note: In IGT do-só, do-siá do-siá, do-ró, do-rúa, do-rúa are given as equivalents and listed under Róchtaín rúachtain, rúachtain (cf. IGT, III, § 15, where present forms are given as Do-soichim, do-riochim, do-seichim, do-rechim, ni roichim, ni rechim). See also infra roichim.
do-tuit (O.I.) falls: see do-chear, táoth, and torchradh.
dreach-aoraim (pret. pass. nár dreach-áoradh XLII 17) ‘I satirize scathingly’ (?). [From dreach ‘face’ + áor ‘satire’].
dreachán ‘a dragon’, often used metaphorically, as in gniom[h] dreachán XXIII 138 ‘a brave deed’ (literally ‘a dragon’s deed’), rose dreachán LVI 6 ‘a fierce eye’.
dreamhan: the nom. pl. is used predicatively in budh dreamhoin a n-ármhoige XLIX 38 ‘their slaughters will be fierce’. [In Fianaigecht, p. 16, § 41, dremán, translated ‘horrible’, refers to the entrails of slaughtered warriors; but the meanings ‘fierce, vehement’ suit other contexts better: ar dremán-denmnetne ‘for fierce haste’ Táin 5627, teiched dremún dèimnetach ‘vehement hasty flight’, Togail Troi 670 (cited, Táin, p. 814, note 8), gabail ndremún ndáthhrachtach ‘furious and urgent chase’, AS 7389 (translated, p. 260, l. 20).]
dris see smeardris
dron: in domhan dron XXI 12, 32, crobhaing dhileas dhron (of a group of heroes) LIV 5, ‘firm’, steadfast’. [The meaning ‘firm, is well attested: to the examples in Wi add co docht drón (of striking a mortal blow) SR 2003. As well as the meaning ‘firm’, the meaning ‘straight’ (direach) is sometimes given to drón: see O’Dav., Metr., Lec., and O’Br. The word drón also seems to have been used as a vague intensive: examples of this use may be found in AS.]
druimne ‘a ridge’ (Measgraí): dt. pl. druimníbh VIII 13a note, XII 12.
druine ‘embroidery’ (Wi.): ar dheibh’s ar druíne XVII 74 ‘in beauty and skill at embroidery’.
dueallán cry (of hounds) LXVIII 10 (perhaps a mistake for núallán, which see).
duádh see under dulann.
dúabhseach XXXV 111a note gloomy, sullen.
dubhán, meaning doubtful, see VIII 11c note.
dul (v. n.) ‘going’. The initial of dul is permanently aspirated (dhul), as often in northern dialects today, in some instances in the Duanaire: see p. 127, l. 8 of footnote. IDIOMS: 1° dul fá ‘attacking’, in a n-éruic do dhul fáim athair LXII 31 ‘in payment of your attack on my father’ (dul here, though gen. sg., has been left uninflected: cf, note supra, p. 144, l. 8); 2° dul thart ‘passing’, or perhaps ‘dying’, see tar 5.
dúla: ecéil nár dhúla XIII 29 ‘undesirable (?) music’. [Cf. Munhag ag dreim nachar dhúla, Dioghlaim, 74, q. 36, indicating that Munster belongs to the foreigners (‘an undesirable [?] people’). Dúla would seem to be an adjectively used gen. sg. from dút ‘desire’.]
dulann: 1° ‘toil, trouble, hardship’; 2° (in the phrase dulann re) ‘the act of toiling, the act of taking trouble’. It is misspelt djulang, in tugus dóbh djulang is dúadh X 17 ‘I inflicted trouble and hardship on them’. [Dulann is apparently a
synonym of dúadh. It is common in phrases such as cóir dhamhsa dulann re a dhreim ‘it is right for me to take trouble to climb it’, IGT ex. 570 (the context, in a poem by Goffraidh Ó Céírigh, Athdhioghluim 62, q. 2, shows that the object to be climbed is a step on the ladder of virtues leading to Heaven): many such phrases are listed, Ériu, V, 70-71 (note on Ériu, IV, p. 228, q. 57). In dulann dó a chealg ar Chonall ‘his treachery towards Conall caused him trouble’ (Dioghluim 113, q. 9), it has meaning 1, as in the Duanaire instance supra]

dulasach: go d. ( : curata) XXXV 15 ‘fiercely’ (?). [Go dána occurring in the same stanza is probably almost an equivalent of go dulasach. In TBG 6650 go dána dulasach refers to devils on the watch for an opportunity to do violence to the damned in hell.]

dún ‘a stronghold’: g. sg. dáin, XXIII 69.

dúr XLIX 10 ‘hard, cruel’; dúirbhéil ( : gan lén) XVI 43 ‘hard-mouthed’, part of a proper name — cf. áithbhéil ‘sharp-mouthed’ ( : ni chéil and sgéil), part of proper name XLIV 3 and 6 = dúirbh[a]lét ‘fresh-lipped’, in variant supra p. 104, l. 17. [Compounds such as dúirbhéil which, though the second element is a noun, function as adjectives, are comparatively rare even in Old Irish, and must be looked on as fossilized survivals of a once common Indo-European type of compound (cf. Pedersen, 11, p. 4).]

dus-sia see do-sia.

dúthracht: 1° ‘wish, desire’ (Wi. ; Táin ; Atk.); 2° ‘zeal, earnestness’ (spoken Irish). Its meaning in tuilleadh ‘na dhorn dúthracht, XXXVIII 34, is obscure: see tuillim.

eachréidh see eichréidh.


eadarbhúas (eadorbhúass III 39, eat-orbhúas V 20, 22, eadarbhúas 29) ‘up above’. [That the meaning is not necessarily ‘in the air’, as suggested RIA Dict. s.v. etarbúas, is shown by the instances in V 20, 22, and by the use of edurus to indicate floating on the water, as opposed to sinking to the bottom, Annals of Boyle s.a. 1236, O’Grady, Brit. Mus. Cat., I, 9, l. 5. Its etymology is discussed Ériu, XII, 236.]

eadraghán, eadráin, eadrán, eadránadh, used to indicate the action of a person or persons intervening between combatants: sinne d’eadradhán ( : slán) ‘to ward us off’ XLI 17, fo b[h]oltin Oisín d’eadráin ( : láimh) ‘to protect Oisin’ VI 18, dóbh nír c[h]onair eadrána ‘their was no protecting journey’ (of an army which failed to protect London from attackers) XXXV 60, ar n-eatrán (nom. sg.) ‘to part us’ XXXV 90; air ní raibhe eadránadh ‘there was no warding it off’ XXXV 6 (ar here indicates the attack to be warded off; in Athdhioghluim 32, q. 24, and 100, q. 26, it indicates the attacker to be warded off). [Cf. etargáin, etragáin, etráin (–án), etrénaid, RIA Dict.].

eagcomhlonn ‘unfair odds’ (see éccomhlonn RIA Dict.): ar ar hímr-eadadh égcom[h]lond LXIII 4 ‘who was treated unfairly’. Cf. infra forlann.

eágmais see féagmas.

eagnach: in [n]each is eagnach dhúinn di[p]bh XVII 73 ‘the one of them who is visible to us’; go heagnach XXIII 182 ‘manifestly’ (?). [See
2 enach ‘clear, visible’, RIA Dict.

eagnach ‘lamenting’ (g. sg. égnaigh LXVIII 48): ar n-égnach LXVIII 33 ‘those for whom we had to lament’ (?).

eala ‘swan’: gen. pl. ealadh LXVIII 10.

ealla ‘a rush (of feeling)’ [see RIA Dict. s.v. elt, ella]. For ealla bòidhe ‘fit of fondness’ see supra under bòidhe.

eallaidh wild see allaidh.

ealta ‘guards on the hilt of a sword’ (RIA Dict. s.v. ella). The ailt of XVII 84a (emended to alla for metrical reasons) may be this word, and not the plural of the ill-attested ailt ‘blade’ as suggested in the note supra p. 39.

eitreach ‘a furrow’ (Eg.). This may be the word instanced in d'ing[h]in rig[h] na nglaist-eitreach XX 52. [Cf. “etarche, etrige, eitre (?) furrow”, RIA Dict.]

éan-, see áon one.

engach (of shields) XVI 20, LII 2, made up of strips, variegated. [See Ériu, XII, 236 f.]

eng[h]ach (of a battle) XXXIX 29 loud. [See Ériu, XII, 236 f.]

eas ‘stoat’ (in Hiberno-English called ‘weasel’): nom. sg. in eas XLII 28, 29, 30; see also under iara.

? eas-choma: dia n-easchoma XLIX 16 ‘to destroy them’ (?). [Perhaps corrupt; cf. achchoma.]

eas-sádhail restless, note to III 16c. [See Dioghlum. The word is formed from privative eas + sádhail ‘quiet’].

eas-urradhais: a ndiol a easurradhais ar Dhiu LVII 26 ‘on account of his rebelliousness (?) against God’. [Cf. ‘esurrad ... only recorded in sense of lawless rover, outlaw ...’], RIA Dict., and lb. esurradas ‘presump-
tion ’, which appears as easurrudhas ‘presumption, rebellion’, O’R.]

eathaid normally means a bird. In XXXV 101 it is mentioned along with arracht and fúath and would therefore seem to indicate something eerie and unpleasant in the form of a spectre. [Cf. brainéin 7 badba 7 euthaid aéór co himda ag loidi arna corpaib, ZCP, XIII, p. 243, l. 11; and cf. also the reference to a hairy arracht with horse's body, man's head, and dragon's feet, asfèithide in the 18th-century Coimheasgar na gCuradh (M. Ní Chléirigh), p. 25, l. 15 (g. sg. an f[h]eithide, ib., p. 26, l. 5). In the note supra to XXXV 101 the meaning ‘serpent’ is suggested (cf. P. O’C.’s eithide ‘a serpent’, cited in RIA Dict. s.v. ethait, and Ó Neachtain's meaning ‘serpent’, cited by Dineen s.v. feathaidh); but ‘serpent’ seems to be merely a glossary meaning, supported by none of the many instances of eathaid in the literature.]

eich-réid[h] ‘bare, firm ground, territory over which cavalry can pass’ (RIA Dict.); each-réidh tentatively interpreted as a placename, LIX 6 c note, must be this word.

eidhean ‘ivy’, see under fearán.

eidhneach: a gen. sg. áighnídh ( : fíindidh), XV 3, has been translated as though it stood for éidh-nigh, an uninstance (dialectal?) form of the gen. sg. masc. of eidhneach ‘ivy-clad’.

éijgcneasta XXXV 64 unbecoming.

éigean (originally fem. a-stem, RIA Dict.); modern masc. dat. sg. éigion LXVIII 103 ‘need, hardship’.

? éigheann XVII 77.

éin-, see áon one.

eineach ‘honour, generosity’. The gen. sg. einigh (non-adjectival use of which is exemplified, e.g., XXI
26) is used adjectivally in *ba heinigh* XXIII 75 ‘he was honourable’. In *airdri eenach Flúin Eireann*, XXIII 10, *eineach* should perhaps be changed to *eintrigh* (see note supra p. 56). [For further examples of the adjectival use of *eintrigh* see RIA Dict., E, col. 133, ll. 41-44.] *ineach* in poem LXII (mistakenly translated ‘demand ’ and ‘supplication’) is doubtless a modern form of *eineach*; in LXII 21 *ar mh’ineac[h]* ‘or *mhn’ impidhe should therefore have been translated ‘at my mercy’ (literally ‘dependent on my generosity and on my being supplicated’); and *d’inaeineach* LXII 167 ‘perform an act of generosity’. See also *deigheanach*.

*eilghim* ‘rise’. For 3rd sg. sec. fut. *nach eirêbh[h]ad[h] see supra p. 130 l. 11 of footnote.]

*éis*: dä *éis sin* ‘after him’ (of order of precedence at a banquet) LXII 108.

*eissen* beg an giul gennaith XXI 7 apparently means a ‘hare’. [Cf. *essen maiqi*. Cog. 766, l. 11, where there is a variant reading *éis anghiuill-gennaith*, the precise meaning in both cases being uncertain. Prof. Knott, RIA Dict., E, col. 195, l. 46, connects the Cog. instance with *ëssen* ‘an unfledged bird, a nestling’, citing the editor’s translation of *essen* as ‘leveret’.]

*fa* (preposition). 1° It often has its original meaning ‘under’. For *fa* + the possessive pronoun a ‘her’, we find the unclassical modern *fana*, LXV, notes to 10b and 14d. The precise meaning of *faoi* (literally ‘under him’) in the idiom *d’airraidh teacht faoi nò thairis*, LXII 73, is doubtful: cf. the more readily explicable *nach gontaidh faoi nò thair-eis* (of a magic tunic) XXXVIII 37. 2° *Fa* is sometimes confused with *um ‘around, about’ (see Lia Fáil, [11], 185 sq.) : this is exemplified in *teagmaid ... fa m[h]ac Trogh-ain XL1 15, which corresponds to *ar tleachd ùinn uime* in the next line. See also the end of the *faré* entry *infra*.

*fada*. 1° ‘long’: an older form *foda* is to be restored XXXIX 1 (see note supra p. 93); is *fada ó do + preterite verb, XXXII 11, ‘it is long since...’ 2° ‘wearisome’, LV passim. [A similar association of *fada*’s partial synonym *cian* with the notions of wearisomeness and sorrow is illustrated supra s.v. *cian*. Cf. *fada liom gur sgarus riot* meaning *as oile liom gur sguras riot* ‘I regret that I parted from you’, Bardic Synt. Tracts (McKenna), pp. 38-39 (237, 24 - 238, 1).]

[fa-dheas, fa-dhéin, fa-thúaidh, see *budh*-]

*fagha* see *fogha* javelin.

*fail*. 1° ‘a circlet, ring’: gen. pl. *seachl b[h]failgheadh* XVII 87 (as the *a* is normally short — cf. rimes in Dioghluim — the riming of *fáilghe* (acc. pl.) with *ãille* in XVII 105 suggests corruption of the text); go *failg[h]ibh* (of a dog-leash) LVI 11 decorated with rings’. [The *fail* might range in size from a large ring of 160 ounces fixed in a pillar-stone (AS 4169) to a small fingerring (Fian-laoithe glossary). In Sg. 64a17 foil glosses *armillam ‘arm- ring, bracelet’.*] 2° ‘a lair’: dä *falaigh* LIV 10 (see infra Corrigendum to the text) ‘from her lair’ (of a wild pig). [See Dioghluim and Dind. s.v. *fail*; Wi. and Crith Gablach (Binish) s.v. *foil*. Cf. *na loigha a n-aein-falaigh (: gloon), of a hundred big pigs, Ir. Texts, 1931, 1, 55, q. 10, and spoken Irish *fail mhuice* ‘a pigsty’. *Fail ‘a lair*’
is cognate with Welsh gwâl ‘(a boar’s) lair’, instanced in Strachan’s Introd. to Early Welsh, p. 260. That fail ‘a ring’ and fail ‘a lair’ are etymologically identical is suggested by Prof. O’Rahilly, Early Ir. Hist. and Mythology, p. 307 [cf. also p. 521].

fail ‘neglect’ (Laws; Wi.): ar nach /frith fail/ XL.II 73 (complimentary epithet of a hero) ‘who was never found unprepared’. [Cl. gun d’fhuar-as oirbh foil (meaning something like ‘that you were found wanting’) Gaelic Songs of Mary MacLeod, ed. J. C. Watson, l. 563.]

failm see eílm a helmet.

? fái|méar: ag báuladh dorn is fámér (corruptly riming with os eionn chláir) LXI 40. [The Duanaire phrase, in almost identical form, occurs in the Giessen Irish MS, poem on the ages of the Fian, ed. Stern, RC, XVI, 26, ag báuladh dorn & faméir (; bhféin).]

fairbrigh (nom. sg.) (riming with nom. sg. in t-airdriagh) (referring to Diarmaid’s daughter’s wish to fight Fionn) XVIII 19 ‘turbulence, unruliness’. [Cl. fairbrigh (acc. sg.) (of Adam and Eve’s disobedience), Dioghillum 31, 6. According to IGT, §§ 13, 38, 39, the b may be either aspirated or not, and the final consonant either broad (masc. and fem.) or, as here, slender (fem. only).]

faire ‘watching’: rus-fuair Oscar a fhaire VI 15. ‘O. was watched’ (?). See also foraire.

fá|í|th-bh|ear|tach IV 55 wise, skilful. [From fáith ‘seer’ + heart ‘deed’.]

fála nom. sg. XXIV 35, LXI 18, (used as obj. of a verb XXXV 36, LXII 40; fola nom. sg. used as obj. of verb XXXIV 39); dat. sg. fála|idh II 4, XXII 21, LXI 23, LXVI 4, (used as subj. of a verb XVII 78); ennity. faltaná XXXV 89 may be an irregular acc. pl. causes of enmity. faltanus XXXV 129 is a derivative hardly differing in meaning from fála (cf. is mór mo faltanus fríu, ZCP, 1, p. 103, l. 21.).

falaigh dat. sg., see fail a ring, a lair.

fá|í|méar see fá|í|méar.

fáobhar ‘edge’ (of a sword, etc.): dat. pl. fáobhrathh XX 4; go Bearnnán bhfúar bhfóobhar-chleas (sic leg.) ‘to cold Bearnnan when men performed edge-feasts’. fáobhrach: voc. sg. masc. ghlân-fáobhrach (of a sword) ‘bright-edged’; co fáobhrach (of a poet giving advice) IV 47 ‘keenly’ (cf. file fáobhrach freogartach IGT, II, ex. 17), ránig mhílhr fáobhrach (sic leg.) XV 16 ‘great vigorous pursuit’, na gcleas fáobhrach XVIII 5, 23, 32, ‘of the edged feats, of the weapon-feats’, urlaighi fáobhrach udhmhall XXXVI 31 ‘keen and nimble hammering’ (cf. note supra p. 86).

fáol ‘a wolf’: pl. faoil VI 8.

faré ‘with’; foré LXI 121 (cf. supra p. 144, l. 3), faré 122; faris ‘with him’ LXI 102; faris in ‘with the’ LVII 22, faris ó mbaoisgine ‘with the grandson of B.’, LXVIII 31 (cf. supra p. 170, l. 11). [Further examples (some with initial m) are listed supra p. exii f. To these may be added: faré ‘with’, B. Ventry, 443; fará ‘with them’, Regimen na Sláinte (Magninus Mediolanensis), ed. Ó Geithearnaigh, l. 1496; fa riú ‘with them’, B. Ventry, 363; fare gach maith ele ‘along with every other perfection’, Stapleton, Catechismus (1639), p.15, l.17; farré na Dhiiacht ‘along with his divinity’, ib. 21, l. 27; farrá soin ‘along with those’, ib. 53, l. 36; farr na trug oigh ‘along
with what he gave', ib. 87, l. 8; *farre a cheile ‘united’,* ib. Prologus, § 17, l. 39 (cf. 16th-century *faré celi* ZCP, IX, 246, l. 13). See also a list of forms in RC, XIX, 386. Prof. O’Rahilly, Desiderius, p. xxxvi, treats *faré* as a ‘double preposition’ (i.e. a compound of the prepositions *fà* and *rè*?). Such prefixing of a simple preposition to another preposition would, however, be unusual. The 13th-century *m*-form *mar reis* ‘with him’ (AIF 47b6, 47c14, 48a10) (cf. *fa reis* in a 15th-century [?] hand, ib. 48d15), and the similar Scottish Gaelic form *mar ris* (aliter *far ris*), suggest connection with Middle Irish *imalle ris* ‘along with him’ (PH 806, etc.), from which was developed later *mâll reis* (e.g. TBG 3102); cf. the early-18th-century Connacht *mar leis an altóir pràis* ‘along with the brazen altar’, Ua Ceallaigh, Stair an Bhíobla (ed. M. Ni Mhuirgheasa), III, p. 6, l. 13. For the initial *m*-variation cf. the Early Modern *m-bh-f* variation in mun, bhan, fan, meaning ‘around the’ (commented on by Prof. Knott, TD, I, p. lxxii), and cf. Scottish Gaelic *far* a ‘where’ with spoken Irish *mar* a ‘where’.

**fásach** ‘wild untilled grassy land’: the acc. pl. is *fássaigh* in *foithri, feadh, fássaigh*, XVII 13. **fásaigh** (adjectival gen. sg. of *fásach*) ‘grass, wild, untilled’: gach baile *fássaigh*, gach fiodh, XXI 26; bar gach ngleann *fóidh-bhán* *fássaigh* XXXVI 10. *Fássaigh* is used with *fear-uanais* to describe pleasant land, Dioghluin, 85, q. 13, and TD, 11, q. 23.]

**fatha** XXVI 3, XLIX 22 *cause, motive*. [Masc. io-stem, IGT, 11, § 2, p. 39, l. 4, and p. 43, ex. 120. Cf. Táin and Dind.]

**fáthach** (of people) VI 24, XVII 96, XXXVII 9, wise. [From *fáth*, the quality that distinguishes a *fáth* (i.e. ‘a prophet, a seer’).]

**feadh** ‘period, allotted space of time’: gen. sg. a *feadh* XLIIX 19. [Feadh, Dioghluim; ed., RIA Diet.]

**féagmáis** (occasional late form of *égmáis* with prosthetic *f*/: cf. Ériu, XLI, 188 sq.: ‘na féagmáis XL VIII 21 ‘without them’, a *féagmáis* (followed by genitive) LV 2 ‘without, parted from’. The *f* is sometimes written superfluously as in a *nféagmáis* LVIII 13, LXII 88, 114, ‘without, not counting’.

**fear man**: for the phrase *do chéidh-fhearaibh* see under *céd* first. For aspiration after masc. nouns (such as *fear* ‘man’, *lucht* ‘people’) in phrases of the type *fear churthá na cerúadh-chosgair* LXVI 66, see supra p. 131, footnote, l. 21, and Corrigendum infra.

**fearán** (nom. pl.) (*bannáil*) LXVII 13 ‘pigeons’. [Dá *éan* fearrán (:*ofráil*), poem on life of Christ, Maynooth MS 110, p. 11, corresponds to *duos paulos columbarum*, Luc. ii, 24.] *fearán eidhín* (probably identical in meaning with the simple *fearán*): dá *fhearrán eighne*, VII 20, is a peculiar dual form in which the gen. sg. *eidhín* seems to be inflected as though it were an adj. [The *fearán* (*f*)*eidhinn(n)* used to utter a cooing sound: *an fearán feideach* (leg. *feidhín*) go *fann* a *cumha, cumha*, H. O’Sullivan’s Diary 18, viii, 28 (ITS, XXX, 324); *ace eisteacht re a chúitearár* (of a *fear eidhinn*), Ag. na Seanóirach (Ni Sheaghilda), III, p. 91, ll. 9, 11; *cúchtaireacht* *fhabhrán* (variant *fear-aín* *eidhinn*), Buíle Shuibhne (1931), l. 2296. Therefore the usual explanation of *fearán* *eidhinn(n)* — literally ‘(little) ivy man’ — as a sort of pigeon is doubtless correct;
fearb 'doc' (gen. pl. LVIII 13). For the nom. pl. fearba see under fire.

fear-dhorn (misspelt feardorn XXXVIII 26) a man's fist. [A measure of length, as in Maundeville, § 186. Cf. the similar fear-ghlac in ag teora ferglacc, Mac Conglinne, p. 3, l. 14, 'a deer of three man's hands'.] Cf. dorn.

feart a wound see under fódbhaigh.

feasta XV 15 henceforth. [Táin ; Dioghluim ; TBG.]

féata (of persons) X 5, XI 4, XVI 10, XLIII 20, XLIX 22, fine, comely, perfect, excellent, admirable. [Féata may be used of a wide range of admirable things, e.g. : of a silver dish and of an apple, Mac Conglinne ; of a silver cup, AS ; of a woman's face, Dind. III, p. 76, l. 125 ; co féata, of Christ's manner of answering Pilate, PH 2654. It is doubtless derived from féith 'external appearance, smooth appearance, calm' which is instance and explained by Professor O'Rahilly, Measgra, II. Derivation from féith 'a fibre, sinew, muscle', undoubtedly suits some contexts, e.g. Strachan and O'Keefe's TBC 1263-4 ma raís-tais daghóic, ní gébad in sirtí trí féata, meaning perhaps 'if good warriors were to come to him, the imp would not oppose a stout man'. The translation 'muscular, athletic', sometimes given féata in Part I of the Duanaire, supposes this second derivation. But 'perfect man' would give sense even in the TBC context cited.]

féidir possible see note on its etymology under séitreach.

feilm 'a helmet' is instanced : ZCP, Vi, 328 ; Sc. Gael. St., IV, 138, q. 6 ; Dioghluim : feilm should therefore probably be read for failm LXIII 41, as suggested supra p. 147. [Fem. gender is proved for feilm by LCAB, poem viii, p. 99, l. 161, um cheann riogh fhréime Luigh-dheach. gabhthar an fhéilm órdhriumneach (leg. órdhriumneach).]

féine XXXV 16, XXXVIII 40, (him-) self. [A variant of the frequent féin, which is used XXII 48, etc. : cf. budh-dhéine instanced supra s. v. budh- as a variant of the common budh-dhéin.]

feithemh (feithimh) : d. sg. ag feithemh a feart LXIII 78 'looking at their graves', d. sg. dier feithimh ( : 'san mh[feithil] XXI 22 'to guard us'. [For masc. declension of the verbal noun feith-emh (broad mh) see IGT, II, § 101. For fem. declension (feithimh) see lb., § 150. The verb and its v. n. mean transitively 'to behold' (Dioghluim 29, q. 28), or 'to guard' (Dioghluim 9, q. 10 ; 75, q. 44 ; 96, qq. 5, 22 ; Éigse, IV, 109 ; V, 68.), intransitively 'to wait' (Dioghluim 97, q. 6, and spoken Irish).]

féithlionn LXVIII 16 the climbing shrub known as 'woodbine' and 'honeysuckle'. [Stokes, ACL, i, p. 340, l. 3, l. 3, cites "feithleann honeysuckle or woodbind, P. O'C." Féithleann may be an o-stem or a-stem nom sg. (IGT, II, § 11, p. 54, l. 19, § 12, p. 61, l. 7 — cf. exx. 449, 507), as in the Duanaire instance, or gen. sg. or pl. of a fem. féithle (IGT, II, § 145 — cf. exx. 1957-8).]

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fiadh (nom. sg. masc.) XXVIII 3, gen. sg. fiadhha XXIV 28, 'a deer'. [Originally 'a wild creature': cf. e.g. fiadh folthainreach 'bird', ZCP, V, 22, q. 11.] See also infra s.v. miol for the possibility of fiadh meaning 'hare'.

fiadhach 1° (dat. sg.) XVIII 6 hunt, hunting. 2° (dat. sg.) XXXI 4 hunting spoil, quarry. 3° (nom. sg.) XXIV 4, (dat. sg.) LVIII 3, (collective) deer. ["Fiadhach, cervi, vel multitudo cervorum, quod etiam venationem significat", Bonaventura Ó hEodhasa, Rudimenta Gramm. Hibernicae, Marsh's Library, Dublin, MS Z 3. 5. 3, p. 18, known to me from a transcript kindly lent by Fr. Egan, O.F.M. Cf. ibidem, p. 28, "Collectiva in -ach, vel -each, sunt masculini generis, ut fiadhach, iasgach, liunteach: excipe cuis-greach." In Coimheasgar na gCuradhs (M. Í Chléirigh), p. 65, l. 6, aig taffann an fiadhghaigh refers to the hunting of twenty-four deer mentioned on the previous page.]

fiadhain: the ordinary meaning 'witnesses', which suits XLV 7, XLVII 28, does not suit ar fiadain XIV 23.

[fial-teach a privy: see under coid-cheann.]

fiàn 'a war-band, a band of warriors' (Fianaigecht p. vi, and cf. supra p. 211, n. 6, and p. 212, ll. 19-26): often a proper name for Fionn's Fiana or 'War-bands' (see Index of Heroes infra), but sometimes a common noun, as in XVIII 14, where fian corresponds to buidhean of XVIII 17. [Cf. fianna feoch[r]a Filistín SR 5610.] The datives pl. do g[h]náith-Fhidnídibh LXI 67, dár [bh]Fínnibh (: Eirinn) LXVIII 55 and d'F[h]éinibh LXVI 50 are irregular. It is hardly likely that a gen. pl. na bhFéin (: féin) should be read for the regular na fFian LXII 162, though that possibility is suggested in the note supra p. 145.

fianlăoch: emendation to fianlach (fiannach) 'a band' is proposed supra p. 99, note to XLII 83 d.

fian-bhoth 'a hunting booth, a rude-ly constructed dwelling in a wood or wilderness': gen. sg. fiannboithe XIII 19, d. sg. on fiannboith XV 15, d. sg. a fiannboith XXXVI 6.

fiarránaic XXXV 8 angry, discontented. [Cf. fiarán 'rage, anger, acute discontent...'], Dinneen, and d'fhás fioch agas fiarráin feirge fútha PGT 253.]

fiche 'twenty'. 1° followed by gen. pl. fiche bliadhain (:dhambh) XXIII 18. 2° followed by nom. sg. fiche bliadhain XX 23, trí fheidh bliadhaín báan L 15, seacht fheidh cú croibh-d[h]earg LIV 27. Cf. similar constructions with cáoga fifty, supra.

ficheall see fi[th]cheall.

fichim 'I fight': ad-fes-sa (?) I 32 note, perhaps for a Middle Irish no-t-fhes-sa 'I shall fight thee'. [Cf. 7 fessa in miltid ar bÉoin fer nAlban. LU 10921 'and I shall fight the warrior in front of the men of Scotland'; and cf. the compound lase do-n-da-fius ML 126c19 'when I shall vanquish them'.]

fich-mheisneach literally fury-spite-food see meisneach.

file 'poet'. A dat. sg. form fir-fhílighd, irregularly used for the nom. sg., is supported by the rime with neimh XXXIX 18. [For remarks on the file as storyteller see supra p. 191, ll. 7, 33.]

file-long see frioth-long.

Glossary

Magnini Med. (ed. Ó Ceithearnaigh), l. 5703: *fionnfhadh* is referred to by a masc. pron. (*faoi*), ibidem. A later pronunciation of the *f* as *h* (written *th*) is exemplified in the early-18th-century Stair an Bhíobla (Ua Ceall-aigh), ed. M. Ni Mhuirghesa, II, 55, l. 11 an tan do *mhothoichadh an fionnnthall a r a chroicíonn* (of Isaac and Jacob); cf. the adj. *fionnfhad*[h]ach, ib., l. 16.

*fionnfhúar* see *ionnfhúar* cool.

? *fionn-ghleó* (: *dom-ló*) LXVIII 33 ‘fratricidal strife’ (?). [Cf. *fionn-ghal* ‘slaughter of a kinsman’.]

[fior] ‘true’. For the phrase más fior, used to indicate doubt, see Introduction p. lxiv.

*fios* ‘knowledge’. Lack of a preposition to connect *fios* with the v. n. it governs is commented on supra p. 150, note on LXIV 10 a.

*fire*. 1° ‘true’ as in *in t-ursgél fire* LXIX 26. 2° ‘genuine’ as in ceithre *banntámha fichtit fire* LXVI 73 (cf. *serrisidig fhire* ‘true’ [i.e. genuine] Saracens’, Maundeville, § 127). Is *ferba fire* XXIX 1 translated (probably rightly) ‘white does’ an artificial phrase based on a gloss such as that in the Commentary on the Amra, RC, XX, 250, “ut dicitur *teora ferbba fírta* i. *teora bae finna*”? If so, the alteration of ‘white’ to ‘genuine’ suggested in the notes supra p. 66 is to be disregarded.

3° *tria fhire* ‘truly’ (written *tria fhürrib*, but riming with *righe*) XXXV 43b note.

*firmíntte* (dat. sg.) XXXIX 52 firmament. [Firmíntte (fem.) Measgra, II, 52, l. 4, 56, l. 14; *firmíntte* (fem.) IGT, II, § 3, l. 27.]

*flsídhe* XVI 6 a seeer. [From *fís* ‘a vision’.]

*fl* [th] *cheall*: 1° name for a game (gen. sg. *na fíchtile* LXIX 2); 2° name for the set (board and pieces) with which the game was played (*fíchtill*, object of a verb, XVII 85). [Filbecheall (*fídhcheall*), of which the etymological meaning is ‘wood-sense’, was a board-game, originally neither draughts nor chess, played by two players on a four-sided board (MacWhite, in Êigse, V, 25-31). Each player had a set of pieces distinguished from his opponent’s by their colour. Board-games may be classified as ‘race-games’, ‘chase-games’, and ‘battle-games’. “Taking it that the sides were equal, it seems on the present evidence that *fídhell* was a battle-game similar to *ludas latrunculorum* or *tréileiz*.” (l.c. p. 35).]

*fit[h]je* (of a shield) LXIII 41 woven. [Filthe, examples of which are referred to in Aithdioghluim, is past participle belonging to the v. n. *fenmain* Wi.; cf. *root* *fe-n-*., Ped. II, § 719.]

*fleasg* XVII 62 a wand (for working magic).

*focham*, a synonym of *cam* ‘crooked’ ‘deceitful’, used in *triur* *fithir fialta focharm* XL I. [Cf. *do thulaib a lurgan bfiar bfoamm* Wi., 271, l. 29; or *tri cuatilíbh focharma fioradhraise* (read *feirdhraise*), Gad. G. na Geamh-oidhche, 72, l. 38; *fao bhun muine *fochaim *uir* Misc. 172, q. 27. In consciously-formed compounds *fo*, if it has real meaning, normally indicates something subsidiary or inferior: cf. *fo-gaeth* and *fo-scél*, Laws, opposed respectively to *prim-gaeth* and *prim-scél*; *fo-dhoine*, TBG 919, opposed to *daoine mòra*. Sometimes, however, as in *fo-demon foi* ‘the persistent demon’, Measgra Mh. Úi Chléirigh, p. 148, q. 12, and in the examples of *fo-cham* cited here, the *fo* seems to be meaningless, being used merely
to obtain an aesthetic effect such as alliteration.]

fochla (mentioned along with biorar and gleórán LXVII 11) ‘water-parsnip’ (?). [Fochla is probably the same as foithlucht (cf. gen. sg. ind foithlucht área AS 88), which was a water-plant, as the phrase sreabh indfhuar fo foihltacht, RIA MS Bk. of Fermoy, p. 200, col. 2, l. 3, shows. As biorar, a common edible water-plant, frequently mentioned in Irish literature, has been fairly consistently identified with ‘water-cress’, the almost equally frequently mentioned foithlucht must be identified differently. Stokes, ACL, 1, 311, following Hennessy, Bk. of Fenagh, 179, n. 10, identifies fochlue and foithlucht with ‘brooklime’. John Keogh, however, in his Bot. Hib. (1735), p. 92, identifies folaght (sic) with ‘water-parsnip’ and calls ‘brooklime’ “fothal more or muhar”.]

foda long see fada.

?fodhulta: go f. XXXV 123.

fódbhaigh: claóídhis a feart fódbhaigh LIV 11 ‘he dug its sodded (grave) mound’. [The mound indicated by the words feart fódbhaigh is not necessarily, however, a grave-mound; in Strachan and O’K.‘s TBC 3144, for instance, ro cechtadur fert fóltmaig refers to the digging of a mound for Conchobar to sit on while his warriors gather around him. Fódbhaigh seems to be gen. of a nom. sg. fódbach (see Laws s.v. fobach), in which the second element is doubtless the same as the second element in Old Irish combacht ‘breaking’ and murbacht ‘level land beside the sea’.]

foghad (n. sg.) V 14, 15, XXXIX 47, (d. pl. faghaibh XIV 7b note), a type of spear which might be used for casting (cf. ro dibraicéidh aturra frasa d’foithlithib...Fianaigecht, p. 90, l. 1), distinguished from the simplex gaoi (Táin, s.vv. gae, faga), and usually translated ‘javelin’ (e.g. TD, poem 16, q. 66).

foghnaim ‘I serve’, etc. (TBG) [from fo + gn]. 1° nochar [h]oghaínt do a dh[ir]aithlacht XI 15 ‘his magic did not help him’. 2° gá lión [h]ognus duit, a fir, ‘dhul do [h]om[h]-raic at aghoidh LXII 22 ‘what number is it your practice to have advance to do combat with you?’ [Cf. ceadhghatsge do fhoghnaidh d’Aodh, RIA MS 23 N 14, p. 27, ‘Aodh practised the craft of arms’; na huitli dánó aru-fognot det muntir-si, Cath M. Tured, RC, XII, 78, ‘all the arts which thy household practise’ (from ar + fo + gn); ba siad bretha rechta didiu ro fognad (reading of Y) do Cormac, ‘it was the judgments of the Old Law C. used to practise’, IT, III, 913, l. 12 (cf. Fedlimid Rechtaidh i. bretha rechta do fhoghnaíds dò, ib. 334, l. 1); ni fogni lasna celiú d éol neich iar tabirí do neoch a fuail ‘it is not the practice of the Celi De for one to drink anything after making water’, Proc. of the RIA, XXIX, Sect. G (1911), p. 142, l. 26.]

fóil XVII 75, XXXIII 39 (see note supra p. 57), XXXVII 8; variant form fóill (: Dearóil) XI 62: ‘small’. [Cf. anbáil, anfóill, both meaning ‘great’, etc., Contrib. Fóill can also mean ‘gentle’, ‘quiet’: imthecht fossaidh fóill (of a pilgrim’s gait) Aneodota, II, 25, q. 4: gid fóill láinice, ra airigh an mac óg é, Three Frag. (O’Donovan), 26, l. 2.]

foilcheas ‘a hiding-place (for treasures)’: nom. pl. deich foilcheas V 34 a (cf. o-stem declension of foilcheas exemplified in IGT, II. § 28, and § 38, p. 88, l. 6); gen. sg. gach
foilechise V 34 c (cf. a-stem declension of foilches exemplified in IGT, xi, § 12, i. 5). [Dr. Bergin has shown, Érúin, XII, 220 sq., that foilge, O.I. nom. pl. of folach ‘hiding, concealing’, can mean ‘hiding-places (for treasures)’: cf. also the sg. folach referring to a hidden hoard, Ag. na Sean. (N. Ní Shéaghdda), ii, 96, l. 6. The derivative foilecheas, as well as meaning ‘hiding-place (for treasures)’, seems to mean ‘a hidden trap’ in do-rónn-sad trí fichid foilecheasa foilagh for shliice[h]líibh 7 conairaithe a n-athaidhdaíos fiadha, Ag. na Sean (N. Ní Shéaghdda), i, 33, l. 27. Other meanings are ‘secret’, ‘hidden matter’, etc.; see TD, poem 11, p. 14; Dioghlúim; Athidioilium. ro [h]oile[h]is V 35 has been explained, supra p. 16, as 1st sg. pret. of foilghim ‘I hide’ (cf. 2nd sg. pres. failgle, Athidioilium, poem 59, q. 23, poem 67, q. 18; 3d sg. pret. do foilígh ib. poem 60, q. 17; 3rd pl. pret. niur fhoilgheadar, Dán Dé, xvi, 11). In Pt. I, p. 113, it seems to have been taken as the 3rd sg. pret. of an uninstanced foilech-] isim.

? foimhns fir i dteanntaibh trá XVII 54. [Cl. the obscure fer ban fonnis in fer mbraíne cerpai fonnis diadh dergae, part of a rhetoric, Érúin, XII, 182, § 12, l. 5.]

foirdearg ‘very red’: ris na fiadh-aibh foirdearga LVI 10.

foirmear XVIII 20 very fierce. [Cl. infra meas.]

foirniamhadh m’fhuilt V 19 the lustre of my hair. [From niámh ‘lustre, splendour, beauty’.]

foirsenadh see under for-osnai (he) lights.

fola see fala ennity.

folacht see fulacht.

foláir see foráil and furáílim.

foirradh LXIV 32 blood. [Har dly ‘blood-jet’ as translated, Pt. II, p. 327, for such a meaning would not suit fulreadh, riming with bugheal, referring to the material from which men are made, Athidioilium 80, q. 7. The second syllable must therefore be the suffix, -radh, -readh, to be found in luathreadh, etc. Other forms of forradh appear in: comba chuòdery in t-áth dia fuitriad LU 6200; òir atá forradh na fola agum mhúchadh RIA MS 23 B 32, 111, l. 6; fol 7 foirraacht 7 ionathar PCT 40.]

for, intensive prefix: see for-dearg, for-mear, for-niamhadh, for-bháiteach, for-grán, for-loisgteh.

foráil: ni furáil LXVIII 61 ‘it is necessary’ (preterite niur foráil LXVIII 41, 53). [Cl. ni furáil Dind., III, 382, l. 11, “needful is”; niur fhoráil dumh ‘was necessary for me’, Dán Dé, xvi, 13. Examples of Munster spoken use of the metaphesed form ni foláir ‘it is necessary’ will be found in Foclóir do Shéadna, s.v. foláir. In Old Irish foróil meant ‘excessive’ (Ped., II, 566, § 763 note). The development of meaning, ni foráil ‘it is not excessive’ becoming ‘it is necessary’, is akin to that in ni mór ‘it is not great’, which in Munster today may mean ‘it is necessary’ (Foclóir do Shéadna, s.v. mór).]

foraire IV 7 ‘watching’ (of night-watching for enemies, corresponding to jaiire, q. 5); do-thén-sa t’fhóiraire XXXIII 2 ‘I shall watch over thee’ (of watching over a sleeping hero).

? forais: ro ghabhsat forais is treóir a ndún Borrach (of the crew of a ship) XXIII 197, literally ‘they took forais and guidance in (or ‘to’) the fort of Borrach’.

forasda LXIII 30 firm-set, stately.
GLOSSARY

[From forus 'a basis, foundation' (Misc. 183), 'firmness' (Ériu, XII, 223, l. 21).]

forbháilteach 'very hospitable, glad to welcome': rinn ní raiphe forfáilteach XXXV 27.

forbhais XIV 15.

forgráin XIV 23, 26, great horror.

fo-rior XIX 7 (: riugh), XVI 62, 'alas!'. [The first syllable is short in Connacht and Ulster, long in Munster, McKenna, s.v. alas.]

forlann II 29, XIV 25, XXXV 63, LXVI 42, unfair odds, overwhelming force. [Further examples: Táin; IT, III; Meyer, Ucer die alt. ir. Dichtung, II, p. 27, § 2. For the etymology see Ériu, XIII, 173 sq.]

 Cf. éagomhlan.

forloisgthe 'purified by fire': d'oír [fhóroisgthe] XVII 76. [Forloisgthe, Ml. 31c28, indirectly glosses argyment igne examinatum. Cf. dond ór amra forloisgthe SR 4312.]

for-osnai (O.I. 3d sg. pres. ind.) 'the lights': sec fut ní fhórsenadh 'he would not light ', note to VII 10c ( supra p. 19).

forrach (v. n.) VI 14, 28, X 10, XXXV 23, XLVIII 10, 34, XLIX 43, overpowering, crushing, harassing.

forradh: a fforadh Fhionn XXII 38 'in the proximity of Fionn, with Fionn'. [Cf. farradh Wi and PH; forradh TBG.]

fosgadh 'a sound'. [Re cuin-finfhoghar na cuisean cuilí acus re foscad faítheamhail fuasaideach fir-truaig na tèd, Bat. of M. Rath (O' Donovan), p. 168; uí chuaillí contráth ná foscad, Caithr. Cellait (Murchrome), 527; gach aon dath cuain-feadh a fhoghar nò a foscoedh, Ag. na Scamórach (Ní Sheaghdelha), 1, p. 193, l. 5; fosgadh (the sound of the voice of a bird), Dán Dé, xxv, 29; fosgadh-ghlan (epithet of a harp), Unp. Ir. Po., xxii, q. 9, Studies, 1923.] This (and not fosgadh 'shadow') must be the word used as a musician's name in Ceólach, Faoidh, 7 Fosgadh, XVII 21.

fossaigh (a mis-spelling) see osaig foot-washing as a sign of welcome.

fostaighim XXXIX 49 'I hold back, I check ' (cf. nó [read no] lostaighthi 'used to be held fast', referring to ships, Cath Cath. 1086: fostaighim is a variant of fostaim of which the v. n. fostadh occurs XLVII 44 (text perhaps untrustworthy), and LIV 12.

fothair (dat. sg.) 'a wild hill-side': an animal is followed tar gach fhothair is tar gach fán VII 28: foithri, feedha, fásaiige, are places for hunting, XVII 13. [The instances noted — e.g. hi sliéb 7 fothíur (read fothair) Trip. Life 1526; i bhfóithribh (where deer are found), Cath Cath., 5641; foithri, fásaiige, feda, (uncultivated parts of Ireland, contrasted with the cultivated parts) AS 2500 — all suggest wild land. Woods may be in the neighbourhood of foithre (cf. Dind. IV, 308, l. 19, and 326, l. 25), and the gloss foithre .i. coitile (O'Cl.) actually suggests that foithre means 'woods'. But the regular application of juihir today in placenames in the Dingle peninsula, Co. Kerry, is to steep grassy terraces or slopes on a hill above a cliff (cf. Dinneen s.v. foithar; P. Ó Siochfhradha, T. C. Chorca Dhubhthine, 1939, p. 41, l. 43, p. 49, l. 20, and p. 331 s.v. fothair). These West Kerry foithre, some or all of which face the ocean, could never have been wooded, as Mr. Price has pointed out to me. Likewise in Dioghmín, xx, 18, i bhfóithribh fásaiugh refers to the grassy hill-sides where Christ multiplied the
loaves. Foithre therefore apparently means wild hill-sides, not necessarily wooded.]

[fothlacht see fochla.]

frais ‘a shower’, etc. (cf. variants fròs, fras, frais, Dioghluium): frais (nom. sg.) LXIII 34; frais (obj. of a verb) LXI 51.

frais-imirt (intensive fras + imirt ‘playing’): ag fraisimirt na ficheille LXIX 2 ’ keenly playing fithecall’. [The adjective fras(s) is explained as ‘active’, Dind. Its most frequent use, however, is with verbal nouns and participles as an intensificative. To the instance already cited add: fraisimirt (of playing fithecall), IT, II, ii, 136, l. 347, and ZGP, XVII, 361, l. 24; frais-ionramh (of rowing), Feis T. Chonán (Joynt), l. 918; frais-shinnim (of playing music), Eachtra Mic na Míchomhairle, RIA MS 23 L 24, p. 99; frais-ghonta ‘ grievously wounded’, TBG. Cf. Scottish Gaelic frais-shileadh nan deur, Gael. Soc. of Inverness, XIII, 251, l. 22, 256, l. 41.]

1 fráoch (Dioghluium) ‘heather’: an anomalous gen. sg. fraoiche has been emended to fraoich supra p. 171 note on LXVIII 12b.

2 fráoch (Dioghluium) ‘froecity, wrath’: dat. pl. òs fraochoibh anfaidh imard XXXIII 15 ‘ high above a storm’s ragings ’ (for the emendation see infra s.v. gearg) (cf. minig frooch anfaid in ìfhìr, O’Grady, Cat., i, 412, l. 6). The adjectival use in nà ccleas bhfráoch LXIII 26 may be due to corruption of the text.

fráochaid XVII 34 ‘(they) grow angry’.

fras see supra frais-imirt.

freadal ‘act of serving’: a freadal XVIII 14 ‘to give battle to her’, fear a freadal 18 ‘a man to do battle with her’. [Cf. doifhreas-
dail “irresistible”, TD, poem 16, q. 65.]

friotlorg: Do-rònsam frithlorg fearr-
dha II 42 (corrupted to leano-
mar fìelorg fearrídaха LXVI 77)
’we made a bold rearward move’.
[cf. im-soi deisell 7 do-thoet ina
frithlurg a-fri[th]isi i tìr nUlad,
Trip. Life 412 (paraphrasing conver-
tit cito iter suum ad regiones
Ulothorum per eadem vestigia quibus
venerat).]

fri, probably a false archaism for lé
‘by’, see supra p. 115, note on
XLIX 44c: see also infra s.v. 2 ré.

frithir, an adj. which may be used to qualify fighting (Tàin: Stair Ercuil, ed. Quin), or weapons and angry words (Dioghluium), sometimes has a good meaning ‘eager, earnest’ (TBG), but in spoken northern Irish is used of parts of the body to indicate that they are ‘sore’ (Holmer, The Fr. Lang. in Rathlin; Dinneen). In triùr frithir fallsa focham XL 1 it must have a derogatory meaning such as ‘vir-
ulent’.

fúar cold see under ionnúar.

fúachdha XI1 62 (ro-fhúachdha 12),
complimentary epithet of heroes,
meaning doubtless fierce, angry.

fúath ‘a shape’ hence a phantom, a magic being’: identical with the sgàl of V 31 in V 25, 26, 27, and 28 (where the gen. sg. is in fhuatha) mentioned along with arrachtá, pèiste, etc., in XXIV 67 sq. and XXXV 101; na naoi b[h]fuath a hluabhrág[h]linn (nine misshapen magic tormentors with man-like bodies) XIII 42; in t-arracht ‘s a’ fúath (both words referring to an invading giant) LXII 68; ar in fhuath n-éitigh n-ainmhín (referring to a magic pig) LIV 21. The fúath of XXIV 79 is referred to by a fem. pronoun: cf. the masc. nouns bád,


each, cailín, which are commonly referred to by fem. pronouns.

**fúasglaim** (secondary fut do fhúais-gróbaladh VII 16d note) 'I ransom'. [Apparently the normal word for ransom ing a captive, cf. the v. n. fúaslagadh. Hugh O'Neill's proclamation. 1601, in _An Léightheoir Gaedhealach_ (Mac Fhionnlaoich, Mac Néill, Laoide), p. 87, l. 26.]

**fubhadh** (prototonic pret. pass.): rus-fubadh ceann luaidh-Leacaigh VI 20 'the head of swift Leacagh was cut off'. [Cf. Ped., II, 462, fo- ben (O.I. v.n. fubac;), to-fo-ben (O.I. imperf. subj. 3d sg. du-fubadh): ben-compounds normally express developments of a root-meaning 'cut'.]

**fuigheal ad** (normally an o-stem: cf. Dioghuim; Atk.; Wi.): unusual gen. sg. in ffuighle bhuiq LVII 23. [The ordinary meaning of the pl. fuigheal is 'words' in Early Modern Irish, e.g. Dioghuim, and FM 1589 (p. 1874), 1599 (p. 2125). In Old and Middle Irish fuigell meant 'adjudication, judging '.] fuighlim-si ... ré XXXIX 24 'I speak ... to'. [Cf. LGB, XXX, 28, fior don ughdar ro fuighill 'the author who spoke it spoke truth'.]

? fuigheachtobh (dat. pl.) XXXV 92. The second element may be the dat. pl. of leacht 'a grave'.

**fuileach** see under fuileach.

**fuileachtach** XXIII 163 fierce, spirited, mettlesome. [A northern word, defined as 'mettlesome' by Dinneen quoting from a list of Donegal words supplied by Quiggin. In fial-fheor fúileachta tréan Cloich Cheannfholaighd (Ó Searcaigh), p. 14, l. 1, it is explained (p. 101) as 'spirited, noble-blooded'.] In nios fuileachtauidh na na tromhain agus na beathuidh gallta na cuileamh, Gallagher's sermons (1752), p. 193, l. 32, it seems to mean 'fierce, cruel bloodthirsty'. Professor O'Rahilly, Gadelica, p. 72, in addition to the foregoing examples, cites Scottish fuileachta 'bloody, sanguinary'. Cf. Bhí m'¢ ar Mhumbain go luth- mhair fuaileach (I may represent the Meath pronunciation of cht), Lia Fáil, [I], p. 113, l. 17.]

**fuileach** XXXVI 5 fierce, warlike (apparently for older fuileach used in VII 1, XVIII 25, XXIII 109, 211, 212, XLIV 9).

**fuirighim** 'I delay' etc. (Aithdiogh- luim): maing fuirighthear ré erne XXVI 1 'woe for them that are checked by decay'. [Cf. air ro faurgyed ... int ech' while the horse was halted", Dind. IV, 66, l. 121.]

? fuiris: fear fuiris XLIX 17.

? fuirmheach: in fomhóir fuirmheach XVII 81.

**fulacht**: 1° 'a cooking hearth' (see Keating's fulacht Fian, mentioned supra p. xli, 1. 10, and discussed by Dinneen, FFE, IV, 302); 2° 'cooked food, a meal' (see dat. sg. fulacht XXIII 20, where the word refers to food in a caldron, and cf. Ri do-ehaid fecht for fulacht of Christ's going to the last supper, SR 7737) — this is probably the meaning of fulacht in XXXVI 6 and of fulacht in V 11. Either meaning would suit fulacht Fian XXXII 1, 8, and the gen. sg. in fhulacht XVI 4.

**fulachtadh** 'the act of cooking': d'fulachtadh (sic MS) fore 7 fhadh XXIV 41 'to cook boars and deer'. [Cf. dorónad inneonadh 7 fulachtadh leo ann, AS 1546.]

**fulang** the act of 'enduring', also the act of 'sustaining', or 'holding up'. The following instances are noteworthy: 1° fhaith or fhaulain XLIV 12 'the prince who sustained us'; 2° fear a fhaulain IV 34 'the man able to withstand him'; 3° a
fhulang, XLIX 9, where the exact meaning is doubtful.

furáil see foráil and furálim.

furálim (Middle Ir. erállim ‘1 enjoin’, etc., with prothetic f) : v. n. ag foláir chrábhaidh XLVII 56 ‘enjoining piety’; pret. d’huráil Fionn ...síth orainn LXII 158 ‘Fionn enjoined peace on us’, furáilis Fionn cumha mhóir don tslogh-sin LXVII 15 ‘Fionn offered a large compensatory gift to that host’. [Ar (older for), and not do, is the preposition normally used after this verb, even when it means ‘offer’ : cf. [Dia]... atá ag fulaíreamh párduin ort anaisgáidh Mac Aingil, p. 29, and similar examples, RIA Dict., s.vv. “eráil (e)”, and “erálid” (I. 50).]

gá (gaoi) a spear, see under crú.

gá where?: this form is discussed supra, p. 151, note on LXIV 15a.

gábhadh ‘danger’ : gen. sg. gáibhthe notes on XXIII 49d and 222b, but gábhaidh XXIV 24, LIV 16.

gabháil ‘an armful’: dat. pl. ‘na ngabhálaip III 29d note (text perhaps corrupt). As catching spears in the hand seems to be in question ‘in bundles’ may be the meaning, cf. Conán 7 a gabháil fán oscail aige, explained in a note as ‘armful’, Eachtra Fhinn ... le Seachrán na Sál gC, Seán Ó Cadhla 7 Eóin Mac Néill, 1906, p. 17.

ghabhaim ‘I take’, etc. Some special uses. 1° do gábhadh XLI 6 ‘he used to catch’ (birds). 2° gábhais in leann[h] ar laim[h] XLII 36 ‘he took the child by the hand’ (cf. géibhthi ar gualaind Wi., 210, l. 4). 3° gábhait ... measge XXIII 17 (measge object) ‘they become drunk’, but in do g[h]abh measge na mná LXV 3 measge is the subject. 4° gábhais düain LXVIII 41 ‘he chanted a lay’ (for a peculiar 1st pers. sg. fut. gebha in this use see LXVIII 46c note). 5° a ngabh[h]-adh d’enoiib thairis XLI 6 ‘whatever birds used to go by’. 6° aird-righ ro g[h]abh for Lochluinn XXI 24 ‘a high king who assumed control of Lochlainn’ (the doubt cast on this meaning in the note supra p. 49 is unjustified : cf. gabhsat secht rig for Mumain, Dind., III, 202, l. 33). 7° gan gábháil ria XVI 21 ‘no one could prevail against it’ (i.e. against the shield), ní gábhthaí riú XXII 24 “none withstood them” (cf. ní géib frim ataig” giants will not prevail against me”, Dind. III. 506, note to Áth Fadat, I, 38).

gabhail ‘a fork’. 1° gábal cheithre mbeann XXI 19 ‘a four-pronged fork’ (for harvesting). 2° dat. sg. fo gábal hain an choire II 4 (cf. second version LXVI 43) ‘under the fork of the caldron’ (fan gábal II 46 ; fonn gábal II 47, 48). [The context shows that to go beneath this fork was a sign of defeat : cf. co rabi fo lethgabait in choire oc Fíachaig (of Cormac after he had been defeated by Fiachu) ZCP, VIII, 314, l. 11. It would appear from the Duanaire that an iris (see iris) and a caldron (coiré cáogdhuirn) formed essential parts of the whole. See also infra s.v. inbhearn.]

gach ‘every’ normally goes with a singular noun, but occasionally with a plural, as in the gen. pl. gach dámh LXII 119 (wrongly explained as an irregular form of the gen. sg., supra p. 144, l. 9). [Cf. tháirneachas, mian gach súil (; dhrúicht) DG 100, 20 ; mathas gach bheas ‘excellence of behaviour’, Búrduín Bheaga, ed. O’Rahilly, no. 135 ; ráithn gach bóch-nach ‘the oar of every mariner’, Éigse, I, p. 115, l. 147. Bonaventura Ó hEóidhusa in his Rudimenta
Grammaticae Hibernicae (Marsh's Lib., Z 3. 5. 3, p. 51) (I quote from a typescript copy kindly lent me by Father Bartholomew Egan, O.F.M.), after an example sealbh gach bhfear, says sed genetivo plurali raro opponitur 'gach'. For the occasional use of gach with other plural forms see: *Is doitghé ná gach deacra-acha*, DG*2* 91, 3; trídh gach smaointe baitha, Merriman's Cúirt, ed. Stern, 758; tré gach *loarta*, ib. 635.]

gadh ‘need, want’. Certain examples suggest that through the meaning ‘a situation in which help is needed’ (cf. perhaps *gadh i. cathughadh*, O.CL, and *larna guin san gadh* riming with *san bh[hl]feartán*, Ag. na Sean, ed. N. Ni Shéaghda, 1, p. 266, l. 7) a meaning ‘danger’ (*gadh i. gáebbhadh*, O.CL) was developed: cf. *gáusacht is gadh* XXIII 86, ceth *Gabhra in gádh* XIX 12. Sometimes ‘hardship’ may be the meaning intended: cf. *go ngéire ngáadh* XVI 63, literally ‘with keenness of hardships’ (i.e. ‘where great hardships are suffered’); *sgé *gáadh grinn* XLIX 2 ‘a clear tale of hardship’.


gail see 1 gal.

gairthe note to XXXVI 34c (the text has the alternative form *gartha*) ‘hot, glowing’ (of coal). [Cf. *grios gairthe*, RIA MS 24 P 9, p. 200, l. 13, *mar grhéin ngairthe*, Dioghluim 114, 6; and for the corresponding v. n. see IGT, II, ex. 1206, *ó gharadh na gréine*. For the variation *gairthe, gartha*, see Measgra 11, and cf. as *an grhéin gharrtha*, Nat. Lib. of Irel. MS 198, p. 58 (Tadhg Ó Neachtain author and scribe).]

1 gal ‘valour’, in pl. ‘deeds of valour’; gen. sg. *gala* LXIII 24, *goil* LXI 15, 23 (the old gen. sg. was *gaile*: the form *gala* is at least as anomalous as this form *gail*, though the note supra p. 142, l. 10, arbitrarily decides otherwise); dat sg. *goil* XLII 9, 12, XLVIII 18, XLVIII 30; nom. pl. *gala* LXIII 25; gen. pl. *gal* XVII 44, XLVIII 14, 28, XLIX 5.

2 gal, a byform of *gol* ‘weeping’. This is probably the word intended in *ba domhna guil is gala XX 33 ‘it was a cause of weeping and wailing’, and in *métt mo ghal* I. 3 ‘the amount of my weepings’. [No gen. sg. *gala* is listed in IGT, where the variants *gal* and *gol* follow masc. o-stem declension (IGT, II, 69) and *gala* masc. u-stem declension (IGT, II, 70).]

galann; *sul rabhar no guin* ghalann III 25 (for *mo* we should doubtless read *im*) ‘before (or ‘lest’) I become a guin ghalann’. [Guin *ghalann* ‘galann-wounding (or ‘galan-slaying’) always refers to the slaying of one by many: see Táin, p. 988.]

galraightheach V 18 *disease-smitten. gan* ‘without’ (non-inflection after *gan* in v. n. phrases, II 23d note).

gaoi (ga) spear, see under crú. [Gaoidheilgeoir “an Irishian”, see supra p. xxxviii.]

gaojine X1 14 something that gives pleasure, a delight. [See examples in: Táin; Acallam; Dind.Scribes tended to treat *goine* as a variant of *coine* (abstract noun of *coin* ‘excellent, delightful’, cf. : *gaíne* LL., but *caine* Lc (Táin 4176); *goine comhráidh* RIA MS 24 P 5, p. 390, but *coainius comhráidh* in the corresponding verse of the same poem in Duanaire Finn (XVII 68). Cf. the *g-e* variation noted infra s.v. goll.]

gar. As a substantive *gar* expresses
the notions (1) proximity, and (2) advantage: e.g. (1) ad ghar XXIV ‘near thee’, and (2) saoradh mh’annuina dhaimh nó a dhaimhadh. tarla ghar is amghar anu, PB 26, 3, ‘my soul’s salvation or damnation: gain and disaster lie there’. The same two notions appear adverbially, (1) in acht ge ghar ge ingar úam VI 36 ‘be it near me or far from me’, and (2) in nirbh i sin an eirg[h]e ghar LXI 21 ‘that was no helpful rising’: this second meaning ‘helpful, profitable’ could also be forced into the instances in L 1 and XVII 102. [Of the meanings ‘easy’ and ‘probable’ suggested for ghar (in mar budh ghar, L 1), Pt. II, p. 169, ‘probable’ is the better founded, having a fairly accurate negative phrase ni ghar, ‘it is not likely’, to support it (e.g. TBG 2240; FFE, III, 5490; Dioghluid, poem 121, q. 2). The translation of comhartha ghar XVII 102 as ‘a telling token’ (Pt. I p. 147) lacks support.]

garaidh dat. sg. (= falaigh) LIV 10 (see infra Corrigendum to the text) ‘den, lair’. [Nom. spelt garadh, Eg., O’R.; stated by O’R. to be masc.]
gartha see gairthe.
gartach (derived from gart ‘hospitable’) na ngeal-táimh ngartach XX 54 “of the bountiful white hands”.
gasta (gasda XXIII 82) XX 94, XLV 3, LXIX 9 (of men); XX 95 (of a girl); LVI 6 (of a dog); XXXV. 74 (of France); XXXV 75 (of movement); XXXV 48 (of ships); XVIII 24, XXIII 82 (of swords); XXXIX 47 (of a spear-point); LVI 7 (of an arrangement). clever, excellent. [See gasta, gaslaecht in Dinneen, and lebar-gasta in AS. Cf. crannda, Dioghluid, crannacht, Buile Shuibhne, with depreciatory meanings. The supleness of the gas, ‘stalk’, doubtless suggested life and perfection, the stiffness of the crann (‘tree, wood, beam’, etc.) imperfection.]

gé (also acht gé) ‘although’. 1° The form gé do is normal before the past tense in classical Irish with verbs which take do (e.g. gé do-rinne L 11; gé do chuiris LXVIII 39). Exceptions in the Duanaire are gé rinn-eadh LXII 158 and the modern gé go in gé go tuainé mé LXVII 26 (emendation suggested supra p. 169): cf. footnote on cé go, gion go, supra p. 96. 2° The form gé is sometimes used for giodh (= gé + copula), as in acht gé ghar gé ingar úam VI 36, acht gé cónmh do c[h]orp L 2. 3° giodh, though singular in form, was already in Old Irish (cid) used adverbially before pl. pronouns to emphasise them: see supra p. 14, l. 3 of notes on poem V (cf. Ped., II, p. 207). 4° See also gé chun (alphabetized after gér-mhana), giodh cia and gion go.

géag-bhonn (from géag ‘branch’ and bonn ‘sole of the foot’): a dhá géag-bhonn XL 2 ‘of her two feet’. The context suggests an unfavourable meaning, but a dhá ghég-bhonn suggests nothing unfavourable, Ridgeway Essays, 237, q. 46. In both these examples, as also in gég-Mhuire, RIA MS Bs. of Fermoy, 163, col. 1, l. 24, and in gég-Fhóidhla, Gael. Soc. Trans. (Dublin), 1808, O’Flanagan’s ed. of Teg. Flatha, l. 139, géag had best be understood as adding nothing to the meaning of the word with which it is compounded.

géall ‘a pledge’ (Wi). 1° braighde gill LXII 57 ‘captives held in pledge, hostages’. 2° Geall is
used somewhat as English 'prize' (in to 'win the prize from', etc.) to indicate the superiority of one person over another: do bhéradh geall a ndubhrois XXIII 30 'he would win the prize in all you have mentioned'; geall goaisgidh in domhain thoir. do chosain in Dearg LXIII 11 'the Red One proved himself superior in valour to all in the Orient'. 3° a (= do?) gheall re LXII 33 'because of'; 'na gheall LVII 24 'because of it' (cf. i ngeall, mo locht, Measgra, no. 72, l. 6, 'because of my faults'). 4° is gheall céd XII 7 'which is as valuable as a hundred (men)'. 5° ni a ngioll XLII 97 'not in pledge', i.e. 'permanently' (?) 6° ar gheall (followed by genitive) LXII 120 'rewarded by, paid by' (?). For examples of many phrases introducing the word geall, see Féilsgribhinn Eóin Mhic Néill, 62-67. 

gean 'a smile' (Wi.): gan ghean LXII 3 (of an eye) 'unpleasant'. Cf. geantarghleòs. [géan 'mockery' in the phrase bear-radh geóin, supra, p. 190, l. 30.]

géanna 'mocking, satirical', hardly gives sense in gan bheith gèenna (: airm-dh[il]èπa) XX 43. [Cf. conid hisin in tress briathar is gèenna ra ràdèd bar Tàin Bó Cualnge 'so that that is one of the three most satirical words said on the Cattle Spoil of Cooley', Tàin 5121.]

? geannaidh see under eissen.

geantarghleòs XVII 91, 94, the name of the laughter-provoking string of a magic harp. The harp had three strings (each called téd, 91, one of them glèis, 92), made of silver, bronze, and iron. Their names were geantarghleòs, gottlarghleòs, suantarghleòs. When the gottlarghleòs was played, all hearers were sad. When the geantarghleòs was played, they laughed. When the súantarghleòs was played, they fell asleep. See XVII 90-97. [For suantraige, golltraigi, genutraigi, which when played on the harp induce sleep, grief, and laughter, see Cath M. Tuired, RC XII, §§ 73, 80, 164 (cf. other examples: Wi. s.vv. gen-traige, goll-traige, suan-traige; Meyer, Triads, no. 122; Plummer, Vitae, I, p. cixxii, note 10). Three fairy harpers born while their mother, listening to music, was in turn sad, glad and asleep, are called Goltraiges, Gentraiges and Súantraiges, TBF, I. 110. Suantraiges is the name of the sleep-inducing music itself, Dind. IV, p. 60, I. 42; and in the story of Cú Chulainn and Senbecc, RC, VI, 183, II. 15-20, the three sorts of music are likewise called golltraighes, gentraighes, suantraighes. They appear as golltraighes, gentraighes, suantraighes, however, in another MS of the Senbecc story, cited by Meyer, Hib. Min., p. 85, note on l. 16, and these forms are close to the forms in the Duanaire poem, to another version of which (see O'Curry, Mann. and Customs, III, 223) Meyer (l.c.) refers.]

gearg XXXIII 15, probably 'curlew'. As neither the Duanaire text nor the forms to be mentioned infra suggest a nom. sg. geirg, the emendation proposed supra p. 71 is probably wrong; instead, emend the riming word to iomard and translate 'Tonight the curlew sleepeth not: high above a storm's raggings the sound of its clear cry is musical: between streams it does not sleep'. [Today in Munster (as also in Begley's dictionary, 1732) the Irish for curlew is cùirtiùn. This word has clearly been borrowed, directly or indirectly, from Old French courtieux. Elsewhere today the Irish for curlew
is crolach, a name which is listed with both masc. and fem. declension in IGT, II, §§ 55, 56 (16th century): cf. "crolach & crolach-mara, a Curlew "; O'Br. (1768); “ crutagh-mara”, Keogh, Zoologia (1739), p. 27. I know of no Old or Middle Irish instance of either cútrliún or crolach as names for the curlew. Could ge(a)rg have been a Middle Irish name for this common Irish bird? From the 12th-century Duanaire instance already cited it would appear that a geargv could be heard in the night crying musically high above the ragings of a storm near streams. The ge(a)rg's cry is again referred to in what is probably a 12th century quatrain in ZCP, VII, 303, q. 14, where we are warned not to place (superstitious) trust in it: ná hadhair do ghothaibh gerg. The curlew frequents wild marshlands, where its clear whistle is often to be heard at night through wind and rain. Moreover the curlew's call is not unlike that of the quail, a bird which frequents tilled land and whose presence (like the curlew's) is more often recognized by its distinctive call ("a liquid quie, quic-ic, usually repeated from five to a dozen times"), Fr. P. G. Kennedy, in Studies, 1944, p. 256) than by its appearance. The etymological spelling of the Irish name for the quail is probably geargv quirt (modern pronunciation geargv quirt). It would thus mean 'the field geargv' as opposed to the (marsh) geargv or curlew. (Geargv quirt) has been spelt gearr-adh quirt by the 18th-century lexicographers Begley and O'Brien, followed by the 19th-century O'Reilly: its pronunciation has been represented as garra-guirt by the Wexford-born medical writer J. Keogh in his Zoologia (1739), p. 74. In Bedel's Old Testament (1685) the pl. is na gearraquirt, Ex. xvi 13, na gearragoirt, Ps. cv 40. All these pre-20th-century authorities agree in identifying the geargv quirt with the quail. The extinction of the quail in western Ireland in recent times (see Studies, 1944, 251 sq.) has led to confusion in application of the name today: the West Cork narrator of the Irish imitation of the call of the geargv quirt published in Béaloides, III, 463, no. 73, could not, for instance, identify the geargv quirt, but knew that an older generation distinguished it from the traona or 'corn-crake': cf. similar confusion, Dinneen s.v. "geaddr, gearrow"). The obscure Middle Irish attrauch gere a gurt lodain, ACL, III, 310, q. 6, 'a geargv arose from Lodan's field', hardly helps us to identify the geargv: the context suggests that the sentence indicates an unexpected event; but the exact meaning of Lodan's field (glossed stiabh 'a mountain') is unknown.]

gear-mhana: ad-ge[h]niú ... gérnmhana Find (sic leg.) am ag[h]aigh III 8d note 'I recognize Fionn's keen omen coming against me' (i.e. 'I am mysteriously conscious of Fionn's approach'). [For the compound geir-mheanna 'keen spirit' in this sense see the note already referred to. The use of géar-mhana 'keen omen' for geir-mheanna 'keen spirit' is not unnatural and may not indicate corruption of the text. The simple mheanna, uncompounded with géar, is also used to express mysterious consciousness of presence or approach: a mheannma do bheith agad 'that you should be mysteriously conscious of his approach', ZCP, XVII, 362, l. 20, and ib., following lines, do bhl a mheannma ag Duibh Lacha and Tárla.
orm ... meannna M[h]ongāín (cf. similar sentences in other version, Imram Brain, I, ed. Meyer, Appendix, p. 67, l. 14, l. 15); atá menna in tsloig ocom innocht LU 4693. In MacAlpine’s Gael. Dict. meanna is explained as “a sensation about the lip or elbow, supposed to portend a sudden death.”]

gé [c]hjuin (+ pres. subj.) XVII 88 when (non-interrogative, referring to the future). [The classical form is gé chuin not giodh chuin : cf. IGT, unpublished portion, RIA MS 24 P 8, p. 238, “gé chuin [oirj], gidh chuin [ochtach]”: for instances of non-interrogative use with pres. subj. referring to future time see Dán Dé, III, 18, V, 15; PB, XVIII, 43; IGT, II, ex. 1229; some of these instances prove that the gé was un-stressed, the cuin stressed. Cöhin (stress on second syllable), meaning ‘when? ’ (interrogative, followed by indicative) in spoken Cork Irish, may be connected.]

géill (v.n.) XX 82 ‘submission, to submit’. It was probably a mistake to alter the gen. sg. géille to géillidh, supra LXII 125c note, as there seems to have been a nom. form géill beside géilleadh : cf. an bhean nár ghaibh géill dá locht DG² 83, 44, ‘the woman who did not accept (the necessity of) admitting her sin ’, and many examples referred to in Amhráin E. R. Uí Shuílleabháin (1901), p. 168.

geinimm : inar ghein corruption of earlier a ngé[n][air ‘in which was born’, supra p. 102, note to XLIII 1a; ar gheinslair corruption of ar gheinseaidair’ where they were born’ supra p. 90, note to XXXVII 6.

géilt ‘a lunatic’; but in VII 17, 26, in géilt is a sort of bird.

géinntidhe : go g. XXIV 59 ‘in a magic way, by magic’. [Cf. Stair Ecuil, ed. Quin, where na cerda gecnelltigh sin of l. 1781 are referred to in l. 1786 as na cerda draighechta sin.]

géir-mheanma see under géarmhana.

géis taboo see Subject Index.

geóin (gen. sg.) see bearradh geóin.
gialla ‘submission’ : a ngialla (emendation proposed supra p. 138, note to LIX 20a) ‘in bondage’. [Cf. various cases of O.I. giallae glossing various cases of deductio, etc., Mi. 72b24, 72b11, 63a12.] gialladh (v.n. of giallaim ‘I submit’) occurs in ar ngialladh don àon-duine XX 82 (cf. TBG 2883). [A v.n. giall also exists, IGT, II, § 95 (p. 127, l. 4), and TBG; i ngiall ‘in bondage’ DG², poem 21, 11, poem 25, 7; giall dó ‘to submit to him’ FFE, III, 240, l. 3779.]

gi[do]dh see under gé allthough, gi[do]dh
cia XLIX 44 whoever. [Cf. cuidh cia do-ní ZCP, X, 51, l. 7.]
giollacht : agáir ngiollacht II 32 (cf. second version LXVI 44) ‘guiding us’. [‘Act of leading a horse’ is one of the meanings given gíollacht by Dinneen.]
giollannraidh ghnáth (nom. sg.) XVII 16 ‘permanent servants’ (doubtless horseboys, houndboys, etc.). [From gíolla ‘lad, servant’ + n + collective ra(i)dh : the n has doubtless come from inghean-ra(i)dh (inghean + ra(i)dh), listed beside giollannraidh, gíollraidh, IGT, II, § 12 (l. 18), § 13 (l. 4). The n is not doubled in the 12th-century spelling gillannrad Alman úire LL 145b16.]

gion go ‘although ... not ’ [from older cen co (gen gu AS 769), literally ‘without that’, used in Mid. Ir. to express ‘although ... not’ : cf. gin (for older cen) in gin umlugd ‘without allegiance ’ and gin biad ‘with-
out food' ZGP, I, pp. 404, 406, (Marco Polo, §§ 146, 149). — Professor Bergin has drawn my attention to the similar French sans que]. 1° (normal negative use) gin gab XLVII 32, gin gur XLI 16. 2° Supra p. 96 note to XI 4a, and footnote, may be found examples of late literary use of gion go to express the positive 'although' (classical ge already instanced in this glossary): further examples are geion gur chiontaich Cain 'although Cain was guilty', Stair an BhioBla (Us Ceallaigh) (early 18th century), vol. II, p. 12, l. 20, and gion go raibh sé i n-earl 7 i n-aois fheardha 'although he was in (full) strength and of mature age', ib. p. 47, l. 17, and other examples, ib., p. 225, l. 14, p. 231, l. 25, p. 248, l. 24.


gir-fhaidh a hare see under miol.

? giul gennaith see under eissen.

glac 'the hand (envisaged as grasping)'; 'a handful'. 1° Goll na nglac XLIII 27 'gripping Goll'. 2° a nglaitc chuill XVI 12 'in the fork of a hazel-tree'.

glas in spoken Irish (cf. Gaelic Jnl., V, 29, note 13) means 'green' (of grass, etc.), 'grey' (of hair or wool), 'chilly' of weather. Its Welsh cognate glas (cf. Spurrell's Welsh-English Dict., ed. Anwyll) means 'blue, azure; pale; grey; verdant, green, fresh, young'. Some instances in Duanaire Finn will be noticed here. For the gen. pl. glais-eitreach see Glaiseitreacha (literally 'green furrows') in the Index of Places. For glais-fhian (literally 'grey warband' or 'youthful warband') see under Fian in the Index of Heroes. For glais-iarna 'a grey hank (of thread)' see infra iarna. In XXV 1 glas means 'grey' (of a man's hair). In in glas gatrainneach V 18 glas doubtless means 'pale person'. [Cf. : 'cia bánait 7 dúb-glasait do beoil?' (of lips at death), PHI 8131; glassad (better perhaps imglassad) (v.n. referring to the colour assumed at death) ACL, III, p. 2, l. 1 and note 1; Scottish Gaelic o'n là ghasad do bheul (referring to a dead man), Gael. Songs of M. MacLeod, ed. J. C. Watson, l. 1207.] In glasannraidh is gionannraidh ghnáth XVII 16 (cf. supra gionannraidh) the collective glasannraidh may mean 'youths', the element glas here suggesting immaturity as the cognate Welsh glas does in glaslanc, glaswas, which both mean 'stripling' (cf. Williams, Canu Llywarch Hen, p. 108, note on II, 15b). [The well-established glaslaith (cf. AC 1230, § 2, 1256, § 5, l. 26) appears in the version of the Duanaire quatrain contained in RIA MS 24 P 5, p. 384, and it suits the metre better perhaps than glasannraidh. That the second syllable of glaslaith could be (and perhaps always should be) long is shown by rimes with casb[h]láith and cinmhasb[h]láith, IGT, II, exx. 641, 642. It is collective in meaning and indicates some sort of fighting men: cf. do chuair a ghlas-láith ocus a oes fhadma d'innraith ocus d'argain Aeda Guaire, Silva Gad. (O'Grady), I, 66, l. 28.]

gléasta, basic meaning 'equipped'. 1° glésta XL I 7 (of words) 'polished neat, well-prepared' (?). [Cf. risin ngadan (?) nglésta nguíthbhinn do chanad in fer soinemail síadhi AS 1702). 2° fan moail glésta mar ghualaich XXXVI 13 'about his head, which had the appearance of coal' (?).

gleann 'a glen'; dat, sg. gliann
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( : gen. sg. Finn) XIV 30, ghleann (emended to ghlinn) ( : sinn) note to XXXI 2a, but ghleann ( : beann) XXXII 8 and don ghiónn ( : Fionn) emendation of XXIV 48c (supra p. 63); gen. sg. ghiúnne (emended to ghleanna) ( : hEachach) note to XXIV 66b.

gléire XXXIX 34 pick, choice, flower. [Fianaigeacht.]

gléó 'battle, strife', variously inflected as follows. 1° The masc. gleó of IGT, II, 108, which is uninflected in the sg. : object of verbs LXII 34, LXIV 20 ; dat. sg. XXIII 150, (emended to rime with beó, from MS gleóadh) XXIV 50b note ; gen. sg. LXI 70. In the nominative phrase gleó Gaoidh[heal] XLIX 23 the meaning is doubtful. 2° gleódh : nom. sg. ( : roítheóid) XXIII 104 ; after prepositions XVIII 20, XXIII 115 ; object of verb XXIII 154. [Cf. gen. sg. gleóidh TD, poem 11, q. 22.] 3° gairbh-ghliaidh (nom. sg. XXIII 46 (really dat. sg. of the fem. inflection of gleó, IGT, II, 97), dat. sg. a n-aird-ghliaidh XLIX 25, go ngliaidh 39, gen. sg. gliadh LXI 21. 4° gliadh dat. sg. XX 99, gen. sg. gliadsh XXIII 112, LIX 17.

gléórán (the context suggests that it is edible) LXVIII 11 lady-smock (?). [Gléórán is identified by the 18th-century scribe of RIA MS I v 1, section J, t.18o., with" Cardamine, Ladies Smock, or Cuckoo-flower". The Lady-smock (Cardamine pratensis) belongs to the family Cruciferae, to which Water-cress also belongs. Gleasth is mentioned beside biorar (bilar) 'water-cress', Buile Shuibhne (1931), 1. 468 (edible), and O'Grady, Cat., p. 179, l. 4 (suitable for compounding embroccations).]

glóinidhe 'crystalline' : ar in geolhba ngloinidhe XVII 63.

glóir-ghreadhnach loudly exultant see greadhnach.

glomhar (dat. sg.) XXIV 44 'the mouth (of a beast)'. [Cu tarla indara cenn don bhir isin carput nachturalach 7 in cenn ele isin carput ichtarach cu ros-dúin a glomar (of a dog pierced through the jaws by a javelin) AS 1912-4. Cf. glomrach 'muzzle, bridge', Dind.]

gluair (dat. sg. fem.) III 2 bright.

gluaisis (3 sg. pret.) XXXV 85 'sent'. [Transitive use of gluaisim, as in Triur iascaire do gluais gaeth assín tir seo dar n-indsaigid AS 5967.]

gnaoi 'fame'. 1° Usually 'good fame glory', as in saoghal gearr 7 gnaoi fhada prophesied for [Cú Chulainn], RIA MS Bk. of Fermoy, 147, l. 18. Almost all instances in the Duanaire might be classified under this meaning (XX 14, XXIII 75, 79, 204, LXII 10, LXVI 60). 2° ' (bad) fame' ( ?) : in XXIV 54 ole a gnaol may mean 'she is of evil repute'. 3° In the translation, in the instances already cited, gnaol has generally been given the meanings 'appearance, countenance', which it sometimes has in Modern Munster poetry (e.g. aingir... 'na mbeidh lasa trí litís 'na gnaol mar aladh, O'Daly, Poets and Poetry, 2nd ser., p. 78 ; cf. also Merriman's Cúirt, ed. Ó Foghludha, glossary) (In spoken Ulster Irish it has the meaning 'beautiful appearance', 'beauty', as in cé aca fholaigheas grádh grá'n nó nochlas grádh gnaol. 'Máir', Cloth is D., p. 34). 4° In LXII 10 gnaci has (doubtless wrongly) been given the meaning 'pleasure, will', (better 'fame, repute, honour') : the well-instanced meaning 'love' was in the translator's mind (cf. grádh nó gnaoi DG³, poem 5, 42., mo ghean féin is mo gnnaoi lb., poem
87, 64, "gnuíghé" "love", J. H. Molloy, Grammar, 1867, p. 35.

gnás : do shíor-ghnáis XXIII 49 'continually'.
gné appearance, note on XLVII 11cd; good appearance, beauty, note on XLIII 43c.
gnús 'face': maídhm do ghnúsibh XLIX 18 'utter rout' (?). [Cf. the same phrase Caithréim Cellaig, ed. Mulchrone, l. 90.]

1 go 'with' sometimes eclipses not alone the word which immediately follows, but also the word which qualifies or is governed by that word, as in go n-iomad ceanaidh XIX 21.

2 go (negative ná, nach, etc.) in wish and purpose clauses: see supra note to XXXIII 10d and footnotes on p. 71.

gó a lie see iomarghó.
goinidibh (dat. pl.) I. IV 10 woundings (?). [Perhaps connected with the adj. gonaideach used of death by Seán Cláraich Mac Domhnaill ed. Ó Foghludha, p. 69, poem 14, l. 1; and of bad weather by H. O'Sullivan in his Diary, ed. McGrath, 7, xi. 28, p. 50, l. 15: cf. agus tiocfídh ad-tuaidh go goinidibh fuar. deamhain agus a sluaigh glèasta, orally preserved Munster poem, An Músgraigh-each, no. 4 (1944), p. 8, l. 13.]
goir in sruth goir (VI 20c note) is doubtlessly part of a placename.
goltarghleas see under geantar-ghléas.
goll (nickname of Aodh after he had lost an eye) IV 39 one-eyed (for this nickname see supra p. lxix, and Fotha Cathe Cnucha, LU 3177-3182). [Fintan (in salmon form) lost one eye and was therefore called Goll Essa Ruaid, Anecdota, I, 27. The abstract noun guille LU 3256 is explained by the words no gollad iarom a rosc fo chosmaitius Con Culaínd ... ar ba dán dosom... no slocad indala súil LU 3260. In Thes. Pal., II, 236, l. 1, coll glosses Latin acc. sg. lusum (The interchange of c and g is puzzling. Pedersen explains it as the making permanent of the eclipse of the c which would be normal after a preceding accusative. In Bally-town today gliste for classical este 'clever' probably shows the influence of the synonymous glic. Cf. also the variation between goaíne and caoíne commented on supra s.v. goaíne). On eáoch as a synonym of goll see supra p. lxxii.]
gonach (adj.) wounding see eacht-ghonach.
gránche : fir gh[r]ainche XXIII 124 'horrid men'. [Gránche seems to be gen. of the abstract noun, or a peculiar pl., of an adj. gráineach. Cf. the comparative gránche in ní rabe ní bad gránche oldás in luath-letrad 7 in luath-thinne do-rat forru, IT, II, p. 52, l. 1652.]
grange 'an angry frown', etc.: grangea is doubtless gen. sg. of this word in tuireann gh[r]angea LXII 134 'an angry onslaught' (but ghraiseighe should be read to rime with Fraingee). [Dinneen gives a nom. sg. (originally perhaps dat.) grainne 'a frown, a disdainful expression of the face; a whetting of the teeth; disgust; aliter draithe and grannre, moroseness, O'Br." Spoken Kerry and Clare examples may be found s.v. grainne in Réith-íne and in MacCúin's Caitn an Chlár. A Galway speaker writes Ní raibh peeler orthu gan grainne agus goic throda (of armed policemen pursuing a man who had resisted arrest), Bairéad, An Geall a Briseadh, p. 209, l. 27. In Ó Bruidair, III, p. 90, poem xiii, q. 20, lán do ghraise has been translated "full of moroseness".]
Dinneen also has a verb *grainne-ighim* ‘I disdain, loathe, etc.’ In BNE, I, p. 180, l. 32, *beith grainge-iuil* (recte *graingeceamhail*) *gruamhda cruaidh* indicates undesirable qualities in a man.

**greadh** (an adj. formed from *greadhan* ‘noise, clamour’) normally seems to indicate some quality more pleasing than mere noisiness, such as exultancy, as when applied to heroes (in various oblique cases) XXXIX 35, XLII 89, LXIV 21, LXVII 10, or in *go glór-greadh- nach* (of a victorious host) XXXV 59 ‘loudly exultant’. Cf. remarks on *caitheadach* supra.

**greagh** (gen. pl.) (mis-spelt *greadh*)


**greallach** : gen. sg. *na greallaighe* VI 15, probably, as in most literary instances, a placename. [The word is used today in Connacht to mean ‘mud’ (McKenna s.v. ‘mud’); and it has some similar meaning in Ulster (cf. the gen. pl. *greadalach*, “Máire”, Nuair a Bhí Mé Óg, p. 153, l. 23, and the dat. sg. *i ngreallaigh*, ib., l. 26, referring to damp places). The old acc. form *cu Greallaich Fote* (a placename, Thes. Pal. II, 238, l. 9) suggests derivation from disyllabic *grian* ‘bottom’, where the disyllabic *ia* would, on addition of a syllable, be contracted to short *e*. A similar *lach* formation, in which *nt* also becomes *ll*, is Galway *mállach* ‘mire’ (J. H. Molloy, Grammar, p. 26), Munster *mínalach* ‘farmyard liquid’ (McKenna s.v. ‘mud’), which clearly comes from *mún* ‘urine’.

**greas** : *fuaramar greis dia dh’iomh- aoin* V 26 seems to mean ‘we got a turn of his injuriousness’. [In spoken Irish *greas*, usually masc., said by Dinneen to be sometimes fem., means ‘a spell, a bout, a turn’. There is an old fem. *gress* (discussed in Ériu, X1, 95) doubtless identical with O’Cl.’s *greis* i.e. *orgain* (of which an instance is *greis oidheche* “a nocturnal assault”, FM 1507) : cf. *do ghreasa*, do mhudhmann ‘your assaults and overthrowings’, Dioghluim 120, 37; nom. sg. *goch greas aigmhèil* ‘every dreadful assault’, ib. 92, 14.]

**grinn.** 1o ‘pleasant, pleasing’, as in *fia pàirt gh|hrinn* (of a decision honourable for Goll and good for all) LXI 16; a *fhir nach grinn* (of an annoying person) LVII 21; *go ghan grinn* (of men living together in peace) XXII 23. [Cf. ‘lovely ... pleasant ... workmanlike’, meanings given to *grinn* by O’R.] 2o ‘keen, piercing’, as perhaps in *sgél gáidh grinn* (of unpleasant news) XLIX 2. [Cf. Ériu, III, 110, § 1, where it is stated that the best MS glosses *fèig* ‘keen, sharp’ by *grinn*. When it qualifies words such as *gàbhadh* ‘danger’, as in *giarba gàbud grind* LU 9431, *grinn* could hardly mean ‘lovely’ or ‘pleasant’.] 3o Used as a vaguely complimentary epithet *grinn* may be translated ‘lovely’ or ‘pleasant’, or ‘keen’, ‘deft’, in accordance with the context:

(of persons) XIX 14, XX 87, XXIII 44, 74, 97, 99, 212, XXIV 14, XLVII 41, 48; (of persons, in the compound word *airm-ghrinn*) XLII 76, 102, 108, XLVII 39; (of a dog) XXIV 2; (of a battle) XX 6; (of the sun) LXIV 25; (of sad music) XVII 93; (of valour) XIX 18, XXIV 12.

**griobh.** The bird intended in *in ghríbh ingeach inurd*, VII 17, is doubtless the mythical ‘griffin’.

**griolla** ‘slaughter’, as in *ni e|h|uirit griolla* XIX 17b note. [Griolla seems
to be almost a synonym of ár ‘slaughter’, but with a secondary meaning ‘oppression, injurious treatment’ (the slaughter, etc., of helpless people or things); cf. griolladh referring to the act of ill-treating or misusing a harp by playing badly on it, Measgra I, and fá griollsa na nGáill re treall ar Ghaodhaláibh, RIA MS 23 N 12, p. 133, (= R. Ó Foghludha’s edition of Éoghan an Mhéirín Mac Carrthaigh’s poems, p. 46, l. 70) (variant cited in Measgra I), where griollsa must mean ‘oppression’. In the poem by Goifraidh Fionn Ó Dálaigh cited in Measgra 1, ag maoithdeamh a móir-griollsa clearly refers to the event described as ag maoithimh áir Fhionnlochlan in the preceding stanza (Dioghlúin, poem 85, q. 16), that is to say griollsa must be practically synonymous with ár. The construction of griollsa with cuirim in the Duanaire instance (XIX 17), would correspond to the common construction of ár with cuirim. Gáir and griollsa may often have been associated in phrases such as ó do chuirsim cath Críonna. ó do gháirseam ar ngriolla. RIA MS 24 G 8, p. 276, l. 16, ‘when we had won the battle of Críonna and had cheered our slaughtering (of the enemy)’, and ‘gáir Gaoiđheal’, ar an ghiolla, ag maoithdeamh a móir-griollsa (verse by Goifraidh Fionn already cited): cf. IT [1], 286, l. 14, bá gáir chonmáid mi ocs bùada. Hence perhaps arose the mistaken idea, incorporated in the scribe’s gloss to poem XIX 17, that griollsa means gáir.]

grió|th ‘a cry’ (Wl.; Triads) is used especially of pigs (cf. ní gairther gairm; ní grithaidter muca, Éiriu, XII, 48, l. 15). The phrase mar budh grí|th áil anón-mhúce, Duanaire Finn, III, 31, literally ‘as though it were shrieking of the brood of one sow’, seems to be a proverbial phrase used to express un united action: cf. uair is grithugud áil anón-muic leo, AS 6734; i n-oenfhchdt do-bértis a mbáligh, ba crith (read grith) áil anón-muic leo, Cath R. na R., ed. Hogan, § 57.
groigh (mis-spelt grouph: O.I.spelling graig) XIXI 28 ‘horses’ (collective nom. sg.): cf. the gen. pl. greeagh instanced supra.
grúagach, a magic being, akin to, or belonging to, the siodh-folk, sometimes friendly, sometimes not: see Grúagach in the Index of Heroes.
gúala ‘a shoulder’: ar gualalainn (governing a genitive) XXII 38, XXIII 5, 11, 12, ‘beside’.
gúalach ‘coal’: gen. sg. in gualaligh XXXVI 8, dat. sg. mar gúalach 13. [Apparently a by-form of gual.]
guin ghalann ‘galann-slaying’ see under galann. guine see under céad- first. guineach see céad-ghuineach hundred-slaying.
i (eclipsing) prep. ‘in’ (governing dative), ‘into’ (governing acc.). The case distinction was disappearing during the Middle Irish period (cf. PH, p. 746, l. 13 sq.). Thus we get modern examples such as ‘sán mbrugh (with an eclipsing, originally accusative, article) LXVIII 98, meaning ‘in the Brugh’ (for older dative ‘sán Bhrugh). In conjunction with the article, forms such as insan, ‘sán, are normal, but occasionally, before t, we get is (as), as in
as-tigh-si LIX 24 'in this house'.
For a note on dialectal ar for inar
'in our' see supra p. 86, footnote.
i see inn-i-ssi these.
iainneis: 'na iainneis XXXVI 22
'behind him'.
iallach 'leash' (Ir. Syll. Po.): ar
iallach (of hounds) LXVIII 3.
Iara (nom. sg.) LXVIII 8 squirrel.
The context (cf. also the pre-19th-
century examples to be cited in this
note) shows that the iara is a tree-
animal different from the tothán
or 'marten' (see infra toghán).
Martens and squirrels are the only
Irish tree-animals. The squirrel,
common in Ireland in the Middle
Ages (C. B. Moffat, The Mammals
of Ireland, Proc. of the RIA, 44 B 6,
p. 87 sq.), died out as a native spe-
cies after the 17th century. This
explains why, though the squirrel
is once again common in Ireland,
having been re-introduced, probably
about the beginning of the 19th
century, it is nevertheless hard to
get an Irish name for it from pre-
sent-day native speakers of Irish.
It explains also why there is con-
fusion in application of the old word
iara. Thus, —though iara ruadh
still clearly means squirrel in the
northern poem from an 18th-centu-
ry MS edited by Prof. O'Toole in
Féilsgríbhinn Éoin Mhic Néill, p.
138, q. 3 (an iara ruadh 'gá ghrianu-
ghadh i n-naachtar crann fá aothb
ann), and in the Wexford-born J.
Keogh's Zoologia (1739)(Index "Ira-
ruo squirrel"). — Dinnien assigns
'weasel' as a meaning for iar, iara,
and iaróg, while iara ruadh is given
by him as an Ómeath (Ulster) word
for a 'red hare'. That weasel and
hare are not the original meanings
of iara is, however, certain, for
neither the Irish stoat (called 'wea-
sel' in Ireland), nor the hare, are
tree-animals, and both have other
well-established names (eas, easóg,
easin'; girftliadh, miol muighe).
Cormac's etymology (c. A. D. 900)
of iara . i. iar-fhoí . i. fo hárthor bis
.i. fo herball (Aneodota, IV, § 777)
may refer to the squirrel's bushy
tail curving over its back: it may
be translated "iara, from iar 'hin-
der' and foí 'under it': she is
under her hinder part, i.e., under
her tail". In IGT, II, § 145, iara
(fem.) is given gen., sg. forms iarann
and iarunne, and Ib. ex. 1949, there
is reference to the squirrel's habit
of making a hidden hoard of hazel-
nuts: call tré fhalach iarunídia. a
mbarr dharach dílinde 'a hazel
through a squirrel's cache, in the
top of a huge oak'.]
Iardruim (dat. or acc. sg.) LVI 4,
apparently the part of an animal's
back just before the haunch. [Cf.
Dinnenn's iardom 'the keel of a
boat'.]
Iargnó [mase.] XLIX 11 grief. [Cf.
Dán Dé and Dioghluim. The g may
be either lenited or not, IGT, II,
108.]
Iarmairt XLIX 10 consequence. [He-
isen iarannairt.] Iarmartach IV 18
effective. [This meaning, suggested
in Hessen's Lexicon, is in keeping
with the meaning 'consequence' for
iarmairt, and also with the frequent
use of aíninarmartach (meaning ori-
ginally probably 'of bad effect, of
dreadful effect'), to qualify sub-
stantives meaning 'battle, blow',
etc.]
Iarn[h]othá : (spelt ier mo thá XVII
26) 'after this'. [Measgra II ; Hes-
zen.]
Iarna 'a hank, a skein': glais-iarna
XXV 113 (cf. note supra p. 81)
'a grey hank (of thread)'. [Con-
nacht instances of iarna are : J. H.
Molloy, Grammar (1867), p. 33.
iarna “a skean” ; Lia Fáil, III, 17, l. 8, iarina (connected with weaving). A classical form (referring to curling hair) is iorna ( : riogha), IGT, II, ex. 1521 (masc. io-stem : cf. ib. § 2, p. 39, l. 29). With the modern Munster pl. úrnai, cited in the note supra p. 81, cf. d’iúrnaíbh, Ó Bruadaír, vol. II, p. 282, poem xxxvi, q. 48. Dinneen has iarne, òr na, òrna.]

iarraidh ‘seeking’ : ar h’iarraidh LVI 1 ‘in the state of looking for thee, in the state of having lost thee’. [Dinneen ar iarraidh ‘sought for, missing, wanting’.

idh ‘cirlcet, shackle, etc. : an idh óir (attached to a dogleash) LVI 11 ‘the golden collar’. [Cf. an Iodh Morainn (St. fr. K., no 6) which used to be put round men’s necks. In spite of this spelling; however, it would appear from IGT, II, § 14, that the dh was slender all through; the gen. sg. would have been na hídhhe.]

iireann, normally hell : see Index of Heroes for its use apparently to indicate The Ruler of Hell.


il-phist monster see under péist.

il-reachtach (gen. sg. masc. il-reac- taigh I 1), literally ‘many-formed’, doubtless (like the similar il-dhealtach, iol-chrothach) means ‘beauteous, of many beauties’. [imbas for-osnai (O. I. spelling), literally great knowledge which illuminates, a magic means of obtaining knowledge, is referred to supra, p. LV, l. 30 ; p. LVI, l. 12 ; p. LVIII, l. 4 ; p. LXII, n. 2, l. 8 ; p. 199, l. 1.]

im-malle see ma-lle.

im-chian XLVI 1 very far.

imdheadhal (v. n.): misspelt iom- dheaghail II 6 (see note supra p. 8) probably ‘parting’ (intransitive); misspelt imdeaghail XLII 30 ‘separating’ (transitive).

imdhenamh XII 7 ornamentation.


imdhis went see under imtheacht.

imghéal (gen. sg. fem. im-ghile XXXV 130) ‘very bright’.

[imirche ‘a drove’ see corr-imirche supra s.v. corr.]

imlìonn, for older imlìn ‘navel’, see supra p. 160, note on LXV 12d.

impidhe ‘supplication’ : for the phrase ar mh’ineach[h] ‘s ar mh’im- pidhe see supra s.v. eineach.

imrim ‘I play’, etc. : fut. 1st sg. nì imeora LXIX 10a note.

im[t]heacht [masc. u-stem, IGT, II, 24] (v. n.) LVI 5 ‘going’ : imperat. 2nd sg. imthigh LII 2 ; pret. 3d sg. imdhis LIV 11, do imd[hi] LXVIII 105 ; pret. 3d pl. do img[h]eadar LXVI 40.

i n- (preposition) see i.

ina, ináid see 1 ná and 3 ná.

inbheach : nom. sg. an t-lionnbhior, in- tinnbhior LXVI 80b, 80d ; dat. sg. inbhior, innbheach LXVI 78, 79 ; apparently another name for gabhal an choire : see supra s.v. gabhal — ; translated ‘pointed spit’ in Pt. II (and supra, p. 9, note on II 47c), as though it were a compound of inn ‘top, point, end’ and bior ‘a spit, spear’; but the first element is more probably the prefix in- (ind-) (= ‘in’). For discussion of the meaning, which is doubtful, see : Meyer, Mac Glinne, 182; Thurneysen, Helden- sage, 650; Knott, Togail Br. D.D., 85 (inber cairlit “this seems to be a bar used for lifting the caldron, being inserted in rings at each side”); Hessen.

ineach see eineach honour, generosity.
GLOSSARY

in[hi]achus XVIII 1 indebtedness(?)
ing[hi]altradh (dat. sg.) XIV 17 grazing. [Formed from in{ghe}{t}ill.]
inghean a maiden. For its treatment as an airm{b}e{a}rla (with elidable i), see supra p. 99 (note on XL.II 46b), p. 101, l. 4 (cf. p. 102, l. 3), p. 106 (note on XLIV 13b).
innealta LXIII 31 ready (hardly well-equipped, as translated, Pt. II, p. 307).
inne{on}adh the act of broiling, see under fulacht and fulachta{d}h.
in{ni}-ssi (= O.I. ind is se) 'these', see supra, p. 24, note on XII 17a (cf. p. 23, l. 2).
in{ni}lt (nom. sg.) LXII 115, LXV 1 maid-servant. [In{n}i{t}l Ri. ; in{ni}lt RIA MS 23 B 3, f. 44a ; in{ni}ilt RIA MS B III 1, f. 58r., l. 21, referring, to the cum[al] of Dind. III 350 l. 31 ; aon d{a} hinn{lit}l{h} [hi], Stair an Bh{f}ob{la} (Ua Ceallaigh), ed. M. N{f} Mhuirgh{e}asea, II, p. 90, l. z, 'one of her hand-maidens', mise h{in}n{nit}l {in} in. a Thia{g}[h]earna, ib., vol. IV, p. 14, corresponding to the Latin ecce ancilla Domini ; pl. serb{onta}ige 7 in{li}lti translating servos el ancillas, Irish version of Innocent III's De Contemptu M., ed. Geary (1931), § 13, l. 442.]
in{n}issim 'I tell': second syllable syncopated, contrary to the practice of the older literature, in mura n-inn-sead se LXVIII 38 ; cf. muna n-in-nisi LXI 17 ('if thou tell us not') where the metre suggests muna n-insi. Such syncopation is normal with this verb in spoken Irish.
inntleach [masc. u-stem, IGT, II, 24] 'intelligence', 'meaning', etc. 1° do g{h}lac a sg{e}th... do[ ]h{c}arr seoladh is inntleach LXII 71 : here inntleacht may refer to the plan imposed on the matter of the shield by the mind of the craftsman who made it, 2° inntleacht a anma XV 34 has been translated, perhaps rightly, 'the invention of his name'.
iocht XLI 17, 18 act of clemency. [Masc. u-stem IGT, II, 71.]
io[lio]-bh{u}adhach (of music) XXIII 29 excellent, possessing many excellences.
io[lio]-cho{th}ach XX 22, (gen. sg. masc. io[lio]-cho{th}aigh VIII 4, XI.VI 2), comely, of many beauties. Cf. il-dhealbhach, il-reachtach.
io{ma}char : g{a} iomachar VIII 13 'being carried'. [Masc. o-stem,IGT, II, § 11. p. 55, l. 7 ; apparently a by-form of the masc. o-stem i[ho]n{ma}char listed IGT, II, § 17, l. 16.]
iomairbh{e} LXVI 61 : the meaning fault, blame, given in the translation (Pt. II, p. 353) lacks good authority.
ioma[io]rbhr{e}[a]{g} LXII 111 a tie.
ioma{rg} (dat. sg.) VI 14 a fight. [A variant of iomairteag, O. I. i-маrъrъc : cf. iomgha{b}h an iomaireag, Cath M. Rath, unpublished version, RIA MS 24 P 9, p. 188, l. 24, for imgha{b}h in ima{trag} of the corresponding passage in O'Donovan's printed ed. (1842). p. 308, l. 20. The gen. sg. is iema{rg}, Cath R. na R. (Hogan), p. 76. § 24, p. 100, § 41.]
iomarbh{h}aigh : ro theannsam an ionmarbh{h}aigh II 26 'we intensified the contention' (do roinnsiomar ionmarbh{h}aigh is the reading of the inferior version LXVI 38) ; tr{e} ionmarbh{h}aigh Fhitha... is Cormac LXVI 39 'by reason of the quarrel of... Fionn and Cormac' : d'[i][o]marbh{h}aigh XXIII 31 'seeking contention': ód-ch{h}os an ionmarbh{h}aigh XXIII 33 'when the boastful claim had been heard' ; gi[io][d]h mór leibh an ionmarbh{h}aigh note on XXIII 71b 'though you think the boastful claim great'. [O'Brien's "Ionmarbh{h}aigh, a debate, or controversy", from intensi
iomárdaidh, iomárcaidh: a n-iomarcaidh note on IV 7 ‘their excessive number’.

i(ò)m-ard. 1° ‘very tall’ (of a giant) XVII 50, (of a warrior) LXIII 45.
2° ‘soaring’ (?) (of a griffin) VII 17 (meaning 3 would also suit).
4° ‘loud’ (of speaking) go hioimard LXII 25. In XXXIII 15 (see correct translation supra s.v. gearg), both meaning 2 (referring to the bird itself), and meaning 4 (referring to its voice), would suit.

iomardadh: or eclosidin in iomardaigh (recte iomardaighd) XXIII 34 ‘when he heard the disputing’.

Iomardadh usually means ‘accusation, upbraiding’, or (with the fault expressed as direct object) ‘casting (a fault) up (against a person)’. To indicate the person against whom the fault is cast up, the preposition ar may be employed. Examples are: lá an iomardaighd, Althed. 53, q. 2, ‘the Day of Accusation’ (i.e. Judgement Day, called by its common name lá an Idleithe in q. 3); tig Aobheall d’iomardadh air, TD 21, q. 29, “Aobheall came to reproach him” ; nach tug Criosd ná aapsdain iomardadh nó imbheargadh dàbh tréas goir mhóir naomh-aithise sin ‘... did not upbraid or reproach them... ’, early 18th-century. Stair an Bhfotha (Ua Ceallaigh), ed. M. Ní Mhruirgheasa, I, 181, l. 16 (cf. do-beir iomardaigh 7 imbheargadh fóna ndob[h]uaidheachus 7 fóna nan-roch-choinghioil dábh[h], ib. p. 23, l. 15, do-beir iomardaigh 7 imbheargadh dona sagairt, ib. p. 45, l. 7; thug sé iomardaigh géra 7 imb[h]ear-gadh mór dà chlainn, ib. II, p. 70, l. 11; iomaird, 2nd sg. imperative, translating Latin argue, in iomaird, guidh, 7 imbheargadh lochtaighibh cháich ‘upbraid, pray, and censure the faults of everyone’, ib. I, p. 172, l. 4); gach coir dhiobh d’iomardadh air ‘to cast every one of those faults up against him’, Dioghluim 21, q. 10; spoken Connacht más daine e nach bhfuil a ghniomh do réir a chainte, déanfa tú é sin a chasadh leis, nó a iomardadh air, Ó Maille, Béal Beó, 10, l. 31. Iomardadh may be used also of urging a claim, as in Fada cón Fróidh ar Albain, anois am a iomardaighd “Long has Fódla had a claim upon Alba, now it is the time to urge it”, TD 24, q. 1. More general uses (resembling that of the Duanaire) are exemplified in: tèid d’iomardaigh ‘na aghaidh ‘he goes to argue against him’, d’aithhe an iomardaigh ‘after the disputation’, Althed. 36, q. 12; lúdh orra re n-iomardadh ‘exulting in battle’, Althed. 20, q. 27; Goill orthaibh ag iomardadh “that the foreigners should contend with them”, TD 16, q. 63.]

iomarghó ‘a lie’ : ní hiomarghó XIII 19, LIX 34, ní hioimarg[h]ó V 7, ní hioimarg[h]ó XX 46, gan iomarghó XLIV 1.

iomas (Modern Irish spelling), see supra imbas for-osnai.

iomchoimhéad [intensive im + coinmhdéad ‘guarding’]: bhéil/fhleasg óir go n-imh[h]oimh/héad XLVII 34 ‘the well-guarded (?) lip-band’ seems to correspond to in b[h]éil-fhleasg óir go gcroim[h]-lí of XLVII 33; iomchoimhéd (like caomh-í)
doubtless therefore indicates a quality of the béithléasg rather than an additional object (as is suggested by the translation “and guard” in Pt. II, p. 133).

**iomdhoirsibh** dat. pl. XXI 27 door-frames (?). [In Táin 5605-9 dat. pl. fordoirsib almost certainly refers to the lintels of the doorways, eech imdórus probably to each door-frame. As the two words are hardly identical in meaning in this Táin passage, O’Cl.’s identification of them in the gloss *iomdhoras i. for-dhoras* is to be looked upon as a guess.]

**iom-thuair** very cold see *iom-thuar*.

**iomgabháil** ‘act of avoiding’ : uá d’iomgabháil na muice LIV 17 ‘not intending to avoid the pig’ (?); re húath nó ré iomgabháil LIV 22 ‘for terror and avoidance’ (?); gan iomgabháil XLVII 44 ‘without straying’ (a meaning which is not unsuitable in the context, but lacks support). Cf. *iomgabháil*.

**iomghuin** literally ‘mutual wounding’: sán iomghuin LXII 69 ‘to the fray’. [Cf. *náir loc iomghuin* ‘who did not refuse battle’, Ir. Syll. Po., p. 54, q 4.]

**iomlaoit**. Of *iomlait* Prof. O’Rahilly, Measgra II, says that “its fundamental idea is that of change” and that *iomlaoid* “seems to be only another form of the word”. Of *iomlaoid* he cites a byform *iomlaid* (also listed IGT, Verbs, § 110). *Iomlaood* would seem to be yet another byform (hardly a mere spelling variant, as it occurs also in *Deceair iomlaooit chluain eConuill*, RIA Cat. of Ir. MSS., p. 12, l. 1): *iomla[?]it* dat. sg. of this byform, means probably ‘exchange’ in XXII 20; a gen. sg. (or p. part.) in *na n-árm n-iomlaoite* VIII 1 has been translated “of the interchanged weapons” (but here a meaning more specifically connected with weapons is perhaps required: cf. *iomlaat* used with reference to weapons, Tér. Grua. Grian., p. 46, l. 16). Supra p. 154, footnote, *nach deanra iomlaoid le fear* has been tentatively translated ‘who did not make a change as regards his husband’; cf. the similar *an inghean chealgaich tugas mar chéile ... do-ghnáth ma-lairt oram do ghnáth lé doilgh an-úasal*, Eachtra na gCuradh, ed. M. Ní Chléirgh, p. 109, l. 19.

**iomorro** LXII 33 then, indeed. [The stress was on the second syllable.]

**iomráadh** act of mentioning (in an unmetrical line, LXV 3b).

**iom-thuair** ‘very cold’; spelt *inmhuair* VI 36. [Cf. BNE, p. 99, l. 7 i n aid-chi bhih-dhorcha... iochtair im-uair adhéitiúl ifirnn.] Cf. infra *ionnúar* cool.

**io[ná], io[náid**, see 1 ná and 3 ná.

**ion-áigh** II 40 capable of valour, valorous. Cf. supra *ágh*.

**ionam**: mon *[io]na[i]m-sin* (: in *iol-lainm-sin*) note on IV 67a ‘at that time’. [Cf. goch *ionam* AS 351 ‘at every time, always’.]

**ionarbh** see under *nar*.

**iomgabháil** LXIII 16 to avoid. [The examples referred to in Dioghlum and Aithd. suggest that *iomgabháil* can mean 1° ‘to avoid’ and 2° ‘to protect’ (i.e. actively to keep something out of the way of danger). The spelling in IGT, II, § 148, is *iomgabháil*.

**io[njagar** far away see under *gar* near.

**iongnadh**: on its pronunciation (LXVII 77) to assonate with oíse see supra, p. 127. l. 29 of footnote.

**ionhúar** see *ionnúar* cool.

**iomhnall**: go *hionhmall* XLII 26 ‘slowly’. [Hessen *inmáll* ‘slow’.]

**ionnlaim** (PB ; Dioghlum ; Aithd.)
‘I wash’: 2nd sg. secondary fut. do ionnóítha V 16.

ionnúar ‘ cool’: uisce fionnfhuar (nom. sg.) VI 22; go hinnfhuar VI 35; in síthil álann fhionnfhuar (obj. of verb) XVII 11; in síthil álann innfhuar (nom. sg.) XVII 111. [Ionnúar, not fionnúar seems to be the commoner form in old MSS; and in Dind., IV, 354, l. 42, the aliteration supports it: f-instances (e.g., XVII 11) are often illusory, inasmuch as the f, being lenited, is not pronounced; but non-lenited examples (such as uisce fionnfhuar VI 22) occur to show that a form with initial f had genuinely developed in the compound (f)ionnúar, as in the simplex (f)úar.] Cf. supra iom-úar very cold.

ion-ráidh. 1° XXXIX 43 ‘such as should be said, proper to be uttered’ (a common meaning in Gear- norn’s Parthas an Anma, e.g. pp. 348, 357, 364). 2° ion-ráidh : nár thláith LXII 109, perhaps the same word with a specialized meaning ‘famous’ (qualifying cosgar ‘victory’).

iorghailé ‘ strife’ [apparently a by-form of iorghail(y), but perhaps due to corruption of the text: cf. supra p. 144, l. 11, p. 151, note on LXIV 24]: iorghaile (obj. of the verb) LXII 129, LXIV 24; dat. sg. san iorghailé LXII 93, d’iorghailé LXII 166, a n-iorghailé LXIV 24.

ior na see iarna a hank.

iris (fem., gen. sg. iris : see IGT, II, 150) ‘a carrying-loop’: connected with a caldron II 49 (acc. sg. an iris uill, variant reading an iris ccaoin[h] ecuirr LXVI 81): shields-iris are used for tying up their defeated owners (d’irsibh a sgieth [sic MS] ‘by the loops of their shields’) XVII 51. [A shield-iris might be of gold (réíla sgéith na hírist óir, IGT, II, ex. 2016). A harp-iris might be of findruine (Cáin Ad., ed. Meyer, § 6). Doubtless the ordinary iris was a withe (gad), as in the proverbial is iris ghoid um ghaineamh (IGT, II, ex. 1565) ‘a withe looped around sand’, to indicate useless endeavour. In modern Connacht usage eiris (eithris bhrághad) is a loop that may go round the neck over the shoulders to hold in position on the back a basket (clíabh) or a box (comhra): see note on eiris, Éigse, I, 212, note 26, and note on eithris bhrághad, Ó Neachtain, Céadtaich mac Fhinn (1907), p. 3, § 8 (and p. 22, note), and compare with pictures or examples of clíabhs. The eiris may also be used for dragging a cléibhín behind one (Mac Giollarnáth, Peadar Chois Fhaírrge, p. 58, l. 11). In a story by an Ulster writer two such loops (dhá iris) are attached to a corpse which is carried on the back as “one would carry a load of hay or straw” (“Máire”, Rann na F., p. 110, l. 29: cf. S. Mac Grianna, An Grádh agus an Ghruaim, p. 83, l. 11). Dr Borgström, The Dialect of Barra, explains the Barra (Hebrides) iris as “a rope by which baskets, etc., are tied to a pack-saddle”.] irseach. 1° adj. (used of a shield) XVIII 21 ‘provided with a carrying loop’. 2° masc. subst. in ag iompóidh irdígh a sgéith LXII 15 literally ‘turning the loop-provided part of his shield’ (as a sign that peace was desired). [In medieval Wales to turn the narrow end of the shield upwards was understood as a sign that peace was desired: see Williams, Pedeiir Keine (1930), p. 165 (note on p. 30, l. 6). The Irish phrase doubtless indicates some similar action.]
is (copula), see “Grammar: copula” in Subject Index.

is-tigh-si in this house, see under i.

iucháin, gen. sg. of a subst. used adjectively, probably with the meaning ‘pale red, flesh-coloured’; ingne ãthachta iucháin ( :báigh) LV1 5 (describing a dog’s claws). [Cf. tar shreith ndóinn-ingnedh n-igháin Tadhg Mac Bruidheadha’s Mór atá, p. 32, l. 196, ed. O’Flanagan, Transactions of the Gaelic Soc. of Dublin (1808), ‘over a set of pale-red blush-coloured nails’ (O’Flanagan, however, translates by splendentium, ‘gleaming’). Iucháin is doubtless connected with iuchanda (of a woman’s nails), Wi., and iuchannda (of a hound’s nails), Féis T. Chonáin, ed. Joynt, l. 2, where the scribes have not put a mark of length over the a of -áin. O’R. has a substantive iuchna ‘a pale red.’]

iúrna see iarna.

lá ‘a day’; for i n-áonló see áon.

ladhar: go ladhair a lóadaghán LXV 16 ‘to the forking of her little toe’. [Though metre and a second MS support the emendation to lár ‘middle’ suggested supra p. 160, the scribe’s phrase is linguistically a genuine one: cf. a ladhair an ládaigéin. ann ghobhhus cuisle an chróidhe, RIA MS A IV 3, p. 814, l. 4.]

lag (dat. sg.) XXIV 44 (the) hollow (of the eyes). [Doubtless from locus ‘pit’, as log is from locus ‘place’.]

lágh mud (a non-existent word?), see VI1 25a note, and cf. infra lámh 2o.

láib mud: to the instances cited supra note on VII 25 (for the best reading see infra lámh 2o), may be added: Munster láib, C. Ó Muimhneacháin, Béaloideas Bhéal Á. an Gh., p. 112, l. 24, describing what is called guta, another word for ‘mud’, on p. 113, l. 7; Ulster láib explained as “mud, mire”, H. Morris, Céad de Cheolt. Ul., p. 274, note on st. 2 of Cathal Buíde’s ‘Bunán Buíde’; early-18th-century Connacht i láib shalaigh na beacadh 7 na n-ainmhian saoghalla, Stair an Bhíobla (Úa Ceallaigh), RIA MS. E III 3, top of p. 323. The example from E III 3, p. 138, already cited in the note referred to, has since been published by M. Úa Mhúirghæasa, Stair an Bhíobla (Úa Ceallaigh), II, p. 21, l. 4: it is the only nominative example (the rest being dative). The original nominative may have been láib.]

lainn. 1o ‘swift, keen, eager, zealous’ (opposed to lesc ‘sluggish, lazy’, PHI 5825). [Cf. co laínd... 7 co hé-sead as tabartha ina almsu, a filling out of the Latin De celeritate... eleemosina[e] in a passage which advises giving alms without delay, PHI 6029. The word lainn glosses acer Wi.; avidus Táin; translates alacer PHI 5825: is an epithet of Norse raiders, Thes. Pal. II 290, l. 5: of the Ulidian warriors, Wi. IT. [1]. p. 77, l. 10.] 2o ‘joyful, glad, cheerful’ (opposed to toirsech PHI 5920). [Cf. láind 7... failid translating the single Latin word hilaris PHI 5830; láind... 7 subach forbaelid ise translating Latin conguadet PHI 5920.] 3o Robadh luinne leam XXV 2 ‘I should prefer’. The word luinne here is the comparative of lainn. [For other examples of this normal development ai>oi>ui, illustrated here by the positive ba laínd leis PHI 257, the comparative robu laínde leis Cath. Cath. 1227, the positive bud loinn leis ZCP, XIII. 213, l. 10, and the comparative luine under consideration, see Prof. T. F. O’Rahilly, Measgra,
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237, l. 9 sq., and the same author’s Irish Dialects, 196 sq. In this third use lāinn means ‘that which would cause eagerness or joy’. It seems to have had this meaning only in the phrase in question, which is frequent in Mid. Ir., and used also by the archaistic Four Masters s.a. 1599, p. 2120. Cf. infra leasg 2°.

láithreach (a development of the simple látairh instantiated infra): fir do c[h]osnadh láithreach LXVIII 104 ‘the men who used to defend a field (of battle)’. [Cf. ar láithreach an chatha FFE, 11, 1404.]

láthuim ‘a hand’. 1° o = [i] láithm LVII 28, 33, LXI 52 (other spellings LVII 15, 25, 26) ‘in captivity’. [i láithm O Mel. 7; ar láithm FFE, III, 3547.] 2° jana láithm LXII 120 literally ‘beneath his hand’ (= ‘at hand, near him, with him’); but in do-chuaidh mo lachta fo láithm, the best reading for VII 25a (see note supra p. 20), do-chuaidh fo láithm means ‘escaped’ (cf. ro impo Ua Néill ina frithing fa láimh ALC 1201; go ndeachadh mac an larla fo láithm ass uathaib, ib. 1278). 3° fear mo láimh XXIII 32 ‘a man able to fight with me’. For d’aonláimh see áon. See also deagh lámhach ‘dexterous’.

lán (literally full) is used of a duck XXXIII 14 (cf. note supra p. 71), and of a hero VI 13, 20, XXIII 51, XLVII 1, meaning perhaps complete, perfect. [Cf. lán of a hero ‘perfect’, Meyer, Hail Brigit, q. 5; a laich lán Táin 3487; and cf. supra s.v. comh-.] For intensive use of lán see lán-chruthdha, lán-urlamh, under cruthdha and urlamh.

lann ‘a sword’. An irreg. masc. g. sg. loinn (for regular fem. loinne) occurs LXII 41, LXIV 25. Masc. gender is also suggested by the non-aspiration of the adjectives in lann cruíadh-ghéir crithreach XXXVI 33. The classical acc. fem. form has been restored as object of the verb, LXII 12a note; but conversely, LXIV 38c note, the unclassical rena lann has been substituted for scribal rena loinn.

láoch a hero: unusual g. sg. én-loaigh LXXI 17 (for normal én-laoigh).

láodagán (gen. sg. sic LXV 16d note) the little toe. [Cf. luaidicán ‘the little finger’. Fél., notes to June 21; lúta, etc., ‘little finger’, Hess.; lúdín, lúdóg, lúdágán, etc., ‘the little finger’, Dinneen. But the following examples show that such forms may be used also of the little toe: luaidigín mo choisi Tri Bruidhne (M. Í Ní Mhuirgh easa), p. 61, l. 10, variant lúdín mo choise, ib. p. 103; lúdairicín, lúdín, lutbhdítin, the small toe’, Ó Neachtain, Céadachtach (1907), p. 22, note on § 19 [Galway dialect]; lúdín a choise [Kerry], Béaloideas, I, 233, l. 5]. See also s. v. ladhar.

[laodh ‘pith, marrow’ (O.R.)—see instances of its diminutive láodhán cited by Prof. O’Rahilly, Earl Ir. Hist. and Myth., p. 338. For its use with teinm ‘splitting, etc.’, to indicate a method of divination, see infra teinm láodhá.]

laoidhthe, modern gen. pl. of laodh ‘a lay’, VII 10b note.

lár ‘ground’; ‘middle’ (see under ladhar): gur g[h]abh úatha ar lár in lá LXI 24 ‘till the day had gone by’ (?).

lasamhain: ba lasamhnachtsa na lóch-rann (referring to a sword) XVII 22 ‘more brilliant than a lantern’. [Lasamhain may be used of actually glowing wood as in... connuadh lasamain... 7 séitíis cóna anáil co ro las an tene as RC X 88,
l. 14; or of objects that appear brilliant or glowing such as *brat lasamain* AS 3488 note.]

[lath, lathach, mad note to VII 25a.]

láttha(i)r (fem.: for decl. see IGT, II, §§ 162, 163, 185). 1st ar in látthaír lom XII 2 'on the bare site'. 2nd fear ba maith láth ar látthaír XLII 98 'a man whose activity on the battle-field was good' (cf. the gen sg. *do chosnam na cath-láithreach* to maintain the field of battle", Cath M. Rath, ed. O'Donovan, p. 126, l. 4; and see supra *láithreach* 'a battle-field').

látthar: nom. sg. *láthar* XX 97, XXIII 200, XXXIII 14; gen. sg. *láthoir* LI 4; dat. sg. *gan láthar* gan láth V 25, gan láthar LXVIII 43. 'strength, vigour, activity' (O'Br.). [Cf. AS 4416 *ind aimsir do bádusa in láth im láthar*. In V 25, LXVIII 43, XXIII 200, the meaning is clearly that given above. In XX 97, XXXIII 14, where other meanings have been given in the tr., and also in LI 4, the meaning given above is the more probable. The length of the *á* appears to be backed by rimes with *bláithadh* and *lán go* in LI 4 and LXVIII 43. The variety of interpretations given by editors to *látthar* 'strength' comes from confusion with another word, or at least a distinct use of the same word, common in O. I. In O. I. *látthar* means both *plan, arrangement and planning, arranging* (cf. Wi.; Thes. Pal. I, 530; MI. 20 b 2, 42 b 16, 44 b 10-11; Wb. 5 c 16, 9 d 24). In ar... *láthige in láthair* IT, [I], 299, l. 17, and a *láth láthair* Táin 1709, 2559, láthar (though understood otherwise by Windisch) doubtless has the meaning 'strength, activity'.] long by the scribe, as in *léir (le+ro)* LXVI 33 and *léed (le+do)* XLIX 2). In X 9 (see supra p. 23) and in poems LXII and LXIII (see supra p. 128, l. 26 sq.) *le mó, le do* are written for classical *lem, led* 'with my, with thy'. — **Confusion with re (ré):** (see supra p. 115, note to XLIX 44 c): a clear instance is *gé rinneadh súd... le hOsgar is re Cairill* LXII 158, where *le* is historically correct; other instances of *ré* for *le* to indicate the instrument, or agent, are to be found XXIV 34, 95, 97, LXII 135, LXIII 57; in *le mac Cumhaill... nír hanadh re mac Mórra* IV 55 *le* (to indicate the agent) and *re* (to indicate the person waited for) are historically correctly distinguished. — For modern use of *le* to strengthen the sense of motion in verbs see supra p. 75, footnote. For *leis 'bare'* see infra *ris.*

leabhair (dat. sg. fem. and gen. sg. masc.), leabhra (pl.): (of weapons) III 31, XXII 11, XXXVIII 28, XXXIX 53, (of ships) XXXIX 58, (of a country) XX 89, (of a hand) XX 93. *long, long and graceful.* [Often contrasted with *gearr* 'short': *gur ghearr na laoi leabhra lé* 'so that long days seemed short to her', verse cited ZCP, XVI, 335; *i roghearr ana tuibhhe, acht leabhaireocha sid'éis na fearthanna* 'it is too short in its straw, but it will grow long after the rain', H. O'Sullivan, Diary, 24. vi. 31. That the idea of gracefulness may be associated is shown by the fact that it is normally used in praise-contexts.]

leaca (fem. n-stem) 'check', etc.: the pl. *leíne* is condemned as incorrect IGT, II, 6; but it occurs in its dative form *leicnibh* LVI 3 '(mountain-)sides'.

leadarthaich (of a sword) XVIII 22,
leadarrach (of a hero) XXII 7 slashing.

leadbh (spelt lèadhb LX 17: cf. supra p. 128, footnote, l. 7 sq.) a strip (O’Mulc.).

leagaim (of sails) ‘1 lower’: do leagadh[h] leision a sheóil LIX 6. [This meaning, where sails are in question, is well authenticated: cf. Dioghluium 15, 20, 26, 9; Flight, § V, p. 12; O’Growney’s “Spoken Gaelic of Aran”, ACL I 553 leag an seol ‘lower the sail’. Dinneen’s alternative nautical meaning ‘incline... steer’, wrongly used in the translation, clearly refers to the boat, not to the sails.]

l 1 lear sea; 2 lear number (cf. the adjectively used gen. sg. lir infra): neither meaning suits the corrupt tar lear LIV 28b note, or tar lear in XVII 42.

l 1 léara nom. pl. XLIX 45 manifest.

2 léara, in bean a lèrə, XL 7, may (as Prof. O’Rahilly suggests, Measgra 257) be gen. sg. of a by-form of lêire ‘diligence’. Other instances of the same, or superficially similar, word-groups are: uirre ma do-rindeadh rún. tucuis is ibh ag impúadh. creach O Felme a lèrə libh. demne ina scéla scàlűlr, RIA MS Bk. of Fermoy, 196, col. 1, l. 16, q. 31 of poem beginning ‘Cindus ēchṭar’; atéra aníš AS 2260 n. (Fr. MS) corresponding to tar sunn of Lís, and al-léara (aléra Fr. MS) aníš in a similar context AS 2260 (and note).

leas. 1° ‘a need’ (as in ní rángattar a leas a ath-ghuin XLVII 9 ‘they had no need of wounding him a second time’). 2° ‘advantage, profit’. 3° In legal contexts there may be doubt as to which of the preceding meanings is uppermost, as in leasa XLVII 40 perhaps best translated ‘cases’. [Cf. Laws s. v. les; and cf. infra leasugadh.]

leasg may be used: 1° as an ordinary adj. meaning ‘sluggish, lazy’ (translating torpental PH 5825; píger Wi.; píger TBG 1318); 2° in phrases such as ní leasg liom L 9 ‘it does not displease me’. [In this second use, illustrated in Táin, TBG, etc., leasg seems to mean that would cause sluggishness (in a person attempting to attain it): cf. similar change of point of view in lainn 3° supra.]

leasugadh ‘act of improving,’ etc.: 1° do leasugadh a mhóide XX 27 ‘to fulfil his promise’; 2° (in a legal context) XLVII 490 ‘act of settling (a claim)’.

leath ‘side’: for d’éin-leath see under áon.

lei nibh d. pl., see leaca cheek, etc.

léidmheach ‘vigorous’: in fhoirionn léidmheach látair XXIII 181, a laochrhadh léidhm[heach] Laighean LXIII 48, fa buidhean léidm[heach] lúthmh[heach] LXVII 47. [Used elsewhere of horses, parts of the body, cries, the act of rowing, the motion of ships, etc.: see glossaries to Cath Cath.; Dind.; Stair Ercuil, ed. Quin; Cath M. Léna, ed. Jackson; Leabhar Branach, ed. Mac Airt.].

léim a leap, see under beirim.

[leis] bare see ris.

? If XXI 33 seems to mean tomb.

lia, liag a stone, see liog.

line a line: gen. sg. masc. in line LXVII (scribal note at end). [In O.I. line was fem., cf. Wi. & Fél.; but it is masc. in IGT, II, § 2, p. 39, l. 30. In Ballyvourney (Co. Cork) today it is, sometimes at least, fem.]

linidhe, literally having the quality of a line: meaning doubtful when used to qualify water, etc., as in in tsreabh linidhí linán-flúar XVII 110. [Linidhe is used of a lake, Ag. na
Sean. (N. Ni Shéaghadh), II, 118, l. 21; of a shield-strap, Cath Cath. 4728.]

**linn** a *pool*: see **lionn-mhuir**.

**liog** ‘a stone’: voc. sg. a *liog* XLII 47; nom. sg. (obj. of the verb) in *láoch-llog* (: *niadh*) XLII 48. In the same poem a voc. sg. *lia* is used in q. 1, *etc.*, and a nom. form in *lia lom* (obj. of the verb) in q. 48: cf. the subj. nom. in *lia glan* XXI 33. In XVI 24, *fa liá*, if not corrupt (as suggested supra p. 35), may mean ‘beneath a stone’. [The nom.-voc. form *liog* (declined as a fem. a-stem, IGT, II, § 39, l. 20: cf. PB and Diogluim) has doubtless arisen from the dat. sg. of O. I. *lia*, which was *liic* (c pronounced as modern *g*), becoming later by regular phonetic development *liig*. The nom sg. *liag* has doubtless arisen likewise from the O. I. gen. pl. *liac*. A masc. *lia*, uninfluenced in the singular, seems to have been a standard form (along with fem. *liog*) in the Early Modern schools: cf. IGT, II, § 108, where a fem. dat. sg. ar *an liac laiun* (ex. 1805) is cited, but rejected as faulty.]

**[lion flax see under barrach.]**

**lionn-mhuir** (dat. sg.) XXIII 118 “deep sea”. [From *linn* ‘a pool’ + *muir* ‘sea’.]

**lir** (gen. sg. of *lear* ‘number, multitude, large quantity’): *mac rí*([h]Lochlainn *lir* XXXIX 61 translated “the son of the king of populous Lochlainn”, might better, perhaps, have been translated ‘the son of the numerously-attended king of Lochlainn’; *um bordaibh Locha Léin lir* LIV 1 ‘around the edges of the Lake of numerously-attended Léan’ (= Loch Léin, Killarney: Léan was looked upon as a person, see Diind. III, 260 sq.). [For example of *laéch lir*, meaning probably ‘well-

attended warrior’, see Ériu, XIV, 140; Dr. Bergin (l. c.) explains this *lir* as appositional genitive of *lear* ‘number, multitude’. Further examples of *lear* ‘number, multitude are: 12th cent. *bec dá lir in lín-sa* ‘the number here listed is but a small part of their multitude’, Fél. Huì Gormáin (Stokes), p. 250, Epilogue, l. 6; 13th cent. *do sáidhdir* leir d’fhaoibríb *inn* ‘many weapons were thrust into him’, Ir. Texts, II, p. 14, poem 3, q. 28; 17th cent. an *lear easpag do tuaidheamar* ‘the great number of bishops we have mentioned’, FFE, III, p. 20, l. 21; an *lear san do chruinisídh doine “tantam hominum multitudinem”,* Stapleton, Catechismus, p. 31, § 40; *san lear abhlainnibh soin “in lot hostis”,* ib. p. 126, l. 18; 18th cent. an *lear talamhan san* (referring to a large amount of land), Stair Fhir-cheart ar *Éirinn* (Reilly) (tr. Ó Murchadha), ed. N. Ní Shéaghadha, p. 17, l. 17; an *mór-áireamh san do bhaintreachadhachabbh* 7 do *dhiathachtobh*... 7 fós an *lear san* *miltighe d’uaislibh dilse*, ib. p. 58, l. 22; don *lear san* miltighe do *phearsanaibh neimh-chizontacha*, ib. p. 80, l. 4.]

**lith** a festival is common in Middle Irish chevilles such as *lith go ngus* ‘a vigorous feast’ XIII 33 (cf. supra p. 24).

**locaim** ‘I refuse (battle)’ as in *do loc F* in *com[a]rac saín... do d[hi]h[enam][h]* IV 52. [Cf. nár *loc loingthuín* Ir. Syll. Po. p. 54, q. 4; ar *locadh catha orra* St. fr. K., no. 29, note on l. 96. Other meanings are: reject as in ro *loccamur in comairt* in AS 6499; fail to perform as in a g* locad in *fheid* [III, 304, l. 2; refrain from, avoid as in a *géáineadh is náir *nár loc DG² poem 4, l. 7, a *thrú *nár loc bréag DG² poem 19,
I. 30, uaill as mo luaidhribh locoin
Unp. Ir. Po. X, q. 11. Sometimes,
as in Dioghouim 5, q. 25, 69, q. 3,
locaim is merely equivalent to a
negative repetition of the leading
verb of the context.]

loghaim 'I pardon, forgive': impe-
rative logh-sa XXX 3, 'pardon
(me)' [not 'mayest thou rot', as
translated Pt. I, p. 195].

loinneardha (of a hero) XX 65 res-
pendent. [Used of soldiers, TD,
poem 16, 58.]

lommán LXIX 8 full. [Intensive lom,
of which the ordinary meaning is
'bare', followed by lán 'full', with
assimilation of I to n.]

loingeas (collective) 'ships' (cf. IGT
II, ex. 1370, sál lommán do loingis):
lucht loingí XXVII 1 'sea-farers'  
(perhaps, but not necessarily, Vi-
lucht loingí ó lís na Beirbhé. d'his
delhbe soillis Saidh[h]e IGT, II,
ex. 1369 (= Dioghouim, 99, q. 29).
Declension both as a masc. c-stem
and as a fem. a-stem is permitted
IGT, II, §§ 53, 54.]

loissionán a fox (?) VII 28d note.
[cf. perhaps loingseachán, meaning
'fox', Ag. na Sean. (ed. N. Ín
Sheághdha). III, 91, l. 8.]

longphortach LXII 78 suitable for
a camping life (?).

lonnda LXVII 21, 64, fierce. [From
lónn 'angry, fierce, passionate'.]

lór mighty (epithet of warriors: Dind.  
3 examples in glossary; Meyer,
Ueber die ãt. ir. Dicht., I, p. 28,
§ 20): a Tráigh Lí lór XLII 77
'at the Strand of mighty Lí', or 'at
the mighty Strand of Lí', i.e. at
Tralee (co. Kerry). [cf. llawr used
of warriors in Welsh poetry. e. g.
Canu Aneirin (Williams), l. 125 and
p. 107.]

los. 1° note to XIV 29 'tail'. [O'Cl.
los i.e. erbail; cf. luchóg gona los do
shlogadh 'to swallow a mouse and
its tail', apparently a proverbially
nauseating experience, FFE, II,
2520; cf. SG, I, 313, l. 26 sq.,
where erball and los alternate: but
fer dobránaich diob no scéad la taleair
erbail na llochad d'ia bélaib: 'colg
dart brógait', or Lugoid, 'iss ithe
lochad co[n]a llos'; sluicid iarum
erbail na llochad.] 2° a los (followed
by gen.) XXXIX 82 'by means of'.

luaimhneach XXIII 103, XLVIII 6,
swift (an epithet of the hero Leagán,
called 'Legān Luath' in AS 6581).
Omission of the aspiration mark
over the m in LXII 63 (Leagán
luaimhneach) may possibly not be
an oversight, as a form with unaspi-
rated m exists dialectally: MUNSTER
go tapaidh agus go luaimhneach
O'Leary's TBC 92 — go luaimhneach
as go tapaig Cuine Airt I Leare,
Eilín Duv Ní Chonuíl do cheap
(Ó Cuív), 1908, l. 199; SCOTLAND
luaimhneach Gaelic Songs of Mary
MacLeod (J. C. Watson), l. 1042.
[Pedersen (I, p. 165, Anm. 4) gives
examples of dialectal delination of
m before n in other words.]

lúamhain (v. n.) 'flying', etc.: ar
lúamhain (of a monstrous man's
three arms) XXXVI 8 'swinging'.

lúas 'swiftness': for ar lúas 'swift-
ly' see under ar.

lúb 'a loop': trí cluiche lúbe XV 12
'three loop games' [The cluiche lúibe,
some sort of boy's game, is referred
to also: TBG 524; RC, XVI, 27
(poem on ages of Fian heroes);
B. Ventry 530; ZCP, XLI, 168,
l. 8; LCAB, poem 23, 121; q. 18
of Coisghaidh don áos caoladhna, RIA
MS, A IV 3, 802, l. 5].

lubh[hr]artóir XLVII 46 gardener.

luchair note to XVII 79 (of a wo-
man) bright, shining (Hessen).
[cf. Life luchair... ingen Channain
"Life the bright... daughter of C."
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Dind. II, p. 60; degmacc luchair Lannacón. Archiv. Híb. II, p. 94, q. 29; dhá laoi eile luchra lán-molta RIA MS B iv 31, l. 25. See also sulchair.

[luchrúpain leprechauns are referred to supra p. 91, note on XXXVIII 8a.]

lucht ‘people’ (and other masc. nouns) may cause aspiration in phrases such as lucht churtha ghléò gáibhtheach LXVIII 104: see supra p. 131, footnote, l. 24, and Corrigendum infra.

lucht mhara pl. adj. XXXV 29, 81 (of ships) heavily-laden or well-manned (Hessen).

lugha (comparative of beag ‘small’): for its use to express dislike in phrases such as lughaide ar Aonghus, XX 100, see supra beag 2º.


mac ‘son’: initial aspirated between proper names in Tor mhac Dían-
c[h]rotha XLII 70. [Cf. St. fr. K., 79 note on 2.30.]

maca samhla ‘an equal, match, like’ (TD, vol. II, p. 201, note to 2, 22): tere sghéth a maca samhla (: rómhadhma) XVI 21 ‘there were few spears to equal it’. [Macca, which may be nominative — cf. its use as object in TD 14, 24, ní fhuair file romham riamh. maca samhla dár soimhiah—, is probably nominative here, in apposition to sghéth, as in examples of somewhat similar uses of maca samhla and its variant mac samhla cited under macsamlia in the RIA Contrib. Cf. the exactly similar use of the nominative of samhail and ionnshamhail in: ba tere for bith mnaí a samail Atk. 830; and tearc inghean a n-ionnshamhail Dioghluim 55, 2. Cf. also súil nach biasúil a samhail Dioghluim 24, 10.]

maigh: nó go fiaamcar san maigh XXXIX 45 ‘till we saw entering the plain’. [San maigh, an old accusative form, means ‘entering the plain’; the dative san mhóigh would indicate rest in the plain: cf. IGT, I, 72, and Éige IV, 99, note on 7a.]

maicne (masc. and fem. collective, IGT, II, § 1, p. 37) ‘sons, progeny’: maicne Mhórna XXXV 86 refers to the same group as meic Mhórna XXXV 44.


maighreach (of a strand) XIV 7 abounding in salmon.

mairim I live see beirim and meilim.

maith ‘good’, used substantivally ‘a noble’: do mhaithbh is spelt ‘mathaibh LVIII 1; cf. ar maithbh Uladh XX 60.

malachnduibh acc. sg. fem. XVIII 3 eyebrow-dark (supra, p. 40, n. 1).

málla (of women) X 3, XLIV 9, noble, gentle (?). [Used also of men RIA Contrib., and of words, Dioghluim 52, 17. It may be from mál ‘a nobleman’: cf. maordha ‘gentle’, glossary to Ó Maolchonaire’s Desiderius, ed. O’Rahilly (1941), doubtless from macr ‘a steward, chief officer’. In modern Irish mán-
la (Donegal, cf. Ó Searcaigh’s Foghraidheach), mánta “gentle mild” (Connacht, McKenna p. 540), mánta “shy, bashful” (Waterford. Sheehan’s Sean-chaint na nDéise, 2nd ed., p. 182), the n may be due to nasalisation of the vowel after m resulting in the development of an n before the l. or it may be due to the influence of min ‘mild’.]

ma-ile (amma-ile XVII 39) (both
forms from an older *imma-ile* (rimes in instances here noticed prove stress on last syllable): ‘together’ XXI 17, XXXIX 40; ‘at the same time, also’ XXXIX 3; strengthens *leinne* along with us’ XXXIX 39; strengthens *leat* ‘by your agency’ XVII 39.

**mana sign, omen** see *géarmhāna* and *miomhāna*.

? *maoidhghim* I vaunt, boast of. The emendation of *do mhaol[d[h]igh* to *do mhaolthigh* proposed in the note on XXI 2c, supra p. 48, is unsatisfactory, as there is no instance of a verb *maolthghim* ‘I vaunt’: *do mhaolthigh* (for normal *do mhaoldh* ‘boasted’) is therefore perhaps easier to believe in than *do mhaolthigh* (from *maoth* ‘sadness’).

1 *máol* ‘bald’ etc. For its use as an epithet of Conán see supra pp. XXXI (l. 10), XXXII (n. 1), p. 141 (note on LX 17 d). The dat. pl. *ing[h]eanoidh māola* XIV 9 means literally ‘shorn maidens’ [It is uncertain what precise class of maidens were shorn, but that *inghean māola* was a recognized phrase is clear from the examples cited in the RIA Contrib., “M”, col. 18, ll. 37–42: the emendation discussed in the note supra p. 30 is therefore unnecessary]. *Máol* seems to mean ‘headless’ in *gursat māola mēidhe* LII 2 ‘that their necks be left headless’ (cf. *maelderg* qualifying the necks of slaughtered men in Cath Cath. 5124, 6084). [In spoken Irish *máol* means (a) ‘bald’, (b) ‘hornless’ (of cattle), the general sense being ‘lacking the usual top’].


**mar** (followed by direct rel. verbal forms) normally ‘as’; but in XVII 98, LXII 11, 14, LXV 10, LXVI 31, 79, 80, LXIX 7 (written *mur* LXII 5, 11, 14, LXVI 31, 79) it means ‘when’. [Mar also means ‘when’ SR 1661, 1717; Atk. 7667.] Cf. *amhail*. For *caidhe mar* see under *caidh*.

**mar a** (eclipsing) (mar ar aspirating, with tenses which require ro-forms) ‘where’ *XXV* 51, XLIHI 43, LIH 1, 2, 3, 4. In XLVIII 10 *mar ar fhágoibh* replaces *LL áit i fíargoib*, supra p. 110, n. 1. The *a* is omitted after *mar* in *mar raibhe* LXVIII 48.

**maris (with him)**, etc., see supra p. CXIII.

**más**: dat. pl. *másaibh* XXXVI ‘buttocks’

**mathaibh** (dat pl.) nobles see under *maith*


**meadradh** XVII 37 confusion, perturbation.

**meala** (in *gur meala* ‘may you enjoy’) see under *meilim*.

**mēala** reproach: *fá mhēla* IV 67, LXV 19c note, ‘in disgrace’.

**meanmēna spīrit**, etc. see under *géarmhāna*.

**mear** adj. (and its abstract *mire*) [Basic meaning ‘straying, wandering’;
Cl. *merugad* ‘wandering’ (of voyaging aimlessly over the seas) Misc. 320, l. 10; for *merugad* (Early Mod. *ar merughadh, etc.*) ‘astray’ (of a woman wandering in unknown territory) Wi. s. v. *merugud*, (of cattle wandering from their owner’s land) Laws s. v. *merugud*, (of the boy Jesus wandering away from his parents in Jerusalem) PB s. v. *mearuighim*. Hence: ] 1° (strong sense) ‘astray in the wits, mad’ [Cl. *in duine mear i.e. fear frisar heter scarad a chiall*, Laws; do leanabh[b]h, ná do amaíadhth ná dho lucht miri, ná dho aon cheach leis nach biaígh a chiall ar [a] chumhas ‘puiris, níce anaméitius, quód usus rationes destitutí sint’, Stapleton, Catechismus (1639), p. 128, l. 29]: *tré mhíre* I 8 (of a man who loved his daughter strangely) ‘in a mad manner, madly’. In I 10 *tré mhíre* may again mean ‘madly’, or, supposing an elided *a* after *tré*, ‘by reason of his madness’. 2° (weaker sense) ‘foolish’ (of a little boy) XXII 58. [Cf. Wi. *meraige*, a noun derived from *mer* and apparently meaning ‘a fool’, the examples showing that it may be used, (a) of one unlikely to understand a riddle (b) of one unlikely to be able to see a vision, (c) of a person easily deceived.] 3° (sense derived from 1) *mear* ‘fierce’ (a complimentary epithet of heroes, their qualities, or actions) and *míre* ‘fierceness’ XXII 101, 106, 135, 137, 161, 179, 183, 199, 202, XXIV 34, XXXII 2, 9, XXXV 42, 88, 89, 94, LXI 10, 14 — (epithet of dangerous animals) LIII 8, LIV 15. [4° (modern Munster sense, probably derived from 3) ‘swift, fast’: cf. similar development in the meaning of *diogháir* ‘fierce’ which gives modern Munster *go diair* ‘quickly’: see Réilthí-
meilim common meaning I grind. Hence 1 ‘I consume (food)’, ‘spend (time), ‘wear (clothes)’; whence a special meaning 2 ‘I derive benefit from, enjoy’, as in ní tú ros-méala (of cattle) ‘it is not you who will derive benefit from them’, Táin 4405. It is possible that this is the meaning to be given ro-s-meile in the difficult iomhuin láimh laigh ro-s-meile V 36 (of Fionn’s spears), and accordingly Miss Joynt (RIA Contrib. “M”, col. 82, l. 73) takes ro-s-meile as ro-subj. of possibility and translates “that we can use”, apparently understanding -meile as a Middle Irish form of O. I. subj. -mela. [From this meaning (b) comes the wish-formula “gu(r) mh(eala + object”, as in : gur mheala th’ainm iarlochta ‘may you enjoy your (newly bestowed) title of earlhood’, Ir Syll. Po. 70; go meala tú an chuithláth sin Meguidhir § 34. Cf. Mod. Scots Gaelic güm meal ‘s gu’n caith thu do dheise “may you enjoy and wear your dress”, Fians 270; and spoken Irish go maire tú agus go gaeithe tú i, Lia Fáil, [II], 182, literally ‘may you live and wear it’, said to the wearer of a new dress (O’Malley, Lia Fáil, l. e., makes it seem probable that spoken Irish go maire tú passed through a stage go moile tú from go meala tú).] 3 ‘I benefit, serve’ (active sense corresponding to the passive sense exemplified in 2: cf. the same opposition between the two senses of césaim illustrated in PH and elsewhere—first ‘I endure torment, I suffer’, next ‘I torment, I make suffer’). Only two instances of this meaning of meilim seem to have been recorded : ro-d-mheala LII 3 (of a corset) ‘may it serve thee’; and ro-t-mela sleg th’athar AS 4924 ‘may thy father’s spear serve thee’.

méin ‘disposition, tendency’ : oíc a mhéin d’fhearoibh Eireann XLIX 16 ‘he is evilly disposed towards the men of Ireland’; go láinmhéin XLI 3 (of warriors) ‘perfectly disposed, ready for every occasion (?)’, willing (?)”.

meisge drunkenness see under gabbaim.

meisgneach/fich-m[heiscneach XXXV 50 (of a battle) ‘bitter’ (literally ‘fury-spiteful’, from floc ‘fury’ and misgneach ‘spiteful, hostile, hating’).

meithéal (dat. sg. meithil XXI 22) ‘a band of reapers’ (cf. supra p. cvi, n. 1).

mi (negative prefix) see mi-chéillidh, mio-labhra, mio-mhána,mí-riar.

miadhach XX 20 (dat. sg. fem. miadhaigh VIII 7) noble, honoured.

mialta for miolta (a modern plural of miol ‘a hare’) see infra miol.

mi-chéillidh (negative of céillidh ‘reasonable, prudent’) XXXV 103 (of an unpleasant type of man) ‘unreasonable’ (?) a comhrac gér mhi-c[h]éillidh XXXV 127 has been translated “though her combat was mad”, but may perhaps mean “though to fight her was foolish”.

mile a thousand, normally followed by gen. pl., is followed, as in spoken Irish, by nom. sg. LVIII 12 (cf. supra p. 135, l. 9). See also cáoga.

milidh ‘a soldier’ (cath-mhílidh ‘a battle-soldier’): milidh nom. sg. I 33, II 27, XVIII 26, XX 19; cath-mhílidh nom. sg. II 48, XVI
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4; cath-mhílíd ([:h]ir) either nom. or gen. sg. II 15 (a gen. sg. an mhílídhe has been emended to an chathaighe supra p. 147, note on LXIII 8); don mhílíd ([: don m[h]oigh) dat. sg. XVI 20, similar dat. sg. XX 18; cath-mhílíd dat. sg. II 17; mhílíd ([: dhírgh) gen. sg. XXXVI 12; mileadh gen. pl. XXIII 97. [From 1GT, II, 52, it is clear that in the classical language there was a nom. mhílíd with genitives sg. in both -idh and -eadh. Already by A. D. 987 the dat. form mileadh had replaced the old nom. mil: cf. SR milid: richid 2092, milid (two syllabes) 2701.]

miocht (gen. sg. in mhеachta 1GT ex. 1670) ‘priest’s amice’; note to XX111 58c ‘a hood’ (attached to a queen’s cloak).

miodh cuill (miswritten miódh chuill) XII 4 ‘hazel mead’, meaning perhaps ‘mead flavoured with hazel nuts’. [Joyce, Soc. Hist., II, 121. To Joyce’s examples one might add a 10th or 11th cent. instance in ZCP, XIII, 276, i. 2, and a 14th cent. instance in Dioghlaim, no. 99, q. 21.]

miodh-aoise (gen. sg. of a subst. used adjectivally to qualify mac ‘a lad’) XVIII 26 half-grown, mid-way between childhood and manhood.

miodhlach (gen. sg. midhlaighe XVII 60) member of some class below the class of warriors, often in the literature ‘a coward’ (RIA Contrib.).

mioghaidh? II 8.


mi[0]l moighe (gen. pl.) LIV 28 of hares (cf. RIA Contrib. s. v. mil); but in XXI the animal referred to in q. 12 in the gen. case as in mhíl moighe is referred to in q. 8 as in fiadh, which normally would mean ‘the deer’: the hare, however, is known as gírr-fiadh, literally ‘small deer’ (or ‘small animal’? Cf. supra s. v. fiadh) in all dialects of spoken Irish (J. Keogh, in the index to his Zoologίa (1739) has “Fie-gare, Hare” and “Garie, Hare”) (cf. supra s. v. eissen for another expression probably meaning ‘hare’). ag mijo[1]-radh XXI 6 ‘hunting’.

mio-labhra LXII 8 (adjectival gen. sg.) of evil speech.

miolla ‘gentle, lovely’: aill-mhília XLII 22 (of a king) ‘having beautiful joints.

mijo-[m]hana XXXV 10 an evil omen, something foreboding evil.

miönn 1° ‘a precious emblem’ especially ‘a diadem’. 2° ‘a sacred object, a relic’ (see supra s. v. bionn), 3° ‘an oath’. Hence the metaphorical miönn ar sōigh XLIV 12 ‘diadem of our host’, ‘the most important person among us’; and adjectival gen. pl. miönn XLII 18 (qualifying na mbachall ‘of the croziers’) ‘jewelled (?)’, ‘sacred (?)’.

mijo[nsgam]h[art] (obj. of the verb; rimes with alt) V 21 ‘the result of strong teeth working on the joints of a stag’s body’ “mince-meat”.

[Minseoma(irt), Táin 736, 763, 1116, 1118, indicates the fragments of a broken chariot, and 1084, 1087,
1091, the fragments of broken armour. The derived \textit{minscomartach} (acc. sg. \textit{minscomartaid}) indicates, Táin 759, the fragments of a broken chariot and, 2057, the remnants of a trampled man. In \textit{Aislinge Meic Conglinne}, ed. Meyer, p. 91, l. 19, the dat. sg. \textit{minscomartaid} indicates something edible made from a deer, glossed (perhaps wrongly) as \textit{smir a lurgan} ‘the marrow of its shin’.

The first part of the compound is clearly \textit{mion} ‘small’. The second may contain the verbal prefixes \textit{es} ‘out’ and \textit{com} ‘together’, with the verbal root \textit{org} (\textit{orc}) followed by a \textit{t}-suffix (cf. O. I. \textit{as-orcc} ‘strikes’, \textit{as-chomart} ‘who has struck’).]

\textit{mir portion} see under \textit{mura}.

\textit{mire madness} see \textit{mear}.

\textit{mí-réir}, the opposite of what one wishes (cf. \textit{tré mhírreir an ríogh do dhéantainn}, St. fr. K., no. 30, l. 62, ‘for having opposed the king’): \textit{dom mírreir LXII} 61 ‘opposed to me’ (see \textit{infra réir}).

\textit{misgneach} see \textit{meisgneach}.

\textit{mó} (comparative of \textit{mór} ‘great’): its use is noteworthy in \textit{mò is gasta nó} LVII 6 ‘he was cleverer than’.

[This idiom came to mean ‘too (clever)’: cf. \textit{is mó as fhada d’fhód Bhanbha, go geuling nduabhsigh ndanardha} ‘the land of Banbha has been too long under a gloomy tyrannous yoke’, P. Haicéad (ed. Ó Donnchadh), poem \textit{xlIII}, ll. 9-10. Today in Munster \textit{mó} ‘s is treated as an adverb in phrases such as \textit{tá an oiche móis dorcha chun dut amach} ‘the night is too dark to go out’, Réithíin, p. 55.]

\textit{modharn} see \textit{mudharn}.

\textit{móid ‘a vow’}: \textit{gan aonmhóid XXIII} 157 ‘without constraint, willingly’ (see RIA Contrib. s. v. \textit{móit}; delete note on XXII 157b supra p. 58).

\textit{mona} see \textit{muna}.

\textit{monghar LVII} 6 \textit{noise} (of ships coming ashore).

\textit{mónóg} (coloured \textit{corera} ‘crimson’): sometimes \textit{cranberries}, which are also called \textit{mossberries} and \textit{moorberries}, but here, LXVIII 11, (growing on a mountain), probably the closely related \textit{cowberries} also called \textit{red whortleberries}. [John Keogh in his. Bót. Hib., 1735, p. 82, 13, gives ‘fraghan’ (i. e. \textit{fráochán}) as the Irish for “Whortes, whortleberries, or billberries... Latin \textit{vaccinio nigra}.” He gives \textit{mónóg} as the Irish for “Moor-berries, moss-berries, bog-berries or red whortes... Lat. \textit{vaccinio rubra palmsia}.” Keogh’s explanations show, then, that the \textit{mónóg} is related to the \textit{fráochán}, but distinguished from it by its red colour. 

\textit{The \textit{vaccinum oxyccocus} (cranberry, mossberry, moorberry), an acid-tasting plant found in Ireland chiefly in low-level bogs (Dr. R. L. Praeger, A Tourist’s \textit{Flora} of the West of Ireland, 1909, p. 162), suits the description of “Moonogs” cited by Prof. O’Rahilly, Measgra Dánta, p. 105, and also suits Keogh’s meanings “moorberry, moss-berry”. But the Dunaire \textit{mónóg} are an upland plant. They must, then, be the closely related \textit{cowberries}, also called \textit{red whortleberries} (J. T. MacKay, \textit{Flora Hib.}, 1836, p. 136), in Latin \textit{Vaccinium Vitis-Idea}. This agrees with Keogh’s alternative meaning, \textit{red whortleberry}, for \textit{mónóg}. \textit{Cowberries} or \textit{red whortleberries} grow on Irish mountains above a level of 300 feet.]

\textit{monor} work note on XXIII 98c.

\textit{mórdháil}, literally (and formerly) ‘great assembly’; modern meaning ‘pride’; in \textit{a litér Fiann na mórdhála} XXII 53 an intermediary
meaning ‘pomp, magnificence’, is probable.

mucha ‘carliness’; but this meaning hardly suits the context of do mucha (cf. Cnucha [spelt Cnūcha]) L.XVI 22, 23.

mudharn (object of a verb) (spelt modharn, but riming with dubh-ghuirm) XXXVI 12 ‘ankle’. [Nowhere else in the poem does a broad consonant rime with a slender: one is tempted to emend to mudhairn, but the only instance of a-stem inflection recorded is ina mhoidoirin, Éiriú, 1, 87, note 6, which seems to be due to misunderstanding of an obscure passage in Cog. 196, 1, 4, where a mugaird may perhaps be genitive: ocus do dtuig in claidium te alain illadair a mugaird costell.]

[Mugh as first element in mythological names: supra p. lxxviii, n. 4.]

muince (fem.: cf. in mhuine, obj. of verb, LVI 14): see under ard.

muinéal neck: modern dialectal pronunciations of its nom. and gen. sg. supra p. 127, l. 33 of footnote.

muirneach XX 20, XLII 35 beloved (cf. supra caitheasach).

[mùllach nìre see under greallach.]

muintear (fem. a-stem) ‘people’: an irregular gen. sg. muinntir is commented on supra p. 144, l. 7 (LXII 16 and note on 128), and an irregular dat. sg. muinntior supra p. 150, note on LXIV 11d.

muna (mona XVII 50, XXXV 17: mun in mun beith LXII 60, 104; mura LXII 129d footnote, LXVIII 38; mur LXVII 22. cf. note on LXV 17d) [O. I. muni, aspirating] ‘if... not’, ‘unless’. 1° aspirates (oldest usage): aspirates b in muna bhéith LXV 17 (aspiration almost certain, but unindicated: muna beidis II 10, muna abeith II 41, muna a biath XII 9, muna beith XXXV 17, muna beinn 117, muna beith LXII 60 and 104, muna beithd 126); aspirates d in muna dheachradh XVII 50; (the mutation is of course uncertain with l, m: muna leuna tò XVII 57, 58, mura morbhtar LXII 129). 2° eclipses: ecl. c in muna ecoisge tò XXIII 38; ecl. d in muna adearna LXII 59, mura adeachaidh LXVII 22 (d not eclipsed, asp. not indicated, muna adeachaidh XX 107); ecl. f in muna fós’ XVI 16, muna faghoinn XXI 132, muna faghtor XXIV 50, muna fhóire tò LXI 19, mura fheachainn LXII 9. 3° does not prefix or prefixes h after the manner of an aspirating particle: no h prefixed to vowel in an active form muna abra I 31; h prefixed in a passive form muna hostaitearin VI 9. 4° prefixes n after the manner of an eclipsing particle in muna n-innísí (recte n-innsi?) L.XI 17, mura n-innsad só LXVIII 38.

[mùnach, animal urine, etc., in a farmyard, see under greallach.]

mur (for mar) see mar; mur (for muna) see muna.

mura see muna.

? murra: mir murra XXII 53 ‘a chieftain’s portion’, phrase elsewhere uninstanted but clearly synonymous with mir curadh, examples of which will be found in the RIA Contrib. s. v. mir. Miss Joynt, RIA Contrib. “M”, col. 196, l. 2, suggests that murra in the present instance is [a corrupt] gen. sg. of nuire ‘a lord, chief’.

1 ná ‘nor’: for the peculiar forms nás and náid see notes to XXIII 59d and to XXIV 32b (where the scribe had an incorrect form ináid) (náid ‘nor’ — as also nóid ‘or’ — occur before plurals in the 15th cent., Reg. na Sláinte, ed. Ó Céi-
nach (indirect neg. particle) 'that... not', etc. Eclipses c, f, t: nach ce. LVII 12; nach ge. XXVI 1, 2, LXVIII 19c; nach bf. LXII 129, LXIII 36, LXIV 28, LXV 7; nach fj. I 31, II 41, IV 34, XVIII 4, 5, XXIV 36, XXV 1, XXXV 39, 78, LIV 5, LVII 4, LXII 116, 144, 145, 170, LXIV 19, LXVI 31 (exception nach j. XXXIX 35); nach dl. I 24, VIII 8: nach tl. XXII 62, XXXIX 94, 112, LIX 10, LXI 10, LXXI 47, 50, LXIII 26, LXIV 15, 20, LXVIII 50. Does not eclipse b, d, g: nach b. LVI 2, LXII 115, 120, 146, LXIV 24, LXVIII 89; nach d. IV 19, V 21, LXII 47, LXIV 15, LXVIII 68, 75; nach g. LIV 3, LXIII 2, LXIV 10, LXVII 16; (and of course leaves l, m, r, unmutated, nach l. XXII 59; nach m. III 39, XII 1, XXXV 65; nach r. I 8, IV 13). Prefixes neither h nor n to vowels in active forms of the verb: nach a. XXXVI 15, LIX 26; nach e. LIII 6, LXVIII 49; nach l. XXII 54. For optative use of nach see go.

náid nor (before pl. noun) see 1 ná.

naimhdeamhail ( : saighdeamhail) XXXV 76 'hostile'.

nás nor. see 1 ná.

naithir 'serpent', gen. sg. na naitheach (referring to the pëist of XXIV 43), better perhaps na natheach, note on XXIV 45 c.

naoidhe 'bright', note on V 11a, a byform of náidhe 'bright', whose influence on the spelling of the simple form ná has been mentioned in a note on XXIII 135c.

ná (negative verbal particle): for its use in wish-clauses see go.

ná 'than' (also iná as in iná é XVII 32, iná iad XXIII 71): for confusion with ná 'nor' and nó 'or' see note to XXIII 59d and infra s.v. nó.

ná (negative verbal particle) 'that... not', etc. Eclipses c, f, t: nach ce. LVII 12; nach ge. XXVI 1, 2, LXVIII 19c; nach bf. LXII 129, LXIII 36, LXIV 28, LXV 7; nach fj. I 31, II 41, IV 34, XVIII 4, 5, XXIV 36, XXV 1, XXXV 39, 78, LIV 5, LVII 4, LXII 116, 144, 145, 170, LXIV 19, LXVI 31 (exception nach j. XXXIX 35); nach dl. I 24, VIII 8: nach tl. XXII 62, XXXIX 94, 112, LIX 10, LXI 10, LXXI 47, 50, LXIII 26, LXIV 15, 20, LXVIII 50. Does not eclipse b, d, g: nach b. LVI 2, LXII 115, 120, 146, LXIV 24, LXVIII 89; nach d. IV 19, V 21, LXII 47, LXIV 15, LXVIII 68, 75; nach g. LIV 3, LXIII 2, LXIV 10, LXVII 16; (and of course leaves l, m, r, unmutated, nach l. XXII 59; nach m. III 39, XII 1, XXXV 65; nach r. I 8, IV 13). Prefixes neither h nor n to vowels in active forms of the verb: nach a. XXXVI 15, LIX 26; nach e. LIII 6, LXVIII 49; nach l. XXII 54. For optative use of nach see go.

náid nor (before pl. noun) see 1 ná.

naimhdeamhail ( : saighdeamhail) XXXV 76 'hostile'.
faighe in the Duanaire: ni fhaighe LXII 128. The dotted / of ni fhaighe LXII 7, doubtless also represents eclipsis: cf. go fhaicamar LXII 1. [This apparent eclipsis of / before u where aspiration might be expected was originally probably aspiration of the / followed by pronunciation of the u (or the first part of it) as w: cf. Béaloideas, 111, 407, where it would appear that, in south Armagh, Uí (gen. sg. of O, Ua), in Clóin Uí Chuinn and Clann Uí Néill, was pronounced as the English word wee; and cf. the common Kerry pronunciation of uam 'from me' as vuam. Father O'Growney advanced this explanation of apparent eclipsis after ní, Gael. Jnl., VIII, 151, n. 236. Prof. T. F. O'Rahilly, Ir. Dial. (1932), p. 44, agrees with him, and shows that "these 'eclipsed' forms can be traced back to the latter half of the fifteenth century."

niamhda bright, note on XXVIII 1d.
nimh poison see neimh.
no (verbal particle) see ro.
nó. 1° 'or' XXIV 47 etc. 2° 'nor' (for ná) XXIV 48. 3° 'than' (for ná) XXIII 72, 203, XXIV 29,46d note, LIII 10, LVII 8d note. [Confusion of nó and ná is discussed supra note to XXIII 72d. Cf. the following instances of nó for ná, or ná for nó, from northern texts: Tór. air lorg Christos (Co. Down tr.) ed. D. Ua Tuathail, i, ii, i, and passim; ITS, XXIV, 1-2 note, 17th-century Ulster text, ed. C. O'Rahilly; RIA MS 21 P 7, p. 42 and passim, a south Ulster MS; LCAB (north-east Ulster MS) XXX 60. Cf. "Ná = or, nor, than, [in Meath]; nó (nú), the common Meath-Oriel MS form, belongs colloquially only to Oriel as far as I know", J. H. Lloyd, Duanaire na Midhe, p. 127 (note on Meath Dialect).]

nocha (nochan before vowels or aspirated /) 'not'. According to the Early Modern schools (IGT, 1, 19) nocha should aspirate where ní aspirates, and should not eclipse. But in the Duanaire though it may asp. b, c, f (nocha bhiú XLVII 46; nocha chinnfir XX 84d note; nochan fhaca II 39, nochan fhe-duim V 25, nochan fhaaramar VI 1) (asp. not marked, but use of nochan for nocha indicates it, in nochan faicim V 23, nochan fuil XVI 8, nochan fcedar XLVII 59) (anomalous eclipsis of /, nochan fhaghthar XVII 113, probably a scribal error, as the use of the nochan-form again indicates aspiration), it may ecl. c, g, t, and sometimes d (nocha a gcuireadh V 24, nocha gwaala XLVII 2; nocha ngeibhidh XX 43, nocha ngaphann [sic MS] XX 85; nocha a ttuinic VI 16, nocha itac-faian tū VIII 8, nocha tlagadh XXI 5, nocha Thübbhrain XXII 57; nocha ndearnattar II 12, nocha ndearnamor-ne II 47, nocha ndingneat XLVII 56. There is no eclipse of d, however, in nocha deachaidh LXVI 10 and nocha dearnamor LXVI 78. [No mutation is marked on m in nocha mairionn XIX 10, nor of course on r in nocha a raibhe XXVIII 4, nocha raichinn LXII 154.]
nómaidhe XXXI 3a (emended supra p. 66 for metrical reasons to nómaidh, really a dative form — better the nominative nómahd) 'a period of nine days' (probably twelve-hour days). [Early Modern Irish seems to have known only the ending -aidhe in the nominative.
Both -ad (a-stem) and -aide (ia-stem) occur in the older periods: see, RIA Contrib. Meyer, in Fionnaigeacht, making an unnecessary identification of the nómaidhe instanced above with the teóra tráth occurring in q. 1 of the same poem, suggests unnecessarily that nómaide means 'a space of three days and three nights'.

nónadhaigh : um n. XIX 3" at eventide" (apparently from nóin 'afternoon' + an uninflected adhaigh 'night'). [Read perhaps [mór] ar n-easbhaidh um nónaidh.]

nósmhar (of an army) XXXV 56, (of a battle) XXXV 77 glorious. [From nóis 'fame'].

núa literally 'new': hence (of a grove) XXVIII 1, (of grass) XXVII 2, (of mountain-peaks) LXVIII 1, 'fresh'; (of weapons) XXIII 135c 'bright'; (of a hero) XLIII 33 'resplendent, glorious, noble' (cf. nuadh 'basal', Metr.). A bad spelling náadh is discussed supra p. 58, note to XXIII 135 c (cf. supra naidhe).

núair when (present-day spoken Irish) see infra úair 3°.

núllán LXVIII 12 'clamour (of herons)'. MS duallán, LXVIII 10, 'cry (of hounds)', may be a scribal error for núllán, or may be a genuine dialectal form influenced by the word donáil 'howling (of wolves and dogs)', discussed by Professor O'Rahilly, Éiriú, XIII, 192 sq. Cf. ag donálaídh 7 aig nállghoile (of hounds whose masters have gone from them), Tri Bruidhne, ed. N. Ní Shéaghdha, p. 6, l. 14.

1° and 2°, and supra p. 85, note on XXXV 121. Ní roich ó and ní thig de both meaning 'is unable' are compared supra p. 119, note on LIII 14 d. Cf. infra óthá. 2 ó 'an ear', etc., see ó-dhaerg.

3 ó see só younger.

obthach (from obaim 'I refuse' as in nár ob troid LXII 91, nár ob comlann LXII 98): fear nár op-thach n-oirghaíle V 6 (repeated LIII 16 with spelling opthac) 'a man not given to refusing battle'. Cf. infra teibtheach.

ochbhadach (object of a verb) IV 43 groaning. [See uchbudach in RIA Contrib.]

ocbhrus (dat. sg.) (the rime with am[h]us suggests emendation to the normal form ochorus) XLII 18 'hunger'. Cf. supra acbhrach, which may stand for achorach.

ő-dhaerg I 33 and note to XVIII 21d (of a shield) literally 'red-erad'; but ó 'ear' was a technical term for some part of a shield: cf. RIA Contrib. " 3 ó (c)".

őg 'young': comparative só, for older óa, in budh só LIV 19 'youngest'. [ Cf. as sóo O'Donovan, Three Fragments, 24, l. 12, ba sóo, ib. 22, l. 15, 26, l. 2; as só AS 1384; ba só, ZCP, XI 40, ll. 10 and 13, and Agallamh, ed. N. Ní Shéaghdha, II, 76, l. 9. In as só's as síne, unpublished last quatrain of Tugam aghaidh ar Mhaol Mhórrdha, alliteration guarantees the s, and also probably in gidh sibh as só n-aosí, LCAB, I, 7, though there ó could give alliteration with aosí. See also Aithdioilhium s.v. só.]

ogal (of a battle) XXXIX 29, (of an action done in anger) note to LXVII 7a, violent, dangerous. [See RIA Contrib. s.v. ocal, and Laoithe Cumainn s.v. ogal. Cf. infra ogle, oglaihthear.]
ógbadh : áos ógbaidh LIV 6 ‘young men’ or ‘warriors’. [The g. sg. would normally be ógbaidhe : see RIA Contrib. s. v. ócobad.]

ógh complete see ógh-shlán, óigh-réir.

ógh-shlán XLII 16 (spelt phonetically óghlán XIII 41) ‘whole and sound’. [ógh ‘perfect, complete’ + slán ‘sound’.]

ogla note to XXXV 12b wrath. [Abstract of ogal.] ogleithear V123 is made angry.

oidheadh ‘death, slaying’. The declension follows that of masc. o-stems in ier n-a n-oidheadh (cióidheamh) XVII 84 ‘now that they have been slain’. But the declension is fem. in oighidh (object of the verb) (ciothidhín) XX 3 ‘death’, and in é d’oighidh (sin) XXXVIII 16 (cf. supra p. 91, l. 6) ‘to put him to death’. [Cf. Early Modern masc. o-stem declension IGT, II, § 11, p. 51, l. 6, and ex. 365. The Old Irish declension followed the fem. a-stem system. For Early Modern fem. i-stem declension see IGT, II, § 149.]

oidche (gen. sg. of adhaighh ‘night’) in IX 2 rimes in modern fashion with Buolsyne (cf. other early examples supra p. cxv, I. 22-cxvi, I. 6).

ói-dhearg see ó-dhearg.

óific : a n-óific chiúill (of the cry of hounds) LVII 7 ‘their tuneful chanting’. [Óific may mean the ‘(sung) office’ of the Church : see BNE and especially ib. p. 187, ag cantain office Dé.]

óigheadh, mis-spelling of oidheadh, which see.

óigh-réir : diaóigh-réir XVII 88 ‘obedient to him’. [From ógh ‘complete’ + réir, a byform of riar ‘will, etc.’ The root meaning of these riar, réir, words seems to be ‘will’, and hence ‘rule, authority’, ‘en-forcing authority’, ‘doing someone’s will, supplying his needs’, ‘acknowledging authority’. So óigh-réir means: 1° ‘will’ as in Anecdota, II, p. 16, I. 4, doratisatt a óigh-réir di: ‘they gave him all he desired;’ 2° ‘authority’ as in FFE, III, il. 742 and 935, và n-a óigh-réir nó và n-a smacht, l. 3862 gan óigh-réir do bhethl orra is saoirse do bhethl aca; 3° ‘submission’ as in FFE II, l. 5465 umhlocht is óigh-réir do thabhairt do Henrí. See also mí-réir, réir, riar.]

[oill-phiaist monster see under peisd.]

oinfisheach ‘a diver’: the nom. pl. oinfissigh is used of men searching for a lost urn in a well, XVII 112. [In Cath Cath., I. 2158, an oinfiseach, aliter onfaisech, is described as ‘one accustomed to search and seek for everything drowned at sea and one whose practice it was to go and move the anchor every time it chanced to stick in the bottom of the ocean.’]

óir, in óir do éirigh LXVIII 67, apparently for úair ‘when’.

oichhill see oirichill.

oiread see urad.

oibrheartach powerful, of great achievement, see supra p. 42, note on XVIII 32 c.

oirdhearg (of a shield) XVIII 21 red-edged (perhaps for ó-dhearg, which see).

oirichill (also uirichill, oirichill, uirichill : see RIA Contrib.) ‘the act of preparing against, being ready for’: a n-oirichill (nom. sg.) (the rime requires uí instead of oí) IV 41 ‘to prepare against them’; a n-oirechill Osgair XXIII 179 ‘in wait for Osgar’.

oirleach XXIII 172 slaughter. [Contrib. airlech.]

? óirllinn : sa n-oirllinn XXIII 139 “in the fray” (?)
olc bad see its comparative form measa.

ollach, in Aodh Ollach (son of Baofsgne) XI 6, may be a derivative of oli 'huge', or perhaps may be ollach 'fleecy'.

ollaimh (nom. pl.) XLII 71 men of learning. [Both ollaimh and ollamhain are recognized as nom. pl. forms, IGT, II, 51.]

ollamhach note on LXIX 6c, d.

[olse, olsi, oiseat, says he, etc., originate the analytical forms of Modern Irish: cf. supra p. cix, n. 1.]

onfaiseach a diver see oinfiseach.

opthach apt to refuse see obtach.

[orc treith see Trwch Trwyd in Index of Heroes infra.]

? orchradh (Conan) LXVIII 18d note.

órdhaidhe XVI 32 'golden'; órdhuidhe has been emended, for metrical reasons, to its synonym Órda, note to LXIII 10c.

ór-dhuirn gold-hilted see under dorn.

orghán (the y is aspirated, RIA MS, Bk. of Fermoy, p. 26, col. 1, l. 9, and IGT II, § 35, p. 83, l. 27) originally some sort of musical instrument, as in nom. pl. ba bínne hí ináid orghán (referring to crúit 'a harp') XXIII 18; hence orgán do dhámh díllion LXVIII 10 'the belling of your mighty stags', orgán na fFian XXIII 223 'the music of the Fiana'.

orloisce see forloisgthe.

ósaig 'foot-washing' (as a sign of welcome) (see RIA Contrib.): nochan fhúaramar osuie (Luig) VI 1 and note; do-gní ar n-osáig XIII 25 and note (the LL version has ar n-osáig); do-gní[th]ear a n-fhosáig án. a hocht siolthuibh d'air-gead bhán XVII 67 and note. [Several instances in the RIA Contrib. show long ó, to which may be added fósaitc, Fleadh Dún na nGédh, ed. O'Donovan, p. 10, l. 12.]

ótha 'from', obsolete today, and rare in the Early Modern period, governed an accusative in Middle Irish, as in ótha Sliab Thruim go Loch Cuan XXIV 42. [Dr. Bergin has shown me many old examples of the accusative after ótha, e.g.: otha Aith m'Borrome, Rawl. B. 502, facsimile, 149b 21; otha na teora bliadna suiri sin, Laws, IV, 146, 6 (= Senchas Már, facsimile, 10b14).]

othar: 1° sickness; 2° sick person.

In LXIII 64 sickness is the meaning (not sick person): a literal translation would be "Goll's lying was a year's sickness".

paírt: 1° 'part' (paírt dar ngnaithe-fhíon XXXIX 63): 2° 'friendship, alliance' (fa paírt grinn LXI 16, probably meaning 'it was pleasant sides-taking,' or 'it was a pleasant act of friendship').

péisid 'a monster': nom. sg. péist XXIV 58 (péisid 54) (peist 68, 76, 77, 80), péisid LX 2, 4 (peisid 6).

object of verb péist XXIV 66, 68, 69, (peisit 67, 71, 72, 73, 75), péist XXXV 100; but piast XXIV 68.

after prepositions ar in pheisid XXIV 59, gan péist XXIV 70.

dual du peist XXIV 72. gen. sg. na piasta LX 13. Connected with plural forms and adjectival forms having il 'many' prefixed, there is the anomalous sg. form il/phiaslt (object of a verb) XXIV 75, (il/piast 66), where the il cannot have its normal meaning 'many': cf. il/péisl nom. sg. (early-17th-cent. MS), BNE, I, p. 135, Caomhghin II, 3b, l. 14; cápla il-phiaslt, Desmond (Conry) (early 17th century), ed. O'Rahilly, 4292. [In the mid-seventeenth-century nom. sg. oill/phiaslt, TBG 6622, the prefix is
written as though it were a form of *oll* 'huge'. In TD, I, poem 1, l. 142, acc. sg. *ilbeisid, ilphlasd ilpiast*, of the three early and mid seventeenth-century MSS becomes *oilpeist*, etc., in one late-seventeenth-century MS and in some post-seventeenth-century MSS. A fifteenth-century nom. sg. *uilpeist*, gen. sg. *na huilpiasta, ZCP, VI, 295, ll. 21, 31*, is cited by O’Rahilly, glossary to Conry’s Desiderius, p. 317. This seems to be a hybrid form, resembling both *uill- and il-. Examples of plural forms with *il-* prefixed are: nom. pl. *il-plista*, Stair Ercuiil, ed. Quin, 2471, 2325 (15th-cent. MS); acc. pl. *na hit-piasta* PH 875 (15th-cent. MS); g. pl. *il-pliast* Cath Cath. 4334, 4931 (early-17th-cent. MS). Similar adjectival forms are *il-piastach* ‘many-monstered’, BNE, 1, p. 131, l. 17 (early-17th-cent. MS), *il-pliastaich, TBG*, 573, 802 (mid-17th-cent. MS).]

**port** LVII 9 air, tune (cf. *cor*).

**prapdha** (of a rush) LXI 11 ‘sudden’ (from *prap* XVI 11, XXIII 55, 61, XLVIII 21, LXV 9, ‘quick, sudden, prompt’).

**pronnaim** ‘I bestow’: *gach ar pl[hir]onn tu Fionn d’or* LVII 24 ‘all that you and Fionn bestowed of gold’. [This is the spoken form of literary *pronnaim* in northern dialects (Ó Searcaigh, Fogh. Ghae. an Tuaiscirt, p. 63, § 146).] Cf. Duanaire na Midhe, ed. Lloyd, *pronnaidh* ‘will give’, xxxix, 6 — *pronntach* ‘generous’, xxxix, 1 — in a poem by the south-Ulster poet Mac Cuarta; north-Connacht folktales, Tór. Mhad. na Seacht gCos, Mac Aoibhín and Ó Móghráin, p. 50, l. 4 *an mhiegleach ghéar ghráanna* a *phrón Dia ortha* (referring to goats) — cf. ib. p. 56, l. 12, for proof of north-Connacht provenance. For this and other northern forms used by the scribe of Duanaire Finn see supra p. 128, l. 34 of footnote.]

**pronnta** (in *dón ór pronnta* ‘of refined gold’) is explained, note to LXVIII 80d, as a mistake for *pronnta* ‘tested’, but is more probably a northern form of *bronnta* (cf. *pronnaim* supra, northern form of *bronnaim* ‘I bestow’). This uninstanted *bronnta* could be an adjectival form corresponding to the first element of *bronn-ór* ‘refined gold’ (Contrib.). The corresponding verbal form is *brunnim* ‘I smell’. The phrase *dór bruindtí* occurs, Stair Ercuiil (15th cent.), ed. Quin, 1816, and *do bronnor bruinte* in the 17th-cent. Stowe MS, replaces LL’s *do bronnor bruthi*, Táin 2537.

**púdarlach** XL 5 a morose person. [To the examples cited, Measgra II, may be added: Ó Máille, Béal Beò, 182, where *púdarlach* is described as *duine dorcha, dún-ärasach nach labhraigheann le aoinne ar eigin agus nach dtuagann fios a intinne d’oainneach*. In Carrigholt, Co. Clare, the word was translated for me as “sour-face” and explained as a term of abuse applied to stout, low-sized, surly people.]


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1 Addendum: Cf. *ór* (MS *óir*) *agus airgid dà phrionneadh*, M. Mhae an tSaoi, Dhá Sgeál Artúraíochta, l. 1407; *a mbronntaól* (MS *mbrontaidh*) *ór*, ib. 1516 (17th cent. Ulster MS).

raibh was (depend. preterite indicative form) see under a-tdaoin.

rail ‘an oak’, figuratively ‘a warrior’ (RIA Contrib.). For the corrupt reilghe (: ar chonnaibhe), II 28, should we read ralighe, and translate clann Rónaín ralighe as ‘the House of Rónán, (strong as) oak-trees’?

rámh ‘an oar’: gen. pl. rámh LIX 4.

1 ré ‘time’, as in re ré toigheachta in Táilginn I 1 ‘at the time of the Táilgeann’s coming’.

2 ré h-, re h- (from O. I. fri ‘against, to, etc.’, which occurs as a false archaism for le — O. I. la — in XLIX 44: see supra note, p. 115). The e is often marked long, e. g., ré XXXIII 8, LXII 102, 116, and with possessive pronouns in rét LXIII 57, ré a LXII 98, réna (an analogical formation) LXII 95, 97. Ré (re) is often used to indicate the instrument or agent owing to confusion with le (see supra p. 115, note on XLIX 44c, and see other examples in this glossary s.v. le). In XLIII 15 re indicates the mother by whom the father had children. Among usages in which it definitely represents O.I. fri are:

1° with verbs of naming to indicate the object to which the name is given as ris a ráthion ‘which is called’ LXII 122; 2° occasionally with verbs of saying to indicate the object ‘about’ which the assertion is made, as perhaps in LXVII 16 (see note supra p. 168) (cf. dá rádh riú-san ‘saying concerning them’, Ó Brudaidh, ed. MacErlean, vol. II, poem xvi, stanza 1); cf. also, with the usual modern substitution of le for re, cad deirtr leis sin ‘what do you say to that?’ O’Leary, TBC, p. 14, l. 7, and Créd adeir Nahum or Chríosd, where ar has the same meaning as the le of Créd adeir Habacuc le Criost, Ua Ceallaigh, Stair an Bhío-bla, ed. M. Ní Mhuirghéasa, vol. I, p. 58, ll. 10, 18); 3° after certain verbs such as syaráin ‘I part (from)’ LXVI 16, and anaim ‘I wait (for)’ IV 55, LXII 91: 4° in certain expressions of time such as re ré ‘at the time of’, ré hénua ‘at once, straightway’ XXXIII 8, ré feadh bliadhna ‘for the length of a year’ LXII 102, ré bliadhun uile ‘for a whole year’ LXII 116. For ris ‘visible, uncovered’ see infra ris.

3 ré n- (ria n-) ‘before’. Notes on the modern forms roimh an (roimhe an) ‘before the’, roimhe gach ‘before every’ will be found supra p. cxiii, p. 135 (LVIII 4), p. 144 (LXII 8, 81). [The oldest instance known to me of such a form (or at least a similar form) is in AIF 48 b 15 (A.D. 1269) dé márt regn qinquis (entry contemporary with event) ‘On the Tuesday before Pentecost’. Cf “roim Finnén” in the late 15th century Bk. of Lismore (Lives of Sts. fr. the Bk. of L., ed. Stokes, l. 2636).]

reabhach XLIX 42 (of kings) deedful, featful. reabhraídh XLIX 26 (of the activity of of the foreigners in Ireland) activity, or perhaps (ironically) frolicking. reabhraídh LI 4 (adjectively used gen. sg. of a subst.) sportive or perhaps deedful. [These words are derivatives of reabh ‘feat, manifestation of power or skill.’ O’Reilly translates reabhraíadh by ‘skipping, sporting, playing’, and many examples bear
out this meaning (see RIA Contrib. reb). In St. f. K., no. 24, l. 5, for instance, the v. n. reabhraidh certainly indicates the playing of a little boy; and in AOD ag reabhraidh ris, of a maiden charming a man, probably means ‘being playful.’]

reacht in tail[dh]bhsì reacht XXXIV 1 may be gen. pl. of ri[ø]cht ‘shape’, ‘condition’, (masc.; gen. sg. reachta, gen. pl. reacht — see IGT, II, § 71), or of reacht ‘outburst (of anger, grief, etc.)’, or of reacht ‘law’ (both masc.; genitives sg. and pl. as for ri[ø]cht — see reacht(ó dhá chéith) IGT II, § 95). The literal meaning could thus be “a vision of shapes”, (as translated in Part I, p.198), “a vision of passionate outbursts”, or “a vision of laws”. The translation suggested in the note supra p. 74 is imprecise and unsatisfactory.

réalta ‘a star’ (fem.) (IGT, II, § 121) : réllana n. pl. XXXIX 79.

reiglís (nom. pl.) XXXIV 3 should be altered to reiglésa, the normal nom.pl. form, required by the metre (cf. note supra p. 74). The meaning is ‘(monastic) churches’.

réidhe mildness see s. v. rogha 2o. ? reilghé see rail.

réim (originally neut., later masc. and fem., is fem. LXII 152). 1o ‘going, movement, advance, course’. 2o ‘course of procedure, mode of conduct’, as in the cheville gidh réim theann LXII 152 ‘though it was a bold procedure’, and perhaps in the obscure re siubhal reacht is rémionn XLIX 17 (see infra s. v. siubhal). See also ar aoinréim s.v. án and céidréim s. v. céad.

réir (fem.: see IGT, II, § 14, p. 69, l. 12). 1o will : dom réir LXII 170 acting as I would wish you to act, agreeing with me (cf. supra miréir). 2o rule, authority : fon deighréir

XLIX 15 beneath that goodly discipline. Cf. also riar and óigh-réir.

ri ‘a king’: the dat.-acc. form righ is used as nom. in in t-aird-righ ( : fairbhrigh XVIII 19, XXIII 6: delete note supra p. 56).

riachtain see under do-sia.

rian 1o ‘path, track, trace’: see under áon above. 2o ‘power’ as in nár lag rian XLII 76 ‘who was not weak in power’. [This second meaning is that of gan léim, gan lúth, gan rith, gan rian Fian-laoithe, p. 35, and tìr ainglidhe fà n-iadh tonn. já rian ainbhfìne eachtrach Measgra, II, lxxi, 55. In O. I., rían ‘power’ seems to have been disyllabic: cf. cenn rián rig Hail Bright, ed. Meyer, § 22, and examples of modern gen. sg. rían cited ib. in Meyer’s note, for a gen. sg. réin would have been more normal from an O. I. monosyllabic rían — contrast Old, Middle and Modern gen. sg. Céin (from O.I. monosyllabic nom. sg. Cían) with Middle and Modern Briàin from O.I. disyllabic Briàin (instance in Béaloideas, XIII, 299).]

riar (masc.: see IGT, II, § 95, p. 127, l. 4) ‘supplying the needs of, attending to, being bounteous towards’, as in riar na ceillis is na sgol LVII 32, re riar na sgol LVII 33. Cf. supra the by-form réir.

righ see ri a king.

righín LXIII 10 (of spear-shafts) tough.

rinn- : cf. rinn-ghéra adj. nom. pl. LXI 12 (of eyes) keen-sighted. [Compound from gear ‘sharp’ and rinn ‘a point’, which is also used to indicate eyesight or effectiveness of eyesight, e. g. : an gèin mhairfeas rinn mo dhaire DG 2 87, 119; do ghloineadh rinn mo radhair, poem by Tadhg mac Daire Mheic Bhruaidheadha, RIA MS, A IV 3, p. 629, l. 15.]
rinneadh see under do-ghni.
-rior see fo-rior.
-riribh see dá-riribh.
ris 'visible, uncovered' (used as an adjective, but only predicatively): mar do léig ris [i] a n-aonainfeacht LXV 9d note 'how it left her uncovered at once'. [The version in the peculiarly-spelled early-sixteenth-century Dean's Book has ris (Cameron, Rel. Celt., 1, 78, l. 2); that in Edinburgh MS 54 (probably eighteenth-century) has leis (Cameron, op. cit., p. 117). Both forms occur in spoken Irish — Munster and Connacht leis, Ulster ris, according to Father McKenna, English-Irish Dict., s. v. 'exposed', p. 436, col. 2, l. 30; — but ris is also used in Munster, at least in Cork: seana-chabhlach [= ruined house] go raibh a leath fe dhíon agus a leath ruis (Clare Island, Co. Cork), Béaloideas, XI, p. 16, l. 34; d'fhilleadar a maunichill suas thar willinn agus do bhuneadar diobh a geaisini chun go raibh a mbraighdeanna meirgéacha ruis (Glengarriff, Co. Cork), Annála na Tuatha, by "Gruagach an Tobair", Pt. III, p. 12, with note ib., p. 62, saying that ris is used in Berehaven, Co. Cork.
A Waterford example has leis (ná raibh a sháil leis, explained as a sháil nochttha, Ussher, Cainnt an tSeana-shaoghlann, no. 139, and note thereto, p. 359). Ó Máille, An Béal Beo, p. 72, l. 1, gives as Connacht examples: bionn an chora ( : chara) leis nuair a bhíos si tirim; ar an gcuma chéada na bionn an talaígh leis nuair a bhíos an sneachta leagtha. In Ulster an unstressed vowel is prefixed to the ris ("Máire", Rann na Feirste, p. 205, l. 27, bhí na muintirí liontítidh suas ... agus línín bón a ris ionnta 'the sleeves were turned up... and white lining showing in them'). My friend Fr. Ward, Prior of Lough Derg, who kindly supplied the Annála na Tuatha instance supra and an instance from DG² infra, tells me that a ris is commonly used in Ulster to indicate "anything showing, which usually is, or which ought to be, concealed". The form ris is used in Scottish Gaelic also, e. g. a bha air an lleigeil ris le solus a' ghealbhain "who were made quite visible by the light of the fire", John Whyte, How to learn Gaelic, orthographical instruction and reading lessons, pp. 16 and 17, § 22. The oldest examples known to me are from the 15th century, occurring in the Irish translations of Regimen Sanitatis Magnini Mediolanensis and Meditationes Vitae Christi. They are: eumdaigh[h]ear na súile lé bréid lin cael mar so innus nach bha aen-rèd ris dìb acht an meid bus èigin (Reg., ed. O Ceithernaigh, Vol., III, p. 56, l. 8015) translating co-operiantur igitur oculi & involvantur panno subtili sic quod exatis nichil sit discooperantium nisi quod est necessarium (ib. p. 230); na caisleanna noch atá ris (= the veins which are clearly visible) (ib., p. 122, l. 9760) referring to what has been called an e[|]uiste as folluise in l. 9757, where as folluise translates Latin apparentior (ib. p. 293, l. 10): ocus a chossa ris, Med. ("Smaointe"), ed. Ó Maonaigh, l. 2228, translating pedibus nudibus (glossary, ib., s. v. re); ocus a [h]ean ocus a dhreach ris, ib., l. 3787 (The Latin demisso vultu here cited in the glossary has clearly been mistranslated by the writer). Other examples from the literature are: ná léig ris do dhéad go bráth DG², 104, 15; ná léig leis do bhrághaid bháu, ib. 26, 7. In the eigh-
teenth-century MSS of the seventeenth or eighteenth century unpublished poem on the Life of Christ beginning Sé lá bhí Día 'na bhíthraithreabh caoine' (mentioned in Smaoin-the Beatha Christost, ed. Ó Maonaigh, p. 366) we find: chonareadar a cerriein go coirtighthi buidhe ris (i.e. Adam and Eve after eating the apple 'saw their skins tanned and bare') l. 150; ó bhí mo chriochean-sa nochtaighthe síos reis (some MSS liom) (Adam speaking of the same incident) l. 160; cia d'innis doíse a bheith nochtaighthe síos reis? (some MSS leat) (God speaking to Adam about what he has said) l. 161. In form ris is identical with the 3d sg. masc. prep. pronoun formed from re (ris; O. I. iris) and, like the prepositional pronoun, it is being replaced by leis in spoken Irish, as some examples supra show.]

ro (preverbal particle). 1° Frequently in the Early Modern period (and sometimes in Middle Irish, e.g. SR do dtaisg 1225, do-da-saer 3985, do-das-saer 4818) ro before the preterite (where it has not become firmly united to another word, as in gur, nior, raibhe) may be replaced by the new particle do (see supra do). A few instances from the Duanare are: ro mharbh XXIV 67 (but do mharbh lb. 69); ro f[h]ág-b[h]las XXIV 55 (but do chánus lb. 35). In this usage do has entirely replaced ro in spoken Irish. Lays in which ro predomina (e.g. XXIII) may probably for this reason alone be taken to be older than lays in which do predomina (e.g. XXIV); but Father Ó Catháin, in his study of scribes' usage in this respect in other genres of literature, ZCP, XIX, points out the risk of relying solely on this crite-

rion, as ro seems to have been used often by scribes as a simple unperplexing archaism. 2° Old Irish no before the imperfect and conditional is always replaced either by ro (today obsolete) or the new particle do (as sometimes already in Middle Irish: cf. ro thuitted Dind. IV, 362, l. 168; do thichtis SR 1120). Instances from the Duanare are: ro sirint VI 34, ro chanadh XXIII 103, ro brisdis XLIV 10, ro gabhadh XLV 12 (cf. other ro instances from Stair Ercuil, ed. Quin, glossary, p. 239); do beatha XXIII 221, do thégheadh XXXII 2, do thigeadh XXXII 6, do chuirdis XXXII 9. 3° At all periods no seems to have been occasionally omitted before the imperfect: Old Irish examples are cited by Prof. O'Brien, Éiri, XI, 88; Middle Irish examples are ind uair thegitis SR 1113, oecs tegdis ... an tan tegdis Chronicon Scotorum, 1052. Modern Irish examples from Duanare Finn of the omission of ro and do (the Modern representatives of no) before the imperfect and conditional are: ráidhmis XI 1 (the only example from a poem which is not very modern in language), gonadais LIV 6, thigeadh[h] LVI 7, chuirreadh LVII 8, an uair thegheidh LXII 112, cuirdis LXIV 33, chuirreadh LXIV 39, thogbadh LXVIII 1 (contrast with pret. do thógoibh XXXII 10); chuirífinn LIXIV 27, bhíadh LVII 27, LXIII 63. 4° For discussion of the rules that at different times regulated the use of ro in purpose and wish clauses see supra p. 71, note on XXXIII 10d, and footnotes thereto. 5° The ro in ro-d-ruba, LI 3, has been translated, almost certainly wrongly, as though it had the meaning of an Old Irish ro indicating possibility (see infra s. v. rubha).
ró (in chevilles) I 38, XVI 13, 36, XX 82, XXIII 150, XLVII 16, LXVI 57, excess, too much, an over-statement, etc. [The meaning 'hardship, distress' sometimes assigned to ró in Part I seems to be without foundation.]

**ród a road**: often peculiarly used in epithets to indicate some quality such as greatness, as in ainm righ Alban gach róid XXIII 3 (cf. a rí go ródaibh Leabhar Cl. Aoibh Buidhe, ed. Ó Donnchadh, poem IV, 65), fáth Glúise Róige na róid XXIV 70, mac in Dághda na nglán-róid II 31 (= LXVII 43). Cf. Raighne na Róid LXIII 5, 23, 24, Raighne na Róda LXIII 12 (emended, but not with certainty, to Raighne Róda in the notes supra p. 147), and also Dubh Róid infra in the Index of Heroes.

**rogha 'choice'. 1° In a rogha di ghé VII 6 'what drink he chose' the genitive di ghé represents normal Old and Early Modern usage, though occasionally in Early Modern (cf. dul 'na rogha conuir, ZCP, VI, 48, l. 30), and normally in spoken Irish, rogha in such phrases is followed by the nominative sg.: cf. (Meath) do ré [= rogha] bean agat, Duanaire na Midhe (Lloyd), p. 37, poem xx, st. 6; (Galway) do rogha bean acú, Béaloideas, VI, 310 l. 23; (West Cork) beir do rogha bean leat, Tadhg Ó Dúninn of Coolea orally in a folktale. 2° The phrase an réidhe ... dhi riamh ní deachaidh rogha XL 4 'mildness... preference has never gone from her' resembles a proverb recorded in Munster in recent times: ní théidh- eann rogha ó réitteach "there is no better selection than agreement", Gael. Jnl. V, 172; is dócha ná léidheann rogha ón rheidheach, Lloyd's Measgán Músgraighe, p. 24, l. 9; níor chuaidd rogha ón réitteach Réithini, s. v. rogha; and see O'Ra-hilly, Misc. of Ir. Prov., § 139.

**roichim** (cf. O. I. ro-saig and ro-soich 'reaches') is used in the idiom ní roic[h]feadh uait LIII 14d note 'you could not' (cf. further examples RIA Contrib "R", col. 100, ll. 5-9). See also do-síá.

**roimh see 3 ré.**

**roinn** 'distributing, apportioning' appears in the cheville-like epithet go roínn (of a man) XVII 49, (of a dog's haunch) LVI 4, meaning perhaps 'well-ordered, well-planned'; and also in the chevilles séighdha roínn VII 23 (mis-written ségha rínn XXXIII 5), meaning probably 'a fine arrangement', and ba gasta in roínn LVI 'the arrangement was excellent' (cf. jurda in roínn 'the arrangement was manly' SAS 2004).

[Superficially séighdha roínn resembles seigtha rínn, a cheville, which in SR 2363 may mean 'verses seek him': cf. ib. 4015 the similar cheville regát rínn meaning perhaps 'verses spread his fame abroad' (literally 'verses extend him')?: cf. mollais raind 'whom verses praised', Dind. IV 318, 3.]

**roínnim** 'I distribute': cf. do roínn-seamar sinn budhéin LIV 3 'we distributed (or 'arrayed') ourselves'.

**ro-n-boi she was see under a-taoim.**

**ruachtain see under do-síá.**

**ruadh 1° (of colour) 'red, etc.', as in trí fuill ruadh ruainneacha XXXV 111, and ceatha folá ruaidh LXIV 33. 2° 'vigorouss, etc.', and in certain contexts probably 'fierce', as in na gceal san ruadhchath XVIII 16 'of the four fierce battalions' (cf. SR 3233 co ro-gail ro-laind ro-ruidh).

**ruainneacha n. pl (of heads of hair) XXXV 111 shaggy.**

**ruanach** (of a king) XI 1: perhaps for ruanaidh strong.
ruáthar a rush, an onset, see deargh-
ruáthar.
'rubha (cf. RIA Contrib. rubaid 'kills,
slays'): ro-d-rubha LII 3 has been
translated 'that could kill thee' as
though the ro indicated possi-
bility (as in Old Irish) and the tense
were present, mood subj. by reason
of the general nature of the rel.
clause. This is unlikely. The more
obvious meaning, 'may it kill
thee', does not, however, suit the
context.
rún: 1° 'a secret'; 2° 'intention, pur-
pose, propensity'. The first mean-
ing may be that of is docht rún
LVII 4 (see supra s. v. docht).
The second meaning is probably to
be understood in roba maith a rún
XX 54 and is ro-ghlun rún XX 81
(rún in these instances is more
probably the Modern masc. nom.
pl. than the Mid. Ir. nom. sg.).
? ru-s-beara note to XLIII 10.

? sabhrainn: tréin sidhe sa sabhrainn
XXXVIIII 38. [O'R. has a masc.
substantive sabhrann 'a meaning,
boundary'. Sabhrann (dat.-acc. sg.
-aínn) is also an old name for
the river Lee, Co. Cork.]
saighdeamhail XXXV 76, 77, ar-
rowy.
sáimhe XXXVIII 14 rest, repose.
? sáith translated "rushed" in do
sáith go Mac Lughach 'án VI 20.
[In XLII 49, 50, 52, etc., ro sáith
is a by-form of the 3d sg. pret. of
sáidhimm 'I thrust, plant'.]
? saitid XXXIX 59, perhaps for
saighid 'they approach'.
salmaire XXXIV 12 a psalm-singer.
saltraim 'I tread': mar a saltrair
XL 2 'where she treads'. [Dán Dé
XXV 22 or a saltrair sibh 'whereon
ye tread'; mar shaltraim or úr
Innse 'as I tread on the earth of
Ennis', Dioghlúim LXXVII 4.]
samhail 'a like, an equal': nom. sg.
and dat. pl. used obscurely in seal
a samhail 'na samhloibh XLIX 35.
Cf. samhla.
samhalta (adv.) 'like': samhalla
d'adhbar airdriogh XI.11 44.
samhla (nom. sg. XVI 4: cf. dat.
sg. samla Atk. and Cath Cath.)
'a like, an equal'. Cf. samhail and
maca samhla.
-san, -sean: intensive pronominal
particle, 3d pers. masc.; see note
on XXI 13d.
sanais (nom. sg. fem. IGT, II, § 150;
gen. sg. saimhisi, lb. ex. 1994): nô sa-
nais isin c[h]am[h]air XLVIII 58
'than a secret announcement at
daybreak'. [The context here sug-
gests something not publicly an-
ounced. Secrecy is also suggested
by do-chluin sé na sanusa IGT, 11,
ex. 1017 (acc. pl. of the masc.
-o- stem declension, without syncopa-
tion, indicated for the nom. sg.
form sanas of IGT, II, § 38), and
by i làu i. i sanais 'in silence
i.e., in sanais', Cormac s.v. toreic.
In Early Modern Irish sanau(i)s (cf.
P.B) generally refers to the Annun-
ciation made to Mary: an Aoine
reim Phelid Muire na Samais 'the
Friday before the Feast of the An-
nunciation,' Leabhar Chl. Suibhne,
ed. Walsh, p. 120; an ãine roim féil
[m]oil[r]Muire na Sunaisi "Friday
preceding Great Lady-day of the An-
nunciation", O'Grady, Cat., I, 320.]
sáobhaim 'I pervert, change for the
worse': a sheanóir do sháobh do
chiall LVII 37. [Examples in Atk.,
TBG, and Anedota, I, 77, 1, 13,
prove that sáobhaim is transitive
and that the translation 'who
have perverted your reason' should
therefore be substituted for 'your
reason has become perverted'.]
saoi (normally masc., but not infre-
cquently fem. from the Early Mo-
dern period on, as in an tshai sho-
labhartluach, referring to a man,
ZCP, XX, 181, 1. 9, and in instances
cited by Dr. Bergin, Ériú, XI, 140,
§ 9) ‘a sage, one outstanding in
learning’, hence ‘one outstanding
(in any virtue)’, as in in tsaoi
LXV 11 ‘the excellent woman’. [Cf.
budh sooi cráibhtheach i 6 sin amach,
referring to a woman after the devil
had left her, “Scéal air Mhior-
bhulllíthh Iordáns”, RIA MS 23 C
18, 257; soi enigh ocus engnuma na hErenn uile, Annals of Loch Cé,
1274, p. 477, “the most eminent
of all Erin for hospitality and
prowess.”

shionnadh LXI 12 vigour (as in
spoken Irish).

sbleadh (nom. sg.) XXIII 42, LVIII
3 flattery, exaggeration. [Cf. spleadh
“flattery... hyperbole”, O’R.]

sboraim ‘I spur’: 3d sg. pret. spo-
rais, note to XIII 15.

? sbréim: go spreidis sluaigh ua
Teamhrach LXVI 41 ‘till they
should have scattered the hosts of
Tara’ (?) [Cf. Dinneen spréidhim
“I spread, scatter... disband...”]

sc: for words beginning with se see sg.

sdair ‘history’: used with some more
specialized meaning in chevillle-
like phrases such as fa borb sdair
LXII 80 ‘who were fierce by repu-
té’ (cf. nach ioinn sdair, dob ard
sdair, dob fhéarr sdair PB 1 2, 8, 14;
fa hiseal sdair, fa geal sdair, Diogh-
luim XXX 24, LXXVIII 25).
[In the translation of LXII 80 sdair
has been wrongly equated with the
sdair which appears in the modern
Munster phrase do sdáir ‘by a single
movement, by a journey’.] The
meaning of sdair is doubtful in LXII
133.

sduagh-glan (spelt sduadhghlan
XVII 2) curve-bright (see supra p.
xc, n. 2).

seach [h]a XXXIX 66 (of spears)
hard. [The word seac and its deriv-
atives are used: 1° of iron (Cath
Cath.); 2° of dead bodies (Cath
Cath.; IT, III; ZCP, XIII, 238, 1.
8); 3° of paralysed hands and
feet (Wi.; Atk.; BNE, p. 27, 1. 13);
4° of clay vessels hardened (sechth)
in a furnace, corresponding to the
Latin durata, Milan Glosses, 18b3;
5° of gates that had been for long
firmly closed, and were therefore
hard to open (ro-secsat), compared
to l帜pentes ‘sluggish folk’, Mi.
46a22. Cormac gives sece 7 secd
ónd i as ‘siccus.’

1 seach ‘a spell, bout, or turn’
(See Dinneen): common in the
phrase jo seach XXII 20, 46, 61
(ja seach LVII 29, LVIII 7) ‘turn
about, each by each’. [Cf. Is é
Brian fós tug slóinnte fá seach ar
fhéaraibh Eireann as a n-aitheanar
ghach sílireabh fá seach dhíobh
FFE, 111, 4114; is do orduígh fein cuid
gach cille do roinn do réir uird ar
gach cill dhíobh fá seach FFE, 111
4886. In the majority of these
instances (as also in gach misteri i.
deamháinn fá seach dhíobh trans-
lating ‘singula mysteria’, Stape-
ton, Catechismus, Prologus, § 1,
1. 10) the words could be understood
as ‘in their turn’, which was prob-
ably the meaning that gave rise
to the stereotyped form with unas-
pired s (after an elided 3d pl.
possession pronoun).] 1

1 Corrigendum: The development is rather the exact opposite of that
suggested: the adverbial use of fá seach clearly preceded the modern spoken
use of seach as substantive. Mr. Brian O Cuív has pointed out to me that
2 seach (preposition) 'past'. It aspirates the following noun in seach dhúras XXXVI 21. The 3d sg. pronominal form seacha (literally 'past him') is used with all persons of verbs of motion to emphasize the idea of motion: see note on XXXIV 7a. [The parallel with taris cited there (footnote) is not exact, for comparison with examples in RIA Contrib., “T-tnúthaigd”, col. 74, ll. 2-5, shows that the meaning of the taris cited is across (the sea). Additional examples are: manach eraibthech tainic tairis anair do com- sinúth hí crabalaid re Conmag, TCD MS H. 3. 17, col. 678, as published in Analecta Bollandiana, LII (1934), p. 354, l. 1; and giustys erenn dèe is a corp du bríd tairis syr do adhna- cud, AIF, 1261, 47c6; and cf. infra s.v. tar 4.] For dul seachad 'to die' see under tar 5.

seachbhdh (seachmhaidh): in the negative phrase nír s[h]seachmh[dh] XLI 13 which has the positive meaning was profitable. [The word has been etymologized as from the preposition sech and the v.n. buith 'being' by Gwynn, Hermathena, XX (no. XLIV, 1926), 71, and by Dr.O'Brien, Féilsgríbhinn Éóin Mhíc Néill (1940), 87, where several Old and Middle Irish instances are listed or referred to. Many Early Modern instances are listed or referred to by Fr. McKenna in his Aithdioghl- luiim. All the instances are negative, but the context always implies positive advantage.]

seachmallach XXXV 45 (an affair which was) neglected. [Adj. formed from sechmall, the v.n. of a verb meaning 'I pass by, disregard, neglect', instanced by Wi. and Pedersen.]

seachnóin (followed by gen.) L 14 all over, throughout. [This is the common Early Modern form — cf. : Stair Ercuil, ed. Quin : Dioghluium ; and Desiderius. For original Old Irish sethau, and its derivatives sechnón, sechta (influenced by the prep. sech), sechnó, sechtron, see Thurneysen, ZCP, XII, 287. Dr. O'Brien, Éirtu, XI, 171, suggests that the on is due to the influence of i mmedón.]

seada (of a maiden) XX 57 (bad rime commented on in note, supra, p. 46) graceful. [O'R. explains «séa- da” (sic) as 'long, tall'. Such a meaning would certainly suit lenti sémi setai sitaidi co tend-medón trai- ged dòib, Táin 212, and loech caem seta fotu ard, Strachan and O'Keef- fe's TBC 3144. It would also make good sense when seada is used of arrows (Dioghluium, poem 78, q. 11) or of a spear shaft (IGT, ex. 251). But a wider meaning such as 'graceful' is suggested by its frequent use of well-formed men (ZCP, II, 585, q. 15; RIA MS Bk. of Fermoy. 203, col. 2, l. 8) and women (Dind. IV, p. 142, l. 127; Stair Ercuil, ed. Quin, l. 509; Unp. Ir. Po. XXVII, q. 4. Studies, 1924, p. 428), or in particular of their sides (Wi. : Dioghluium, poem 83, Thurneysen, Grammar (1946), p. 517, convincingly explains O. I. imm-a-sech 'in turn' as the transformation of the preposition sech into an adverb by prefixing imm and an, as in'imm-an-etar 'invicem' and imm-a-lle 'simultaneously'. It is clear that fá seach is a Modern Irish development from O. I. imm-a-sech, and spoken seach 'a bout, turn,' a recent substantival formation based on it,
q. 9), feet (Táin 212), hands (TD, poem 40, q. 5), fingers (Wi.), or eyebrows (Muireadhach Albanach Ó Dálaigh, poem beginning Mo teabha féin, q. 2, RIA MS 23 C 18, 73). For the uniting of the meanings 'long' and 'graceful' in one word see supra leabhair. The use of sèta (sic) of grass on a lawn that reaches to the thighs of a man so small that he can swim in a goblet is perhaps against the meaning 'long' (ocus do roichead fér sèla slíom glas na fáiteche co a glán ocus co remar a sliasta do, SG I, 240, l. 5). In Unp. Ir. Po. xxvii, q. 4 (Studies, 1924, p. 428), seada is used of a bed. One is tempted to look upon seada as formed from seadh (see next word) by addition of the adjectival ending that appears in Modern Irish as dha, da, aidhe, etc.; but the meanings hardly suit such an etymology.]

seadhmhar: in sleigh seadhmhair (object of a verb) XXXIX 74 'the strong spear'. [From seadh i. lăidir nó lăidireacht O'Cl. Cf. ein seg cin sùg, amál bemis marb (of terrified people) PH 2967; conă bí sùg nó seag inne (context obscure) Asl. Meic Conglinne, ed. Meyer, 55, l. 4; ruccadh a seadh asta (referring to hands that had withered) BNE, Bearach, § 22 (cf. similar instance SG, 76, l. 34). In philosophy seadh means the 'effect' of a cause, as in omne quod removet causam removet effectum cause. 'gach ní indar-bus in cùis innarbaidh seadh na cedhí (reite cúis),' RC, XLIX. 22, l. 6, and variants, and in the following two examples supplied me by Rev. Professor Shaw, S. J., from Scott. Nat. Lib. MS, LX: ille effectus est possibilis cuius cause sunt possibles .i. an uair is urusa an c[h]âús is urusa segh na cûise, p. 190; cessante causa cessat effectus cause .i. an tan squiris an chûís squirid seagh na cúise, p. 194. Seadh also means 'heed, attention': san lísul mharbhghlais mhuiil. ná cuir suim ná seadh, DG², no. 102, l. 20; ina clú ní cùir neim-seadhad, Ir. Texts, II, p. 61, poem 12, q. 34.]

séaghdha, 'fine, excellent', a praise-adjective used variously of berries, eyes, fame, and a charioteer, Wi. (e sometimes marked long), of ability to understand bird-language (Meyer, Anecdota, I, p. 24, q. 1, where séghd[h]a rimes with én-bérlo), and of a year, Duanaire Finn XXXII 121 (séghdha : gan séna). The rimes already cited (as also ségh[h]dha: dénn[h]a, RIA MS Bk. of Fernoy, 119, l. 30, q. 4 of A Muire, a má-thair ar nAthar) prove that the e is really long (cf. supra p. 46, note on XX 57c). See also under roinn.

sealad (sealat XXXV 44) 'a while' (BNE).

[sealbhadh úama, use of an infixed s to gain alliteration: see supra p. 54, footnote 1.]

sealg see seilg.

-sean (3d pers. emphatic pronominal suffix) see -san.

séan: olc sén LV 13 'ill the omen'. [Séan is more frequently perhaps used of favourable than of unfavourable omens, but cf. solad ná sén siabras bás 'omens or auspices that betoken death', Meyer, Hail Brigit, q. 14.]

séana (v. n.) 'denial, denying, refusing' is followed by ar (older for) to indicate the person to whom the request is refused XLII 4. [Cf. ocus dombert bennachtain di for fir d'indíss dò, ocus mallacht dia sénad fair, Asl. M. Congl., ed. Meyer, p. 5, l. 18.]

searc, searcus, see under céad first.

seilg 'hunting': the form sealg seems
to be used occasionally with the meaning of a gen. sg. (see notes to XXIV 14a, LXIII 11e, 14a). [The normal Early Modern gen. sg. forms are sealg and seilge, IGT, II, §§ 42, 39 — nom. sg. forms seilg (cf. supra p. 119, footnote) or sealg; gender fem.] In XLII 4 dat. sg. seilg seems to mean 'seeking (for information)': cf. ag seilg mbhotta, Knott, ITS, vol. XXIII, p. 205, 1. 19.


seinmim '1 play (music)': a fhir dta seinm[h]ear sao r-cheol XXIII 221.

séitreach (of an army) XXXV 23, 76, (of a man who could leap death) LXVIII 105, (negative gan beith séitreach of people near death) LXVI 41, 'vigorously, strong'. [Translated 'vigorous', of a salmon who could swim well, Scéil Tuáin, ed. Meyer, § 121; 'powerful, sturdy', of hawks, Measgra II: 'with strength', of defending a city (go séitreach saoir t with strength and power); Flight § xxvi. I have seen no example with d for t: this invalidates Thurneysen's connection with is féidir, ZCP, XI, 311.]

-seín, demonstrative enclitic particle, attached to 3d pers. pronouns and 3d pers. verbal forms, usually referring to what has been already mentioned as in 'na nátaigh-séin (: 'na lairneis) XXXVI 22 (but occasionally to something about to be mentioned as in rui-séin, Díoghlúim 117, q. 2, referring to the race of Nuadha Neacht to be mentioned in the line immediately following). [For derivation from O. Ir. side and féin see TBG, p. 472.]

seol 'a bed (Tec. Corm.; siul i, imda O'Dav.): gan neart ann mná seóla LXI 12 'weaker than a woman in childbed'. [Cf. ni fil mo nícheus (i. mo nert) dar aindir tiáin seolae 'my warrior-strength exceeds not that of a sorrowing woman in childbed', cited from H. 3. 18, p. 724 (rhetoric in Cath. Airtig), by Meyer, Ueber d. ãir. Dichtung, II, p. 23, n. 6. Cf. the nom., pl mná siul, IT, 111, 1, 199, § 25. In the Gaelic Jnl. IV, 13, tá sí 'na luigh sheol and tá sí 'na luigh sheol are said by the editor to be respectively the Con-aught and the Waterford expressions for accouchement.]

2 seol LX 6 'a sail' (Wi.: see also under leagaim above).

3 seol 'a course, motion' (Táin; cf. 'seol, masc., motion characterised by grace and ease', Cruach Cónaille, ed. S. Laode, Foclóir): go socair seol (of a ship in harbour XXIII 105 'at rest, quiet as regards motion' (?): (of an army) go seolghasta XXXV 75 'supple in motion'. seoladh 'guidance, directing, instruction' (cf. TBG; and do iarr ... ar Colum Cille seoladh ecin do dhéanadh do às sa leithdeadh sé seolá Táma, B. C. Cille, § 157, ZCP, IX, 244). In do bh[h]earr seoladh is innleacht (of a shield) LXII 71 seoladh may refer to 'the plan' imposed on the matter of the shield by the guiding mind of the craftsman. seolaim '1 guide' (cf. amhail do sheol an réidh na fáith dochum lós BNE, p. 183, 1. 7). Hence: (of weapons) do sheoladar aoghaidh a n-arm or LXII 82 'they aimed their weapons at'; (of a flag) scóllar re XXIII 148 'is hoisted on' (cuirttheas ... re is the phrase used, ib. 163). seóita (adj. describing a spear) XXIII 163 'gracefully moving'. [Cf. go héasga éad-
from seóllta, of horses leaping, Sédanna, 1914, chap. IV, p. 31, l. 30; chuaidh gach seort seóllta go leor ar feadh tamaill "smoothly enough", Cú na gCleas, ed. O Searcaigh, 1914, pp. 69, 93.]

gainnear (: gleú) nom. sg. LXIII 40, (r of nom. sg. palatalized by following sin in in sgainnear-sin XXXV 118); dat. sg. sgainnit XVIII 26, XXXV 8, LXII 114 (is there corruption in XVII 51 where the dat. sg. is sgainnear?), 'an attack, fray, fight'. [In Táin (s. vv. seanider, sceandrecha) and Cath. (s. v. scanner) the word seems to be a fem. a-stem with an irregular nom. pl. in -echo. IGT, II, § 54, likewise treats scanner as a fem. a-stem with some additional each-forms such as gen. pl. sgainnearach ex. 1386.] sgainnear-dha (epithet of a shield) XVI 39 'used in battle'.

gal: sgal Chaoilte XXIII 223 'Caolite's cry': sgol LVII 6 'chant (of clerics)'. [Scol, mis-written seol, but riming with lon, refers to the cry of a blackbird, AS 848. In spoken Munster Irish sgol amhráin (e. g. O'Leary, Eisirt, 1914, p. 95, ll. 11 and 12 — referred to by a masc. pronoun l.13 ; O Súilleabáin, Fiche Blian ag Fás, 277, l. 26, 360, l. 29) means a song considered as being audibly sung, amhráin by itself meaning simply 'a song'.']

gál 'a phantom' : g. sg. in sgáil V 31. The same phantom is called fíath V 25, 26, 27, 28. [Cl. ZCP, III, 460, l. 4, Baile in Scáil, § 7, where scáil and urtrash are contrasted with men of the race of Adam; other names for urtraigh (Windisch, Ir. Texte, p. 288. Eg. reading for line 4) are genití glinne (ib. Eg. reading for line 2) andPATHAIB (dat. pl. — ib. LU reading of line 6).]

sgalarnach LVII 5 the chatter (of a blackbird). [Scalarnach in Connacht, seolarnach (dat. sg. seolarnaigh) in Ulster, means the 'cackling' of hens (McKenna, Eng.-Ir. Dict., 1935, p. 150). O'Growney, ACL, I, 159, among Meath words, has "sgolarnach: lachanna agus searma ag sgolarnaigh, screaming". An older seolgaire, Fianaireacht, is used of the noise of shields being split in battle: it is a compound of sgol [alter sgol] 'a noise' and gaire, a form of the v.n. of gairim 'I call' used in compounds: the g of gaire would have been spirant in the compound. Later the word conforms to the arnach type of ending found in spoken Irish clagarnach 'pouring rain', gairarnach 'whispering', glosgarnach 'sparkling', sbreàchnarnach 'sparkling', aitairnarnach 'snooring'.]

gairbh (acc. case after a preposition) II 26 a shallow (in a river). [The gen. sg. sgairbh, IGT, ex. 1878, clearly indicates a place noisier, yet easier to ford, than a deeper pool: is laibhre ná linn is doimhne. rinn sgairbh is ní doilg[h]e a dult. In Kerry the nom. sg. is sgairbh (Ó Súilleabhaín, Fiche Blian ag Fás, 1933, p. 184, l. 2) and the gen. sg. sgairbh (ib. l. 23), and the meaning seems to be a ledge of rocks in the sea normally covered by water (see Dinneen and Réithiniú).]

-gathach see gothach.

géal 'a story', etc.: for its riming with ia, as in Ulster, see notes on LVIII 30 a, b, and LXVIII 38b, supra pp. 134, 172.

[sgéalaighg story-teller: various classes of sgéalaigh are discussed supra p. 191.]

-sgeanaich see sgotach.

-sgeanaich 'a portion (of meat) ': gen. sg. sgeanaigh XV 6, referring to the uarran do tháobh thuire allaidh
mentioned in the preceding quatrain. [Cf. i n-a seeanchaibh ‘in slices’ (of the paschal lamb). Smaoinite B. Chriost (ed. ¶ Maonaigh) 3237. Another instance may be found, RC, XXIX, 220, I. 12. See anach is declined as a masc., with gen. sg. in igh, n. pl. in ighe, IGT, II, § 55. It is formed (as Meyer has pointed out, ZCP, X111, 192) from sgian ‘a knife’ (pl. sgearan).]

sgeile III 19a (note), XX 7, XVI 23, XLVIII 16, 34, (adjectival gen. sg. XXXVIII 17), grief, cause of sorrow. [O'R. “sgeile... grief”. It is listed among masc. io-stems, IGT, II. § 2, p. 39, l. 14 — cf. ex. 60.]

sgéimh: on the use of this dative form of sgiamh as nom. sg. in fu maith sgéimh LXII 122, literally ‘who was good in respect of beauty’, see supra p. 144, l. 9.

gsiath ‘a shield’, in O.I. a masc o-stem but in Early Mod. Ir. declined both as a masc. o-stem and a fem. a-stem (IGT, II, §§ 96, 39): both declensions are found in the Duanaire, e. g. plural a sgheth áille XXXIX 66, but gen. sg. sgeithe LXIV 34. Sgiath tar long, literally ‘shield over track’, hence ‘rear-guard’, ‘defence of a retreating army’: ro e[hi]air Goll sgieth tar long air IV 64 and cf. other instances XXXV 39, 70. [Cf. suc sèath tar long dób SAS 2137.]

sgol a sound, note, etc., see sgal.

gsothach ‘flowerly’ (W.; Dioghluim); but sgoth (sgath), as well as meaning ‘flower’, may mean ‘pick, choice’, (subst.) and sgothach (used of a cloak) LXV 12 may perhaps mean ‘choice’ (adj.). See also the compound cul-sgathach supra, where the meaning is again doubtful.

sgriobhaim ‘I write’. The secondary fut. do sgribhèbuinn is commented on supra p. 129, last lines of footnote.

siabhárthar ‘ghoulish’: XXXV 110 lri silliti siabharrtha. [Grammatically siabharrtha might be either past participle and mean ‘bewitched’, or gen. of a verbal noun and mean ‘given to bewitching’. Modern scribes seem to have preferred it to the adjective siabhártha ‘connected with the spirit-world’: cf. Táin 1915 a sherriti shiabarda (L.L., 12th cent.), which is still a clain-shiridi shiabharda bhig in H. 2. 17 (perhaps 15th cent.), but a shirraidi shiabarta in St. (17th cent.) — cf. the similar series of readings for Táin 1911.

Even in the 12th century, however, the past part. was also used in this phrase: Táin 1105 a shiriti shiabairthi (L.L.); ib. 3794 a shiriti shiabarthi bic (L.L.), a shirraidi siabharrtha (St.). This early tendency towards confusion of siabharrtha with siabhardh, and the use of siabharrtha as a vaguely terrifying epithet in TBG, suggest that no meaning more precise than ‘ghoulish’ or ‘ghastly’ should be given to it, though the context in the Duanaire would certainly suit the meaning ‘given to bewitching’.] siabhrraim ‘I bewitch’: XXXV 110 do shiabrrattar mh'uos comhtha.

sionsa LXVIII 37, ‘noise’ of unpleasant music. [Cf. sionsa cuanadh ceól na Finne, Dioghluim, ex. 20, ‘the music of the Finn is a sound of woe’, lamenting a dead O'Donnell.] siansán LVII 11, 21, pleasant ‘noise’ of hunting; in siansán binne do smáolach LXVIII 13 ‘the sweet music of your thrushes’ it is qualified by a pl. adj. — cf. mention of the qualifying of collective substantives by pl. adjectives supra.
p. 61, note on XXIV 22d; — the adj. qualifying siansán is sg., as one would expect, in siansán serb-glóraich sruthlíathnneach na sruthaná, Stair Erceuil, ed. Quin, 784, describing the noise of the streams of Hades. [Siansa is singular in Early Mod. Ir.: cf. the dat. dá siansa, Aithd., poem xxxi, q. 36. It certainly means ‘passion’ (see note published in Éigse, vol. V, p. 294) and ‘love’ (Aithd., vol. II, p. 254, note on lxxiii 22a) — and also ‘feeling, perception’ — as well as sound; and it would seem to be related both to O. I. sians, which is borrowed from Latin sensus, and to O. I. sian ‘noise.’]

sibhneach LXIV 32 (of spears) rush-like (?). [Apparently from the syncopating a-stem sibhean(n) (IGT, II, § 54), which means ‘a rush’: cf. dat. sg. simin Wi. and Táin; gen. sg. sibne, IT, III; dat. sg. sifinn, AS.]

sidhe see sitheadh a hasty advance, a rush.

sighin (sighean) ‘a sign’ especially ‘a military ensign’ (from Latin signum: see Cath Cath.): in tsighin (ó S[h]ádorn) (nom. form as object of a verb) XX 37 the spear known as Saturn’s ‘ensign’. How this spear was won by Hector son of Priam while it was in Priam’s custody is told in Togail Troi — see Thurneysen’s discussion of the relevant passages, RC, VI, 91-95. [In Early Modern Irish sighean was treated as a syncopating fem. a-stem, with an alternative nom. sg. sighin, and an alternative gen. pl. sighneadh: cf. IGT, II, §§ 54, 150, 180, and exx. 1410, 2006.]

siliit (in trí siliit siabharrthu XXXV 110) ‘witches, unpleasant female spirits’. [The term sirité Wi., p 293, l. 13, indicates a magic shape-shifter; ib., p. 288, l. 3, and in Táin (vocative both siríti and ser-ríti) it is a term of abuse for a warrior; at least one Early Modern scribe writes it with a d (siríti, sîráidi) — see instances supra under siabharta.]

siodhaighe XLII 49 (siodghuide LXVI 61) one of the siodh-folk, a fairy.

siol 1° ‘seed’, 2° ‘progeny’, hence ‘(living) persons’ as in agoibh ní fháigioibh siol beó XXIV 50 ‘I will leave no person alive belonging to you’.


sios (tshís) set (referring to a fire), see thios.

siothal [Wi. “síthal = lat. situla”. Cf. “síthal, cóir (sítheal, lochtach)”: IGT, II, § 37, with examples both of the form said to be correct and the form qualified as faulty, ib. exx. 955, 956]: nom. sg. used as subject siothal Chaoílte XVII 1, 3, siothal chumhdaigh óir 67 (nom. sg., doubtful by mistake, in síthil 111d); acc. and dat. sg. síthil Chaoílte XVII 2, ón síthil 4, in síthil snaudh-aigh 87, don síthil maísig 107, in síthil sláin 109, in síthil 111b; gen. sg. na síthlu XVII 12, 116; gen. pl. na síthal 108; dat. pl. siothluidh 67: — meaning ‘a vessel’ for holding drinking or washing water. The siothal referred to in XVII was made of precious metals, ornamented with ivory, etc. (xvii 5 sg.). See also síthilin.

sireagdha (adj.): go mbratoibh síreagdha sróil XLII 58a ‘with silky cloaks made of satin’ (cf. ib. 57 go mbeirtibh sróil síodaidhe ‘with silken satin garments’). sírig (used as an adjective) miocht sírig XXIII 58c a silken hood. [Cf. LU 6557 eiliubain sróil sireeda ‘a silky satin
body-tunic' replaced in L.l by *clabinar sirie* 'a silken body-tunic', Táin 2732. Both words may be traced ultimately to Latin *sericuim* 'silk', from *Seres*, probably 'the Chinese', the most famous manufacturers of silk in classical times.]

siride see silliti.

si[j]oth peace, though normally masculine (IGT, II, § 38), is referred to by a fem. pron. i in LXII 48.

sithe, in form gen. sg. of *sioth* 'a fairy hill' (IGT, II, §§ 39, 46), is used as an adjective in praise of clothing and music LVIII 6, LIN 15, LXIII 41, meaning probably 'beautiful, pleasing, delightful': cf. its use of a beautiful body and beautiful voices DG², I 21, XVI 96, CII 43.

sitheadh LXII 12, 84, LXVIII 76 (masc. as shown by non-mutation after the article in in *sitheadh* LX 12, 13) a hasty advance, a rush. Apparently a modern form of *sithe* LXI 11, which is itself a by-form of *sidhe* XXI 28, LIV 15, AS, etc.

sitheal see siotbal.

síthilin, diminutive of *sitheal*, in accordance with spoken usage today, but contrary to the teaching of the Early Modern schools (IGT, I, 113), keeps the fem. gender of the word from which it is derived in *fósaidh in síthilin mbíe mbáin* XVII 2 [hyper-metrical; read síthill].

siubhal v. n. (normally = 'walking', etc.): re *siubhal reacht* is *rémionn* XI.1X 17 'for enforcing (?) (lit. 'setting in motion') laws and courses of action (?)'.

siubhlach XXIII 161 (of an expedition) wandering, distant.

sláin: *mórshlaimheineadh* LXIV 31 'a great streak of fire'. [Cf. *sláin lenedh*, Táin, p. 373, n. 7. In *sláin dho cheó* (Mayo) 'a wisp of fog', Barrett's 18th-cent. ‘Preab san Oí’, I. 54, as printed in Gadelica I, p. 123, the a is marked long; but the Clare pronunciation *sláum* (Mac Clúin, Caint an Chlár, 11, p. 330) indicates an originally short a.]

slán 'whole, complete' (adj.). Hence various specialized substantival uses, such as the two following. 1° do-*b[h]eirim* do *shlán-sa fúim* (for fúim) LXII 32 'I challenge thee, I defy thee' (Cf., for the preposition, do *shlán... fúim 'I defy thee*, Óigse, III, 176, I. 152, and, for the verb, *anois bheirim slán aon-duine iad so d'fhaghail go *follusach* isan Scriptáir*, Ua Cealláigh, Stair an Bhfobla, ed. M. Í Mhurighseasa, I, 129, 1. 4). [Though in the two examples quoted, and doubtless also in *do shlán a bheith fán bhFéinn*, Fian-laoithe, p. 77, q. 47, the preposition fá refers to the issuer of the challenge, in spoken Munster a *shlán fút 'I challenge you to do it' it indicates the person to whom the challenge is issued. The verb *do-bheirim* in the phrase in LXII 32 has been mistranslated 'I accept', Pt. II, p. 257.] 2° *slána* XLIV 8 nom. pl. with a singular meaning 'surety, guarantee' (Cf. BNE, p. 203, I. 1; a *cur a slánaibh fáir im chert do dhéanaigh*" to pledge him thereby to do right", more literally 'to lay it — namely 'the crozier' — on him as a guarantee that ...'). [Cf. the v.n. *slándadh* in St. fr. K., p. 2, no. 2, 1. 5, tar *slándadh nó tar choirmirce* Feithrhusa, where, to judge from Keating's normal style, *slándadh* should be almost a synonym of *coimirce* 'a guarantee of protection'; and cf. supra p. 103 — notes on XLIV — where *slánaigecht*, 1. 35, is clearly the equivalent of *coraigecht* 'guarantee' in 1. 33.]
slighe ‘a path, way’: for or én-
shlighe see áon.

sloinnim ‘I tell, relate’: imperative
sloíon dúinn XXIII 21, XXXVI 3,
XXXIX 1, 3, sloíntear leat
dúinn LXII 123; past subj. (1st
pers. sg.) go sloínnim XXXIX 7.

smacht (masc. u-stem, IGT, II , §
95) “(1) rule, (2) breach of rule,
penalty for breach of rule” (Bínchyg,
Críth Gablach, p. 64): see infra
tólaibh smacht.

smál ‘ashes’: the phrase ‘na smál
tar grís XXXV 124 (see note
supra p. 83), meaning ‘as ashes over
embers’, indicates the remnants of
a completely burnt house. [Masc.
o-stem and fem. a-stem declension
are each approved for smál IGT,
II, §§ 96, 39.]

smaoís (a modern spoken form for
older nominative smúas, dat. smúais)
specifically perhaps the inner part
of the bone, full of cavities like a
sponge, in which the marrow is
concealed: cf. ag íthe smaoise mo
lámh LXII 63 (referring to Fionn’s
magic method of gaining knowledge
by chewing his thumb — another
reference will be found in Fian-
laoithe, p. 37, q. XLIV, ag cognadh a
mhéir go smaoís). [The examples
given (often without citation of
authority) by Dinneen under smuas
and smuasach, alter smaoid and
smaoiseach, go to show that in the
spoken language these words are
explained sometimes as ‘marrow’,
but also as ‘cartilage, especially
the cartilage of the nose; the nose’
(the meaning ‘nose’ is borne out
by Mac Cláin, Caint an Chlár, s.v. smaois, ‘Srón mhóir amach den
aghaidh — srón mhóir leathan’).
Two instances of smuas are given
under smir in Wi.: is cuinchid sméra
cen smuais; and deudail sméara fri
smuas (tr. by O’Curry as “the par-
ting of the marrow from the bone”).

In Meyer’s edition of Cath Fíntràga
smúisach (in a 19th-century MS)
is pictured as being further in than
the bone: 7 cognus go cnáinm i 7 as
sin go smúisach, Variants, l. 131,
p. 62. It has been suggested that
the distinction between smiör and
smaois is that between ‘yellow mar-
row’ (found in the greater part of
the bone) and ‘red marrow’ (found
only in the end of the bone). But
it would be easy enough to separate
these two marrows, which are in
different places. To separate ordi-
nary (i.e. yellow) marrow from the
sponge-like formation of the bone
that surrounds it and penetrates
it would, however, be hard. In the
phrase chogain Fionn a órdóg ón
bhfóit go díth an cnáinm, ón gcnáinm
go díth an smiör is ón smiör go díth
an smuasach, cited (from modern
Munster folklore) by Dinneen under
smuasach, the distinction between
smiör and smuasach is probably
vague. Smúas, declined both as a
fem. a-stem and a masc. o-stem, is
the form listed in IGT, II, §§ 39,
96. cf. infra teimn láodha.

smáolach LXVIII 13, a spell-
ing of smójach a thrush which
indicates northern dialectal pro-
nunciation (cf. note supra p. 171).
[See the Ulster examples are: Ó Tu-
thail, Rainn & Amhr., ráthadh na
smáolach (; a’ léinnigh) x 39, fuaim
a’ luín ’s a’ smáolach (; na hÉi-
reann) xxi 6; Laoide, Duan. na
Midhe, na smáolach (; na bÉan-
laith), p. 66, xxiii, 1.]

? smeantna in the phrase smiör
smeantna a mhúinéil LXII 95. [In
an anatomical tract in T.C.D. MS E
4.1, p. 17, col.2,l. 23, smi[ö]r smeant-
tain a m[h]uinéil is the place where
the muscles of the hand are said
(without foundation) to have
Glossary

Origin: & is follus so isna lámáidb, bír na fethi daillear o smir smean-
tain an muinín cum na lámh ghabhaid
foirm muscaile isin muinél 7 isn cliabh. The word occurs in an-
other form in the modern Connacht
story-teller’s vaguely-used phrase
go smior is go smeantán, Loinnir Mac
Leabhair, ed. Mac Giollarnáth, p. 23,
1. 24.]

? smeirdhris : go smeirdris, Locha
Lurgan XIX 3. Stokes, note to AS
4528, suggests that “the smeirdris
or smeirdris of Loch Lurgan must
have been a watermonster like the
muidris of Loch Rudraige, Laws
I. 73”. The form smeirdris, used
twice in AS, as against one instance
there of smeirdris, is against the
translation “blackberry-brake” given
supra Pt. 1, p. 152, and in favour
of a connection with smior ‘mar-
row’. This connection is also sug-
gested by the less ancient version of
Cath Muigh Tuireadh, RIA MS 24
P 9, pp. 95-96, where the monster
is said to have been originally a
worm (duirb) which entered the
dead Balor’s shin to eat marrow and
so became the smeirdris (or perhaps
smirdris) : co ndeachuidh an duirb
inte anuinn dh’ithe smeara co ndear-
naidh an Smeirdris, Locha Lurgan
dhi fa dheóigh (cf. Brian Ó Cuív’s
printed ed., 1945, p. 55, ii. 1365-7).

smior XXII 54 (smil[or] ib. 51), nom.
sg., ‘marrow’. See also under
smaois, smeannata and smeir-
dhris.

smólach see smáolach.

smúas see smaois.

snaídhe a thread (explained by Prof.
O’Rahilly, Sc. Gaelic St., III, 68,
as singulative of snaith, much as
O. I. foiltne is a singulative of foll,
but with the n dropped by hap-
logy). Peculiar use: ‘na hón-tsnáith-
the l.XV 5 ‘clad in a single thread’
(apparently an idiom meaning ‘very
imperfectly clad’, wearing only a
cloak): cf. gan aon-tnáithe with
apparently identical meaning, ib.
6, 7.

snaith thread, snaith glas grey thread
(i. e. unbleached thread): see supra
notes to XXXV 113 (p. 81), and
119 (p. 83).

snais (originally verbal noun of snaidh-
im ‘I chip, cut’). 1o (of spears)
snais-bhuidhle XVII 35 ‘yellow in
their smoothed part’ (?), sna-
scháola XVII 84 ‘slender in their
smooth part’ (?). [Explanations
given by Dinneen suggest that the
basic sense of snais in most of its
modern uses is ‘a smooth exterior,
a good finish’. In Middle Ir. snaista
is a frequent epithet of spears,
generally along with words meaning
’smooth’ (cf. Táin, Cath Cath.,
AS). Cormac, s.v. nessaít, says of
the Tuatha Dé Danann speaks that
Luchtaire made their shafts: frí
téora snasa, 7 ba feth in snas dède-
nach ‘by three chippings, and it
was smooth at the last chipping’.
The use of the adjective snaissi in
AS, apparently to indicate the
smooth appearance of a sheet of
water, shows that at least the ver-
bal adjective corresponding to snais
was no longer in the 12th century
necessarily associated with lopping
or chipping.] 2o In chevilles snais
is used vaguely: mitíbh snas XVII
64 literally ‘with thousands of
smoothings’. [Cf. the obscure che-
ville formnaib snas SR 5644.]

snighe, v.n., (spelt sníthe XVI 13)
‘act of dripping’ (cf 3d. sg. pret.
snighis spelt sníthis, ib.). Cf. the
derived adj. snigheach (spelt snídh-
each, but riming with isreac'h and
fuileach) XVIII 21. 25, ‘dripping’
(part of the name of a shield made
from a hazel which had been split
by the continuous drip of a poisonous liquid: see XVI 13).

**sníthi** (past part.) note to XVIII 25d (epithet of the shield mentioned supra under *snígeach* twisted.

d. the derived adj. *snítheach*, note to XXII 42d, (epithet of a chain) twisted.

só comparative of *óg*, see *óg* young.

*sochar* profit, source of profit, benefit, etc.: see under *sochra* and *sochraich*.

*sochla* (of Fionn's nature) XXX 4, (of love for a woman) XLII 48, honourable. [From *so* + *élta* — see Wi.]

*sochma* XXIII 6 n., LXIII 9, calm, quiet. [In spoken Kerry Irish *sochma* means 'easy-going, not excitable' (of a person) (Réiltíiní), and 'quiet, not apt to attack strangers' (of a dog) (heard in conversation, Ballinskelligs, Co. Kerry). In O.I. it meant 'possible'. For the change of meaning see under *doirbh* above. Cf. also *dochma*.]

? *sochra*. 1° XX 90, perhaps a miswriting of *socra* 'tranquility' (O'Br.), hardly for *sochar* as suggested by the translation "gain", Pt. I, p. 160. 2° XXIII 28, almost certainly a miswriting of *sochar* 'bright'.

*sochorach* (epithet of a king) XX 22 prosperous. [From *sochar* 'profit, advantage' (TBG): cf. FFE, III, 5759, where *sochar an dlighidh* translates Sir John Davies' "benefit of the lawe", and cf. also *ré* *sochar ná ré somhaolta*, St. fr. K., no. 27, l. 79.]

*sochraidh* (of a big warrior) XXIII 187 (cf. note, supra, p. 59), (of a hunt, and of the cooking of its spoils) XXXII 3, 8 (cf. note, Pt. I, p. LXV), goodly. [The adj. *sochoraidh* (from *so* + *cruth*), and the noun *sochoraidhe* derived from it, may be used to praise men and women, their bodies and actions, and also to praise things, such as houses and harbours: see Wi. and Atk. They may be translated variously: 'lovely'; 'good'; 'honourable'; 'beauty'; 'decency' (Ériu, VII, p. 136, l. 13).]

*socra* see *sochra*.

sódh (referring to an apparently sorrowful state of affairs) XX 26 may mean simply 'fate, fortune,' though normally (as in: *een sód is eon sóimhige*, Dind., IV, 284, 8; *crus a bheatha*, *teirce sóidh*, aithbhis, *agus chomhghair chorpardha*, Desiderius, p. 14, 3d footnote, l. 4) it means 'comfort, pleasure' (i. e. 'good fortune'). Compare the common *anshódh* 'misfortune, misery'.

*so-ghona* XXXV 91 (adjectival epithet of *áladh* 'the act of wounding') 'easily-slaying', though 'easily-slain' would be the normal meaning of such a formation (cf. *so-óit* 'easily drunk, pleasant to drink', *so-shnadhma* 'easily bound', Diogluim).  

*soi-bhásach*: go s. XXXV 44 (see Corrigenda *infra* p. 438) 'behaving as they ought'.

*soilse* 'brightness': gen. sg. used adjectivally in *in réd righshoillsi* LXIII 31 'the royally-brilliant(?) path.'

*soineann* XXIII 17 'merry' (coupled with *subbach* 'cheerful' to describe a *grúagach*). [From *soineann* 'fair weather' as opposed to *doineann* 'foul weather'.]

*soithim*, a complimentary epithet of men used along with *suáirc* and *séimh*, X 7, XXII 44, translated by MacNeill 'gentle", "courteous". [ Cf. *aen maccaem soithim soinemail* AS 4180.]

*soil* before see *suil*. 

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soladh see under séan.
solamh (in ba solamh um chaol-reandaíbh XI 23) ‘quick, ready’. [Cf. St. bras i. solam. The quickness expressed by solamh is, however, more akin to alertness or readiness than to rapidity or suddenness of motion: cf. instances in Atk., and more especially Ml. 42a9, where int solam glosses ultro ‘freely, of their own accord’; cf. also SR 1253 nábdat dolam, where the meaning is ‘do not hesitate’ rather than ‘do not be slow of motion’.

so-mholtá XXXIX 46 (of garments) easily praised, that lend themselves to praise.

sonn ‘a club, a staff, a stake’ (Atk.; O’Cl.; Cath Cath.). 1° metaphorically of men: sonn folá is fionghaíle XLIX 24; súnn caltha LXVII 19. 2° sonn sgiath is gérteann XXXIX 51 ‘a fence (?) of shields and sharp pointed weapons’ (used apparently in the same sense as the derivative sonnach: O’Cl. sonnach i. bábhun; IT, III, p. 195, § 32, sonnach meaning ‘a wall’). Hence the adj. sonnda, meaning perhaps ‘firm, strong’, in doire sonnda seasmhach sleagh XXIII 122 ‘a firm steady wood of spears’ (a metaphor for an army). [O’Cl. sunn-chaistél i. caisnéen daingean no ag a mbéith bábhun na thimecheall; O’Dav. sánda i. calma.]

sonnrah: do shonnradh XXXV 74 ‘especially, in particular’. [Cf. int [sh]ainrud, sainrud, etc., under sainred Wi.; sainrud, etc., under sainred Atk.]

sorchá see sochra.

sp- see sb-.
sreabhamn (g. sg. sreabhainn XLVII 53) ‘an udder’. [Cf. Wi. srebnide ‘membranaceus’, and sreban ‘a membrane’ (an example of which is scar lis in srebandh bái im a chean[n] 7 do-roindi munghi dhe fo dib ghuaillib IT, III, p. 189, l. 22).]

srón (nom. sg. fem: cf. IGT, II, § 149) ‘nose’: for its gen. pl. srón, to be explained as ‘of the nostrils’, but not essentially different in meaning from the gen. sg. sróna ‘of the nose’, see supra note to LXII 51d.

sruthair (acc. sg.) XXXVI 13 ‘stream’. The gen. sg. occurs in the place-name a mBearnus Sruthra XIV 5.

súaill ‘small, trivial’. Before verbs suaill na(ch) XIII 25, 30, XLII 6 — and at the end of a sentence acht suaill XXXIII 8 — mean ‘almost’, súaitheantuis [na Féine] the [Flan] emblems, supra p. 161, 1. 29, note on LXI 64-76.

súaitrech see under súatracht.

súantarghléas see under geantarghléas.

súatracht: gach treas cuilén re súatracht XXII 27 ‘every third whelp for soldiering’ (?) (a privilege of the House of Morna, along with bùannach — i.e. free quarters — in every third townland, etc.). [Súatracht may be formed from súaitrech ‘a billeted soldier’ (ZCP, III, 473; AIF, 17f32) somewhat as bùannach is from bùanna, which also means ‘a billeted soldier’ (Hessen). Cf. O’Dav. súaitrech i. fer bis ar coinmed; FFE, III, 2756, súaittreach (doubtless an error for súaitrech) nó bùanna ar gach toigh.]

subha nom. pl. (MS spelling sugha) (teumhrá), LXVIII 15, ‘berries’. subha cráobh & talm[h]an LXVIII 16 ‘raspberries and strawberries’. [Cf. gen. pl. sub, ACL, I, p. 334, no. 43 (see also ib. p. 346); dat. sg. mar shuibh DG, XVI, 94.]

súil literally eye (as in súil-bhasgadh infra): XXIV 52 confidence (?). [Cf. its meaning hope in spoken Irish.]
suil, sul, sol, (O. I. re stu ro) : verbal particle meaning ‘before’, as a rule in a purely temporal sense, but sometimes coloured by a reference to some unpleasantness, either happily avoided (XXVII 2), or to be avoided (LXIV 11, LXVII 18) : the tense of the verb in the three examples of the coloured use noted in the Duaire is secondary future. 1° with present subj. : sul rabhar III 25. 2° with future ind. : sul chaithfoim XXV 52; sul claoith- fidhear LXIV 22c note (and supra, end of clòim entry) (MS sul do claoithfitear). 3° with preterite ind. : sel do sgarsat IV 31; sul do sgoithius LXII 49; sul do cois- geadh, sul do coisgeadh, LXII, 156, 157; sul tainic LXIII 2, sul tainic LXVII 17. 4° with secondary future (coloured use) : sol do bhíadh XXVII 2; sol do muirfeadh LXIV 11; sol do rachmaois LXVII 18.

suim. 1° ‘sum, amount’ (TBG) : ní cuirthear a suim XXIV 65 ‘will not be reckoned, will not be numbered’. 2° ‘heed, attention’ (TBG) : nach ceuirthear a suim LVII 12 (and note) ‘which are not heeded’.

sul before see suil.

súl-bhasgadh IV 39 eye-maiming. [Cf. spoken Irish básgaim ‘I injure, maim’.]

sulchair (an epithet of peace) LXII 51 pleasant (?). [Gwynn, Dind., V, 298, derives sulchair from su + lu- chair. In addition to its basic meaning ‘bright’ (see supra luchair) luchair developed a secondary meaning ‘pleasing, pleasant’, in phrases such as budh luchair lé mo thuras AS 819. With this variation in meaning cf. O.I. tainnemach ‘shining’ coming to mean ‘pleasing’ in spoken Irish.]

sunn see sonn.

[tá, spoken form of classical a-tá ‘is’; noteworthy forms of this verb have been listed under a-taíim.]

taifainn, in nocha tuafainn tá eín-lír VIII 8, is clearly a byform of taeimh-aing (cf. Early Modern aefainn, TBG, for older aemhaing) ; but the reading in VIII 8 is nevertheless suspect, as tír of 8e rimes with itself in eín-lír, 8d. To the translation ‘thou shalt not reach any land’ it might be objected that when taeimh-aing means ‘I reach’, it is normally followed by go or go rige (e. g. LU 5932 ní thachaínt do ind óic acht co ríci a gualt) ; followed, as in VIII 8, by a direct object it normally has meanings such as ‘encircle, hold, comprehend’ (e. g. Leb. Gabála, ed. Macalister, 1, p. 58, l. 5, timcellus 7 taemhaigheas [var. taemhainge] uill talmuin na hEithneóbh, translating Genesis, I, 11, 13, qui circumit omnem terram Aethiopiae).

tachar (dat. or acc. sg.) note to XXIII 21b a fight. [Dioghluim; masc. o-stem.]

taibhsí reacht XXXIV 1 : see under reacht.

táide ‘secrecy’ : gan taidhe amach XLII 31 ‘without concealment’ (for similar obscure uses of amach see amach).

tair (rimes with the -aidh of aghaidh, Dán Dé, p. 45, xxiv, 6). Under this heading will be listed forms which etymologically are traceable to the formula to+air+ic. Tair itself is 3d pers. sg. of the O.I. s-subjunctive from to+air+ic.

1° 3d sg. subj. nó go ttoir XXXIX 25 ‘till come’.

2° 3d sg. ind. pret. tairnig (spelt táirnig in some of the instances: normalized classical spelling tairnig — the c of the Duaire may represent archaic spelling of a g, or may
represent the northern pronunciation of an original \( g \) at the end of an unstressed syllable after a short (not epenthetic) vowel, illustrated by Prof. O’Rahilly, Ériu, XIII, 124), VII 11, XXIII 200, 218, 22, XLVII 37, LVII 1. 2, ‘has come to an end, had come to an end’ (Cf. the future tair ‘will come to an end’, riming with guerr, Measgra II, poem 58, l. 32, apparently etymologically to be connected with the next word in this glossary).

tair (rimes with daíl, Dán Dé, xxiv, 21) ‘will attain’. Under this heading will be listed forms etymologically traceable to the formula to+ad+reth. Tair could be O. I. s-future and s-subjunctive from to-ad-reth. Its present (after the negative particle, etc.) was originally ni táirtheim, etc. Present forms with broad \( r \) and no \( th \) (such as tárroim, Unp. Ir. Po., xxvi, q. 5), and preterite (originally perfect) forms as tarramar (for tairthamar) instanced below, could have arisen by analogy with the perfect preterite passive tarras (to+ad+ro +reth+t-) where the final dental of the stem and the dental of the passive preterite suffix have coalesced to produce an ending in which no dental appears. In Measgra I, poem 39, l. 43, a daírfeas ‘what we used to obtain’ rimes with aimsir. The short a may be due to analogy with forms etymologically akin to tair ‘may come’ exemplified above. It is possible, therefore, that the adding of a macron in certain of the examples which follow is incorrect. That tair ‘will attain’ has indeed been affected by tair ‘may come’ is shown by the occurrence of a dative verbal noun tairchtain (built on the analogy of the -chthu verbal nouns frequent in ic-compounds) side by side with the preterite tairthamar ‘we attained, we reached’, in ZCP, V, 180 (taircham ... du bháráchtain in Táileann, q. 1; is tairthamán in Täftgenn, q. 10). Cf. also the use of a fut. tair to correspond to a past tairnig exemplified at the end of the tair entry supra.

1° intransitive and trans. meanings such as: ‘arrive, be present’; ‘attain, catch, obtain’. 3d sg. fut. INTRANSITIVE tair ( : lán) XXXIV 3, ( : guerr) 8, ( : guerr) 9, ( : thdir) 11, ‘who will be present’. 3d sg. fut. TRANSITIVE tair an aimseir dia n-eis XLVII 54 ‘who will attain (i. e. ‘live to’) the period after theirs’, tair a maithe do m[h]arb[h]adh XLIX 40 ‘he will succeed in (lit. ‘he will obtain’) slaying their nobles’. 3d sg. PRES. SUBJ. TRANSITIVE gonachum- [h]air tram-fhalaideadh XVI 78 ‘in order that great enmity come not on me’, nachad-tair bás note on XXXIII 10d ‘may death not come on thee’, go tdir trócaire gach neacht XXIII 220 ‘may everyone obtain mercy’. 3d pl. secondary fut. TRANSITIVE in fhath go tdir-sidh V 27 ‘that they would catch the spectre’. PRETERITE TRANSITIVE — 1st sg. tarras a láimh V 29 ‘I seized its hand’, tarras in chorr ar bhrághaidh VII 27 ‘I caught the crane by the neck’, ó tharr[u]-[s]a b[h]ar mbáoghal XVII 82 (MS) ‘since I have got an opportunity of injuring you’ — 3d sg. nír [h]árraidh in talmh te V 13 ‘did not come upon the warm earth’, in neart ceadna nír [h]árrigh ( : fáiligh) XXII 12 ‘never attained the same degree of strength’, tarraidh Sgorán in sgíth-saín XVI 31 ‘Sgorán obtained that shield’ (similar uses XVI 39, 40, XX 9, 11, 48, 88, 91, XLVII 27), tarraidh a sgiob[h]adh
XXXVI 47 'who has lived to write about them', (lit. 'who has reached writing about them'), tārraidh creideamh in Táilghinn XXXVIII 30 'he obtained the Táilgeann's faith', tārraidh in chathairghail XXXIX 60 'who reached the battle-conflict, who was present at the battle-conflict' — 1st pl. a ceannus do thárramar (: lán-chalma) XXXV 82 'we obtained headship over them'. 

preterite intransitive — 3d sg. san aimsir [a] [d]tārraidh féin XVI 3, san aimsir a tārraidh féin XXIII 204, 'in the period to which he attained' (i. e. 'in the time in which he lived') — 1st pl. tārramar XLVII 28 'we arrived'.

2° idiomatic use, normally completed by the preposition ar (older for), to mean 'punish, avenge': prés. subj. Passive nár thárrustar ar mac Finn a ndéim do dhéaradh XX 111 'may my tears not be visited on the son of Fionn'. préj. passive trén tārrus air ón rioghain XIV 32 'he was sternly punished by the queen'. future passive ar reabh-radh na nGall...tārrnstaír XLIX 26 'the activity (?) of the foreigners will be punished'. [Cf. Bóthair um Feradhach and dlíghen na n-áiteach...7 ag lārachtain forro an gnímha do-rónsat i.e. saerchlaanna Erenn do mharbad, RIA MS Bk. of Fermoy, p. 37, l. 22.]

táire: gan t. (cheville) XXIV 22 'without reproach'.

taireis across see under tar.

tairgim I offer see its 3d sg. preterite targaith.

tairm. 1° noise (nom. sg.) XXIII 10, (acc. after ré) XIV 25. 2° fame (nom. sg.) XX 12 and 50, and probably XVII 40. [For both meanings see Measgra I and Dioglúim. In Early Modern Irish tairm is fem., with tairme as its gen. sg. — see IGT, II, § 14.]

tairnig has come to an end see under tair.

tairpt[h]eac'h XXIII 199 'fierce' (a frequent meaning); tairpt[h]-eannta (in go tric tairpeantna XVIII 11) 'hastily'. [Cf. tairpeach, doncdeich 'cum festinanter...curreret', Hogan, Lat. Lives, p. 53, l. 11: the meanings swift and fierce are easily connected in Irish — see supra mear 4.]

táirsídis, see under táir 'will attain'.

taithleach: rit-su ní dhinghén t. note to XXII 61d 'I shall not make peace with thee'; ar t. note to XIV 13d 'offering satisfaction, seeking peace' (cf. air thaithleach dá tli bidhtha, bi go maithmeach muin terdha, translated "ad tuam supplicationem" by O'Flanagan, Trans. of the Gael. Soc. of Dublin, p. 26, l. 143 of T. mac Dáire Mhíc Bhruaidheadh's Mór atá...).

talchair (nom. sg. sic referring to a hero) XXIII 75, talchar (com[h]rac talchar tràn) LXII 53, toilchar (referring to a hero) note to LI 5c: 'stubborn, unyielding'.

1 tallann: tallonn óir LXVIII 5 'a talent of gold'.

2 tallann: cairis tallann chásor-chor- erra (so read). ann gach aird don bhruigh bhúaidheadh XVIII 16 'she put fireball-red kindling-stuff (?) in every quarter of the victorious mansion', thus burning it. [Cf. "4 tallann" in the RIA Contrib., which the examples prove to have something to do with fire. From this word doubtless comes the modern Donegal use of tallann to indicate an uncontrollable impulse, a surge of anger.]

tám[h] (dat. sg.) (:go hóghtlán) XIII 41 'a swoon' (sense established by context).
tánguis 2d sg. pret.: see under 1 tí-gim I came.

tánuisdeacht LXII 162a tanist's rights [over the Flana]: tánuist-deacht a n-óir 's a ccon ibidem 162c tanist's rights in regard to their gold and hounds.

táobh 'side': for d'aontaobh see under àon.

táobhaim: go ro tháobh ris note to XX 13c 'and he trusted him'.

taoisge see taoisga.

táom ('a fit, paroxysm', perhaps originally 'a jet, gush' — see RIA Contrib.) may be used as a mere grammatical peg to which an adjectival (or the genitive of a substantive) containing the real meaning may be attached, as in mór táom ndeacrach XXVI 1 'many hardships' (cf. other examples. Measgra Mhichil Úi Chléirigh, p. 146, n. 7b).

taoisga 'sooner, quicker': tascsecea XVII 90; variant form taoisceae ( : Cluaithe) IV 15.

táoth XXXIX 85 is used as 3d sg. pret. ind. of tutorim 'I fall'. [In O. I. tóeth was the 3d sg. conjunct fut. form (cf. the regular do-thaoil[h] 'he will fall' XLIX 24 = O. I. do-tóeth, Mid. Ir. do-faétli), but in Táin 2376 dár thóeth has preterite meaning: the O. I. pret. was do-eer (see supra do-chear); the Modern pret. is do thuil, as perhaps in XLIX 23 (where it may be a corruption of a future form: see note supra p. 114), also tuitis XXXIX 82.

apadh 'activity, prowess, quickness', used as obj. of the verb. in do-righne Goll lán-lapadh (praising Goll for his defence of his retreating comrades) IV 66 'Goll exercised perfect prowess'. The gen. sg. is used as an adj. in an dá d[h]c[ea][g][h]-láoch d[h]c[ea][g][h]-lapadh IV 51 'those two heroes of goodly deed' (or perhaps 'excellently swift heroes'). The same form, preceded by go, is used adverbially in go deagh-thapadh XVIII 22 'right speedily'. [Tapadh in spoken Irish commonly means 'vigour', as in tâ do lánh gan tapa (referring to a dead man) O'1., TBC, 190, l. 22; níl tapadh ar bith fághtha i nDiarmuid i. tâ láith na genéan caillte ar fad aige', Mac Maoláin, Cora Cainnte as Tír Chonaill, 292; other examples Amhráin Eoghan R. Úi Shúil-leabháin, ed. Dinneen (1901), p. 201; Dánta A. Úi Rathaille, ed. Dinneen and O'Donoghue (1911), p. 10, poem 11, ll. 49 and 59. The form tapadh is frequent in spoken Irish meaning 'swift, quick'; in Munster, however, when inflection is required (as for the comparative), tapamhla seems to be the form used, making it seem likely that tapadh in origin is not an adjective, but the genitive sg. of a substantive, as has been suggested, RIA Contrib. "T-tnúth-aigid", col. 71, I. 86, and supra, notes on LXVII, p. 167, l. 15 of footnote.]

tar over, across, past. 1° tar ceann see under ceann, 2° tar crois see under cros. 3° set phrases: tríth-ibh is taírísiph see under trí: faoi nó tháiris see under fa. 4° tháiris XXIII 95d 'across (the sea)'; tāníc tháiris LXIII 19 'who have come across the sea'; cf. supra s. v. 2 seach, where it might have been pointed out that tairis may refer to the crossing of other obstacles besides the sea (e. g. of the Shannon in AC, 1229, § 5, co ndechadar thairis hi Fid Conmacht). 5° thart, literally 'past thee', used adverbially to mean 'by, past' (see supra, p. 75, l. 13 of first footnote); dul thart note to LX 10 'the act of passing (down the dragon's gullet)', or perhaps 'the act of passing
away' (i.e., 'dying') — cf. the almost synonymous seachad (literally 'past thee') used to express death in do chaithfeadh dul seachad (Ó Brudair, III, p. 18, poem vi, q. 12) translated by Fr. MacErlean "who would surely have passed away" (i.e. 'died'), and cf. the similar use of seacha (literally 'past him') in raichgadh seachadh Seóirse 'George will pass away', i. 34 of Ar mbeith sealad domhaisa by Aindrias Mac Cruitín, Ir. Monthly, Dec. 1924 (Cf. also ris an uile dhóchas slíinte do dhul tairis 'quod omnis meliorationis spes euanescat', Stapleton, Catechismus, p.134, § 3).

targaidh XVII 76 he offered. [Explained by Dr. Bergin, Éru, I, 139-140, as preterite from to-ro-ad-uid, the modern present tairgim 'I offer' being analogical.]

tarlaig: dà t'larlaic fuit V 15 'whose blood it (i.e. the spear) shed' (cf. Atk. 3200 dèra fola... tarlaic Petar 'Peter shed tears of blood'). [In O. I. tarlaic was used as 3d sg. prototonic perfect preterite going with the verbal noun tellcuid 'hurling, shedding, etc.' Cf. Modern Ir. teigim 'I hurl'.]

tarr 'belly, lower part': in teghsin fó thar Chèise XXXV 124 'that house at the foot of Géis' (cf. codlais fá thar chrónin, TBG 9000). (Both instances indicate masc. o-stem declension as in IGT, II, § 96. It could also in Early Modern Irish be declined as a fem. a-stem — ib. § 39.)
tárraidh, etc., see under táir 'will attain'.

tásg XXIV 55 'fame'; fa thásg na fFian... triailuis in Dearg LXIII 3 'The Red Man came by reason of the fame of the Fiana' (Cf. cách go talaigh dTe fa a thàirm, LCAB, I, 47, 'everyone came to Té's Hill by reason of his fame'). [Masc. o-stem in Early Modern Irish, IGT, II, § 96.]
tathamh II 14 sleep. [Masc. o-stem IGT, II, § 11, p. 55, l. 5.]
te warm see caoilte.
teach, teagh, 'a house', originally neuter, later masc., may take a fem. adj. in the dat. sg. (cf. IGT, II, §§ 31, 164), as in: a tigh mhídaigh Mhauanann VIII 7; sa tigh mhóir XXII 36; a tigh mhóir na hÁlmhaine XLII 76; i tigh mhóir airdrígh Eiríonn LXVI 51. For teagh coitchoinn 'a privy' see coidcheann.
teachaid see under 1 tigim I come.
teacht (v.n. sometimes corresponding in meaning to tigim 'I come' and sometimes to t'éigim 'I go'): see teacht ris and teacht thairis under 1 tigim.
teachtach: acc. sg. fem. talaichain teachtai (Eachtair) XX 39 (MS) 'the well-furnished (?) earth'. [Perhaps from "3 teacht 'possession(s)'" of RIA Contrib.]
teachtaim I possess: meaning doubtful in cruibh uaine nár theachtadh báith LXI 5 (of a dog's paws).
teagaid, etc., see 1 tigim I come and 2 tigim I give.
teagasc 'instruction, advice', is often used of an onlooker indicating a move to a player of fidechell, as in LXIX 9 teaguse díreach Díarmaida. [Cf. St. fr. K., no. 28, l. 25, ag teagasc ar Mhurchadha; Maegnn. Finn, RC, V, 200, § 14, tecoigsid-sim lais.]
teagh see teach a house.
teagraim 'I gather, assemble': preterite passive teagradh XXI 153; pret. act. 1 sg. do theagrás XXXV 96.
teanchair subj. of sentence XXXVI 32, object ib. 31, a longs.
teann ADJ. ‘firm’ etc., hence go teann XLIV 8 ‘unequivocally, in a decisive manner’. In teim-deithnius XVIII 9 it intensifies the meaning of deithnes. teann subst. a teann LIX 39 ‘in a dangerous situation.’ In XXIV 9b ag dol ré teann refers to the action of Fionn’s hounds after they had been loosed for the chase, meaning perhaps ‘going into danger’. [This phrase is more common with the synonymous tocht (teacht) for dol. Thus Aodh Ruaadh Ó Domhnaill does not envy the lazy nobles who ‘avoid trouble and facing danger (?) and praiseworthy sharing of Ireland’s sorrow’ (gan anbhuain, gan tocht re teann. gan doighbhúain ré hole nÉireann) RIA MS. A. v. 2, 48a, q. 30 of Ní comhthrom. In the next two examples the phrase more definitely indicates death or destruction. — 1° Poetry is injured by Cú Chonnacht Ó Dálaigh’s death — teacht re a theann is doiligh dhí (‘that he should have met his end [literally ‘his danger’?] is sad for her’) RIA MS, 23 N 11, 39, q. 15 of Cia feasda is urradh. 2° The fate the nobles of Ireland had brought on themselves by their wickedness is referred to as tocht le teann, in q. 16 of Anocht as vainneach Eire, as published by Fr. Walsh, Cath. Bulletin. Oct. 1928, p. 1076, translated by Fr. Walsh “come upon a crisis” (cf. tocht re a dlenn in the same quatrain, in a similar context, as it appears as q. 11 of Frioith in uain-si ar Inis Fáilt, O’Grady, Cat., I, p. 467, l. 12). The gen. sg. of teann appears in ar ti thinn nó thegmbhála, IGT, ex. 1482.]
teannaim ‘I press’: 1° transitive in do teandsat orm na tachair II 12 ‘they forced battles on me’; ro theannsam an iomarbháidh II 26 ‘we intensified the contention’; 2° intransitive in ag teannaíth [i]sa. [g]com[h]dhál XXIII 147 ‘pressing on to the encounter’.
teannta re muir (cheville ?) XLVIII 29 ‘a hard pressing by the sea’ (from the substantive teannta ‘a strait, difficulty’), or ‘pressed against the sea’ (participle of teannaim).
téarnóim ‘I escape’; preterite — 3d sg. ní t[h]éarnó VI 12, 3d pl. nír t[h]éarnóthar IV 62. [Cf. acht gé léarnó (é anbló) ‘though he came safe’, Dán Dé, 11, 19; lárna (an t-eánló ‘has departed’, Aíth. XLVI, 9.]
téidhis grew warm see 2 téighim.
teibtheach ‘apt to refuse, apt to refrain from’ (adj. based on teibm ‘I refuse, refrain from’): ri or tachar rár theipteach XXIII 21 ‘a king who was not apt to refuse battle’. Cf. supra obtbach.
teidhm ‘disease’, etc., in XXIV 3 (ba teann ar tteid[m]h in a ciomn cnoc) seems to have a meaning similar to that of feidhm ‘effort’ (cf. Táin 3050 bud tairpeach in teidm referring to the same circumstances as are referred to by bud fortrén in feidm in 3047).
1 téighim ‘I go’. The 1st pl. pret. do-cúadhmar XLVIII 30 is probably a mere spelling variant of the regular Early Modern do-chuámar (with dh introduced from forms such as 1st sg. do-chuádhus L.VI.12). The idiom ní d[h]eachtadh Bran ar chothriemt XVII 30 ‘Bran never mated with a hound’ is found also Meyer, Triads. no 236 — Mil Leitreach Dallain...i. ech uisce robó isind loch i tóib na cille, is hé do-chothaidh ar ingin in tshaeart co nędhgen i mhit frie. Dam Díli... asind loch cétna tátinic a athair, co ndeachaid for bòin do búaibh in brugad robó i faill na cille co ndeirgenal in dam de
(variant co ndrrna an dam fria). See also the verbal noun dul.

2 téighim 'I grow warm': 3d sg. pret. têidhis XXXVI 34.

teilgim: see the preterite tarlaig shed.

teimdis V 20 probably for no theinndis 'they used to split' (see note supra p. 16). [teimn laodha, a method of divination used by Fionn, referred to supra p. LVII, l. 31, has been brilliantly explained by Professor O'Rahilly, Early Ir. Hist. and Myth., pp. 338-9, as 'the chewing (or breaking open) of the pith' — from teimn 'splitting, etc.' and laodha gen. of lôdth 'pith'. It would thus seem to indicate the same way of divination as Fionn's chewing of his thumb to the marrow, referred to supra s.v. smaois.]

teinnteach 'lightning, etc.': used peculiarly in a fiaca ar theinntigh go ngráin XXIV 45 'its teeth shedding horrid lightning'.

teinnitidhe 'fiery': spelt teinnitighe XXIV 59, tinntighe LXIV 31d (see note supra p. 152).

teiptheach see teibtheach.

teôra 'three', originally used with fem. nouns only, but later also with nouns of other gender, as in teôra tráth 'three days' XXXI 1. [Cf. teora tráth, Dioghuim, xxx 19, for the commoner trí tráth, xi 16, LXXXV 25, and trí trátho xvi 3. In the Duanaire instance tráth may be gen. pl. after teôra treated as a masc. subst.: see RIA Contrib. "to-tu", col. 304, l. 43.]

thios 'down': used idiomatically in baidhearr in tene boi tshis xii 37 'the fire that was set was quenched'. [Cf. spoken Irish cuid sios an teine 'set the fire'.]

tiacht coming see under 1 tigim.

1 tigim 'I come'. The following forms and usages are noteworthy.

Pres. ind. 3d sg. tigdh note to LXIII 30c (for regular tig of LXIII 40), 3d pl. teachaid LXII 6 (for regular teagaid XLI 8), 1st pl. teachmaoid-ne LXII 54 (for regular teagmaid XLI 15). Pret. 2nd sg. tânguis XIII 35a note, LIX 18, and XXIV 48c note, (Mid. Ir. lânc, Early Mod. often tânguis as in q. 21 of Ceannraig duain tathar, Sc. Gael. Studies, IV, 64).

Verbal noun ar tiaacht (for regular ar tloideacht) note to LXII 4a.

tigim do: teagmaid dâ chéile LXII 133 apparently means 'we meet'. tig do, tig de, tig le, 'is able' etc. (see note to LIII 14d). teacht ris XLVII 31 'to oppose it'. tigim tar 'I treat of' as in: ó taol 'teacht thairis LXII 164 'since you are referring to it', sgél is mó tâinic thairis LXII 137 'the greatest tale that has been told concerning him' (for tâinic thairis in another meaning see supra tar 4).

2 tigim used in the pres. ind. with the meaning of do-bheitir 'I give': teagaid note to XVII 51a 'they give'; teagor notes to XVII 64a ('are given'), XVIII 3a ('is given'); teagordhó-san... ruacg XVII 16a 'he is pursued' (literally 'pursuing is given to him') (cf. do t[h]abalirt ruacg dhoib, Annals of L.Cé, l. 216, l. 19); teagmaid ucht ar note to XXXVI 27a (and Corrigendum thereto infra) 'we approach' (literally 'we set bosom on'). [For other examples see Meyer ZCP, XII, 426; DG2, poem 50, l. 6, an croidhe-se thig an grádh; and compare Ir. Texts (Grosjean, Frazer, and O'Keefe), II, p. 28, poem vi, p. 24. gleo don Muimnech... tecor with tucais gleo, ib., q. 26. Thurneysen, ZCP, XIV, 421, suspects that the variation between
tuic and tuc in the perfective stem meaning ‘give’ gave rise to confusion of the aspirated forms thic and thuic at a time when thic and thuic were pronounced nearly the same; but it is not easy to find contexts where a past thuic could be confused with a present thic, and moreover tuic-forms with the meaning ‘bring’ or ‘give’ seem to have been rare, if not non-existent, about 1200 A.D., when slender th and broad th were beginning to fall together in a very similar h-sound.)

**tim** XXIV 35, LXII 4, LXIII 23, 40, 58 weak, feeble. **time** LXIII 44 weakness, feebleness.

**timcheall** ‘a circuit’, etc.: *i dtim-chioll* is often synonymous with *um ‘around’, hence ‘na time[h]ioll* LXIII 34 is used for *uimpe ‘concerning it [fem.]’ and *id time[h]ioll* LXIII 25 for *umatic ‘with you’.*

? **tincim de** ‘I reward with’: *do tin-seadh Cithruadh céadach.* d’ór is d’air-giod is d’éadach II 24.

**tinnsgeadal** ‘undertaking’: gen. sg. in *tinnsceadail* IV 28c note.

**tinntighe** see **teimntidhe**.

**tionchosg** ‘instruction, teaching’: *ar thionchosg a dhalta* XXXV 24 ‘at his fosterson’s instigation’.


**tios** see **thios**.

**tlacht.** 1° ‘clothing’: this may be the meaning in LXIII 42. 2° ‘beauty’, as in *gan tlacht* (of a horrid monster) XXIV 54.

**tocht** ‘silence’: *nár tocht* XXIV 43 ‘(we) in silence’. *tochtaid* LXIII 61 ‘they keep silent’: *umar tochtaid* XLII 89 ‘around which were silent’.

**toghbaim** I raise see under “? **toighebha’idh.**”

**toghán** ‘a pine-marten’: VII 18 (dual), XV 6 (mis-spelt tógán), 7 (gen. sg. in toghán, making ogláchas rime with *ó mhochtráth*), 9; aliter *tothán* LXVIII 8 (pl. tothán), *togh[h]ann* XV 7 (*mó[n] ttoghmann*, riming with *geomhlann*, mis-spelt *geomhlainn*), 8 (in *toghmann*, making ogláchas rime with *Bodhmann*, mis-spelt *Bódhmainn*): in XV 9 in *toghán* (riming with conách) is referred to as ‘the tree-hound of the wood’ — gen. sg. *crann-chu na coille*. [For the form tothán cf. *bruaic agus tuirc agus tothán*, Tór. Gru. Grianh., ed. Miss C. O’Rahilly, p. 2, l. 13. With the variation *togh[h]ann*, *toghán*, cf. the LL reading *toigail* (gen. sg.), Táin, 369, with the Stowe MS’s reading *toigín*. Regarding the meaning, cf. *crann-chu na coille of the Dunaire with the similar phrase madradh crainn stated by S. Laoidhe in his Fian-Laoithe to be a modern Munster name for the “marten” (S. Laoidhe’s statement is borne out by the entry “Madera-cruine, Martin” in the Index to Zoologia (1739), by the Wexford-born J. Keogh, who practised as a doctor in Cork and whose bird, animal, and plant names seem to be based on spoken usage). The context in each instance in the Duanaire proves the *toghán* to be a tree-animal. The pine-marten and squirrel are the only Irish tree-animals, and the squirrel is too small to be called ‘tree-hound’; nor would the squirrel be attracted, like the *toghán* in poem XV, by the smell of meat; nor would a squirrel’s skin be large enough to wrap about the infant Fionn, as the *toghán*’s is in the same poem. TBC *toigmhull*, l. 815, and *toégán*, l. 818, refer to a single animal which was resting as a pet on Medb’s shoulder. It is well known that
pine-martens are tameable: cf., e.g., Millais, The Mammals of Great Britain and Ireland, II, p. 88. The translation ‘polecat’ suggested in Pt. I of the Duanaire (p. 133) is not acceptable, as the polecat is not an Irish animal (Moffat does not include it in his complete list of The Mammals of Ireland, Proc. of the R.I.A., 44 B, 6, 1938). Thurneysen, ZCP, XIX, 127, has also (independently) identified the togmall with the ‘marten’. For a note on the squirrel see above iara.

toghaois ‘deceit’: meaning doubtful in trí a[th]oghais XIII 13 translated “right cunningly”.

? toghdha: ga tughdha XXXVI 30. [The translation “beseeching them”, based on a doubtful etymology (to+guide), hardly suits the context.]

toghm[h]ann pine-marten see toghán.

? toighébhaidh: this corrupt future form is discussed supra note to XXXIV 7b.

taimhsis LIX 34 (mis-spelt toimsios LXI 20) ‘(he) measured’.

toir see tair may come.

tóir (dem. — gen. sg. töire, tóra, IGT, II, § 42) ‘help, rescue’, ‘helpers, rescuers’ : is hé ’na áonor ón tóir XX 66 ‘and he alone from among the defenders’.

toirbheartach: go t. XXXV 119 (of cutting off a head) ‘effectively.’ [See toirbheartach in RIA Contrib.]
[toirnim see turnaim.]

toísg ‘errand, purpose of a journey’: sloinn dùinn do thoisg san mbruidh- in XXXII 21 ; as i mo thoisg ón thigh LXI 188. In ó thoisg na fhear- sin ar ttós LXIII 67 the meaning is doubtful.

tólaibh smacht (cheville) note to XI 11c, literally ‘with floods of disciplinings’.

tolchar stubborn see under talchair.

tonn ‘a wave’. 1o In XX 58 fo thuinn can hardly mean ‘beneath the wave’, and the translator has taken it with probability to be an idiom meaning ‘secretly’ (perhaps from tonn ‘skin, surface’). 2o With the metaphor comhrai dà thuinn b[h]rá-tha (nom dual for gen. dual) in XXII 10 ‘a battle between two waves of doom’ (i.e. ‘two heroes’) may be compared the description of Goll as in tonn bòis às borb-buidnib AS 5930. 3o In XXXII 10 the meaning ‘has stirred my heart’ is expressed by do thógoibh tonna mo chinn, literally ‘has raised the waves (or perhaps ‘surfaces’) of my head’.

1 torainn (dat. sg.) ‘noise’, in ‘na thréin-torainn XVIII 25 meaning probably ‘with a mighty crash’. [Cf. ní torainn tréan acht tórinnach (Dánphochair, no. 269, la. 2 — late-17th, or 18th, century) ‘thunder is the only noise’. Torann ‘noise’ is masculine in spoken Irish.] to-ra[i]nn-chleas (literally perhaps, ‘thunder-feat’, a battle-feat of Cú Chulainn and other heroes (see Táin) is used loosely XXXIX 55 to mean ‘battle-deeds, battle-display’.

2 torann nom. sg. (referred to by a fem. pronoun) note to LXIII 21c, obj. of the verb XXIII 149 ; tairreann obj. of the verb LXII 134; torainn dat. sg. LXII 152, LXVIII 23, notes to XXXV 39a, 80a; ‘a fray, an onset’. [Dr. O’Rahilly, Gael. Jnl., XIX, 169, gives further examples of tarainn, torallinn, and a variant turais, in the meaning ‘a rush’. His proposed connection with tuirnimm, tórnimm, may not, however, be sound: the old v. n. of that verb is tairnnud, laínnud (Lewis-Pedersen, 384, § 594, Ped. II, 526, § 733).]
**Glossary**

**torth**[iar] sealga XII 8 good fortune of the chase, hunting-spoils. [Cf. Annals of the F. M., I. p. 90, Anno Mundi 5160, As a ffiaith Conaire do choireadh an mhuir tochar yaich bliadhna fa thir i nInbheir Colpa do shionnradh; TD, poem I, q. 53, cleith tuinne 'na torcharaibh 'the wave concealed beneath the washed-up treasure'. But tochar (variant *turchar*) is not always connected with wealth washed up by the sea; sometimes it merely means 'advantage, profit', as in Dioghluin poem 50, q. 2, where a man desirous of death says to the blind world *do b Chadh tochar dháinn, a dhuill, urchar do chur lém choluinn*; and in AS 6611 the byform *turchairthe* is applied as here to the spoils of a successful hunt: *turchairthe selga...i. dam cacha deissí d'fhiannaib Eireann 7 trí daim d'Fhind.* Cf. *infra* *turcharthaigh* fortunate.

**tochradh** 'was felled, laid low, slain' (a transitive use of the O.I. prototonic passive perfect of *do-tuit* 'falls': cf. *supra -cear*) instanced in nò gur tochradh an Dearg LXIII 62. [Other instances are: euirp na marbh tochrìeadadh i ríon ìoighailte, TBG² 5743; ar tochradh do láochaibh calma le Méadhbhna, in the poem beginning *Thugas ansocht do chrich na Sorcha*, RIA MS, 1. v. 1, section "1" (stray leaf); mar tochradh a mblàth, Gae. Jnl. XV, 10, col. 2. 7; i modh gur tochradh an tore allta aindhchse *leinn*, Ó Neachtain, Stair É. U1 Chléire, 2389; gur chaoidheadh agus gur tochradh... é, ib. 2102; tèr tochradh naoi n-oichtair, É. De Bháil, in P. Mac Gearailt's poems, ed. Ó Foghludha, p. 5, l. 29.]

**tory**[ach] LIV 7: (of a hunt) fruitful, successful. [Cf. AS, 1. 172, *ba luillmech tòirtech in lsheal y soin.*]

**tothán** see *toghán* pine-marten.

**trá** XXXIX 88, XLII 7, XLII 25. A connecting particle of very little meaning. Keating uses it (TBG) to translate Latin *quidem* 'indeed' (902) and *autem* 'however' (2772).

**trasgraím** 'I overthrow, lay low': 3d sg. pret. do *[h]rasgair* LXII 83.

**trácht** in LIX 35 seems to mean *breadth.*

**tráth** 'a time', etc., often means 'a day' as in *seachd tráth dèg* III 14 (mistranslated "seventeen day-thirs")*, leóra tráth* XXXI 1, *còig tráitha* XLVII 50, *coddadh trí tráth* LXVI 21. [Clear examples of *tráth* meaning 'day are: SR 1049 where *isín tres lò* refers to the third of the *trib tráthaibh* mentioned in 1045; and AOD, XLVI, 10 an *tres tráth*, Dán Dé xxvi, 32 *i geionn trí dtráth*, both referring to Christ's resurrection.]

**tré** (alter *tría*) 'through'. 1° *tríthibh* is *tairrisp* LII 2 'through them and over them' (of a hero wreaking havoc in battle). [The words *tríthibh* and *tairrisp* are doubtless Mid. Ir. forms (*tairrisp* is also Early Modern; see McKenna, Bardic Synt. Tracts, p. 7, l. 28), and not necessarily to be emended to *trítha* and *tarsa* as is suggested in the note *supra* p. 118 (the vowel of *is* may be elided even when no vowel precedes it.).] 2° *tré* followed by a substantive may be equivalent to an adverb of manner: *tré bhaos... tría t[h]oghaods XIII 13 "in sportiveness...right cunningly"; tré *neimh* XIV 21 'bitterly'; tré *ломarbhàidh* XX 71 'in a contentious manner'; tré *lún-fheirg* XXIII 52 'very angrily'; *tré fhìribh* [recte *fhìre?*] XXXV 43 [and note] 'truly'; tré *ualbhadh* LIV 8 'in horror-stricten fashion'.

**treabh** (nom sg. riming with *muinn-*)
tir) XIII 41, dat. sg. tresbh (sro nuaidin) XII 39, 'a house, a dwelling'. [Cormac dithreb i. bethcen treib n-ann; Wi., p. 129, l. 8, Inn i so do treb-sa; other examples Measgra II and Dioghluim.]

1 tréan adj. 'strong, brave', as in Fionn in treasa tréin XLII 55 'Fionn who battled bravely'.

2 tréan subst. 'power, strength' XXIII 188, LVII 35 (ar tréen: bré) ; in LVII 29 a tréin 'their strength' is mis-spelt a tréin to give apparent rime with san Féin, but vowel assonance is frequent instead of rime in this poem. In tréin Lochlann XXIII 188 'power over Lochlann'. tréan governs an objective genitive. [Cf. Maunde-ville § 131 an tigernus 7 an tréen; § 199 tréin 7 nert. Examples from spoken Donegal Irish of this substantival use of tréan may be found in Mac Maoláin's Cora Cainunte as Tír Chonaill, p. 310.]

tresas (masc. u-stem) 'a battle', 'battling' — e. g. XXXIV 11, XLII 55; but in XIII 3 it means a contest (of horses) i. e. a race. [Cf. Wi., p. 128, l. 15 oenuch oecus ech- tressa.]

tréidhe (a plural with no singular, IGT, II, 180): gen. pl. tréidheadh XXXIX 8 'of good qualities'. [Examples in Dioghluim prove that tréidhe may also mean qualities that are not good (iv 4, li 5), or 'signs' (lxxxv 38) or 'appearance' (lxiv 21).]

tréine XXIV 64, 75, XXXV 36 strength, daring. [Abstract of 1 tréan.]

treise LII 6 'strength'; treisi Eirionn LXIII 63 'control of Ireland'; a treise[el that[mh]lan XXIII 221 'in command of the earth'. [The scribe's form tres (cf. supra p. 128, l. 38) is disproved by the metre: it is used in the spoken Irish of North Connacht (ná thu-gann na Franncaigh treis na héirlean leóibh, Mac Aodháin and Ó Moghráin, Tóir. Mhad. na Seacht gCos, p. 5, l. 6, 'if the French defeat Ireland' — in a ball-game), and of Donegal (examples in Mac Maoláin's Cora Cainunte as Tír Chonaill).] treiseacht Eireann XXXV 11 'command of Ireland'. [Treise and treiseacht are abstracts of 1 tréan and synonymous with 2 tréan.]

tréoir (fem., declined like feoil, IGT II, § 149). 1° 'strength, vigour', as in Cairioll go ttreoir XXII 54, ba teann treoir XLII 79. [In AS, 4563 n., treoir uisc i departs from a hero along with luth and lánach. Cf. Éige, III, 167, 9, mo chaitlan atá gan treoir (of a man broken by grief); Oss. III, (Caoilidh Oisín) 248, last line, d'fhúig gan bhrígh gan treoir mo chorp; RIA MS, 23 N 12, p. 211 (= no. 155 of T. Ó Rathille's Búrdúin), gur imigh mo neart tar ais chutn mítheóire 'till my strength receded into weakness'.] 2° The same word, or a homophone, means 'guidance' (cf. Ó Domhnuilí's preface to the 1602 ed. of the Tiomna Nuadh ar na larráinge... a ngaoithneig ... tre theoir aí spiorad naomh; Maundeville, § 136, le treoir na róilainne), and 'guidance' may be the meaning in the instance of treoir cited supra under foruis. 3° See note to I 27 for a peculiar (corrupt?) use of treoir.

tréorach (from treoir, 1° 'strength', 2° 'guidance'): (of a judgement at law) XLVII 29, 38, 'sound, to be followed' ('giving guidance'). The meaning of gin gur theorach is discussed supra, note to LXI 4. Rime and context suggest corruption in XLVII 12, where treóraigh
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has been translated as gen. sg. of a tréorach meaning ‘strong’.

trí see teóra three.

tria see tré.

tríallaim. 1° intransitive ‘I go’: 3d pl. pres. ind. tríalloid XXI 197, LXVII 11; 3d pl. pret. ro thriallsat XXIV 42; v. n. in tagadar a tríall ‘they made their way’ LXVII 11. [Cf. tríallaid na hainmínnti neimneacha e[h]núigi, Reg. na Sláinte, ed. Ó Céithearnaigh, 5716; ag tríall chum aífrinn, Ó Bruadaír, I, 128, poem xx, st. 5.] 2° transitive ‘I aim at (doing), I set about (doing), I attempt, prepare’: feirg[h]háinnmh do th[h]tíoll ‘man’s part she aimed at’ XI 11; tríalloid immtheacht ‘(they) depart’ (literally ‘set about departing’) XXIII 189, tríalloit mochosam[h] ‘(they) prepare to defend me’ L 6. [Cf. atá ié tríal marbhthá Abéil ‘he is preparing to kill Abel’ SR 1960; 7 is do chendasáid ro thriall Dallán a dúain do déanam ‘and it is extempore (?)’ Dallán set about making his poem’ LU 383; eib [h]tríallaid nech aísneích senechais Alííg ellaíg ‘though one attempt to tell the history of Ai-leach of the herds’ Dind. IV, p. 100; ro tríall dano imtheacht ‘he tried to depart’ Ériu, VII, p. 2, § 2; ro [h]tíoll Iarla of Essex, Iarla Urmumhán, 7 Iarla Tuaidhmhumhan dol i Muinneachaibh FM, 1599 (p. 2117); ag tríall an bheagsháothair-sí ‘in setting about this little work’, O’Clery’s glossary, RC. IV, p. 355, l. 1. Tríall is derived from the preposition trí ‘through’ which has given rise to permanent compounds such as the verb treaghdaíim ‘I pierce’ (tre+gáidaim) or the Middle Irish momentary compound tre-ág ‘thoroughly pure’ (Measgra MhicIl Ul Chléirigh, p. 147, note 10c), followed by the O. I. element e[ll], which varies between transitive and intransitive meaning as in Early Modern innéal ‘preparing, arranging’ and fuoineal ‘roving’.]

triath ‘a lord’: nom. sg. XLII 8, 76, IV 5; gen. sg. a tríath, recte a threith (; féin) LXVII 21; gen. pl. na mbóirb-th[h]ríath XLII 71. [For the gen. sg. cf. Cormac, ed. Meyer, Aneed. IV, § 1202, triath ‘ri’ didli, threith a réim: ‘triath ‘king’ then, its genitive is threith’. But in IGT, II, § 95, p. 127, l. 2 of word-list, triath is given as a u-stem, the gen. sg. of which would be triatha.]

tric ‘quick, hasty’, as in go tric I.VI 14. In ar talmh[h]lain LXV 3 the meaning is doubtful. trice ‘swiftness, hastiness’, hence a trice IV 48 ‘forthwith’ (literally ‘out of hastiness’).

trilis (fem. i-stem) commonly ‘a tress (of hair)’ as in the Middle Irish gen. pl. trillsi V 2d note (Early Modern gen. pl. tril(i)seadh: cf IGT, II, § 150). In XXIII 6 fo [h]trilis has been translated ‘by torchlight’. [Cf. the English-Irish vocabulary in RIA MS, I. v. 1, Section “J”, f. 10, “Lamp trill-seán”; and cf. tríllsi ad deaghaidh deargus port ‘torches (or ‘flames’?) in thy rear reddening a stronghold’, Leabhar Branach, ed. Mac Airt, 6286. For etymology, etc., see ZCP, VII, 366-367.]

trióchta thirty governs a nom. sg., note on XXIII 14c. Cf. supra cáoga.

troghán: Geis oibrh is troigh mhán troghán (; thosaigh) XXXVI 19. [Meyer, commenting on co nách beith troigh mhán troghán for an ecollæb (Berlin Academy, 1919, p. 93, st. 19, and note ib. p. 98), has shown that the phrase troig mhán
trogain (fort), literally 'the foot of a troghan-woman (on you)’ always indicates something unpleasant which the person to whom the phrase is addressed would wish to avoid. He quotes, ib., an example from H. 3. 18, 82b, where mná trogain are connected with war (cf. also IT, III, p. 10, ll. 1-4, and p. 40, ll. 23-24: luaidi do gabair ngraifniug ngribb. for faithchib andre trogain trice 'thou guidest thy swift racing steed upon the lawns of quick troghan-women', meaning perhaps ‘upon battle-fields’ — text based on the three versions given). This connection of mná troghain with war renders improbable the translation (Pt. II, p. 7) “pangs of a woman in travail”, based on Dinneen and on an etymological connection with trogais i.e. tusmis ‘gave birth to’, LU 10588. If there is genuine linguistic basis for the explanation of “trogán” as brain[i]aich (Metr.), quoted by Meyer (l. c.), bean troghain could, as Meyer suggests, mean a raven, perhaps a symbol of the war-goddess: cf. Bodbh (badbh) ‘scaldcrow, goddess of carnage’; and cf. the Mórríghain, who appears i ndeilb eùin LU 5321, and i richt einchi i.e. feannóigi ['hooded crow'] in Eg. 93, § 112 (cited Táin, p. 334, n. 1, l. 23), and elsewhere.]

tróigh (fem., gen. sg. troigheadh IGT, II, § 191). 1° 'a foot', as in the phrase quoted under troghan. 2° 'a foot' used as a standard of measure: gen. pl. troigheadh XLIX 30.


troithe (referring to enemy giants) LXVIII 84 wretches. [Cf. O’R. “Troich, a dwarf, a coward, a bad or ill-disposed person”, apparently formed from troich, dat. and acc. sg. of trú 'one doomed to die, a wretch'.]


trosd na eon LVII 6 ‘the cry of the hounds’. Cf. Trosi XX 16, a proper name contrasted with lost ‘silence’. [Cf. yo gelatiníd fothram, troisi, a’s fuaim, Oss. VI, p. 202, l. 3; agus badh samhail an tros agus an tóruinn do ghnítheadh sél le tros nó fothram caoag Fiann bhfior-árrachta, Br. Eoich. Bh. Dh., 152, l. 10; an tros agus an tormán móir, Eachtra an Mhaid. Mhaoil, p. 12, l. 182 (ITS, X); an tros agus an torann do rinne an fom[h]oir fiorgráonna aig dul chum lár agus lántalmhan dó, Tór. Grua. Grian. p. 44, l. 3 (ITS, XXIV); deilim. i. torand nó tros Lú 542. Trost is cognate with Welsh trwst ‘dim’.]

trosdán XXVI 2 a pilgrim’s staff (Wi.).

trú wretch see troithe.

tú in ‘gá túa, etc., see a-taolm.

túaitheamhráibh (dat. pl.) note to XXI 6d heights. [Cf. glenta 7 fánta 7 tulaich 7 tuaidbrecha na hErend, Táin 5821; glentaí 7 enaca 7 caillle 7 tuaitheamhrach a in talman Cath Cath. 4434, for tethib 7 for tu栾aib 7 fort uaitemhrach a in talman 4845; na tolca 7 na tuaitheamhracha, ZCP, I, 366, § 61, for tolecháib 7 tuaithebraibh na eòrr a céin 7 a bhfoieis, 378, § 90. Perhaps from tóia ‘a rampart’ (inna suasdib for tua na hEimnai ‘sitting on the rampart of Eamhain’, Wi., p. 76, l. 22; lánamain cacha fiodh-mil robh ‘san Eri do thobar i n-aenmáin, co mbeith ar tóia na Temra, ZCP, I, 459, l. 3; na tóia sa ‘these ram-
parts (?), Mulchrone, Bethu Phátraic, 755) and teanmhair 'a height' (RIA Contrib. s.v. temair).]

tubha LII 3 the act of wounding (?). [Commoner in the metaphorical meaning 'reprove, find fault with', as in: mo thubha le tár mbriathar Aithd. LXXIV 8; ben nár lubhadh glór dár ghnáthaigh, Ir. Texts ( Fraser, Grosjean and O'Keeffe), II, p. 70, l. 15.]
tug gave see under do-bheirim and 2 tigim.
1 tuillim 'I add, increase, augment'.
2 tuillim 'I earn, I deserve'. [See Dind.] — The meaning is obscure in tuilleadh 'na dhorn dáthracht XXXVIII 34. Cf. also the following word.
3 tuillim (i) 'I fit (in), I find place (in)': 3d sg. conditional do thuillfeadh XXIV 44. [Ro thuilleat a trí nuonbhair isin dara leith di 7 Caille namá isin leith oíle, ZCP, XI, 40, l. 25; co toillfadh mac mís edir gach dá asna dó, B. Ventry 642; ní thuill sin i soidheach eile 'it fits in no other vessel', LCAB, VI, 99.]
tuillmheach: go tuillm[h]each borb XXIV 59 (of the manner in which spears were cast at a dragon) 'profitably (?) and fiercely'. [Ba tuillm[ech] toirtseach in tshealg soin AS 172; duasa tuillemeach (received by a poet), Ir. Texts, II, p. 5, poem 1, q. 31; ba tuillm[ech] mo l[h]oisce (said by a poet of his journey to a patron), ib., I, p. 62, q. 60; ba tuillm[ech] na turusa-sin do Gallaidh "these expeditions were profitable to the Galls", AC, 1225, § 19; gu bhfuighse sibh bhar dtuarasail 7 bur gceannach, 7 gach ná bhús eirecheas dóibh d'fháigheadh na tuillmheach, 7 do réir bur dloile féin, Kilkenny Arch. Soc. Jnl., NS, II (1858-9), p. 363, l. 17. It is difficult to arrive at certainty concerning the meaning from consideration of the examples; but Gwynn (Dind., V, 312) rightly connects with 2 tuillim 'I earn' of which the v. n. is tuilleamh, whereas the v. n. of 1 tuillim is tuilleadh.]
tuir a pillar, in XXII 7, 15, XXIII 183, XLII 94, is used metaphorically to mean a champion, a chief-tain. [The literal meaning appears in the following examples: amail bíis tuire mór oc fulung tige, Cormac s. v. tuirigin (ed. Meyer, Anedc. IV 1224); tuir jo-luing tech, Measgra Mhichil Úi Chléirigh, p. 146, q. 8 (= ACL, III, 306, q. 8); mar bheantar a thuair ó th[a]igh. leaghtar a dhruil 'na dheaghaidh as "when the prop is withdrawn from a house its ridge falls down after it", G. B. Mac Con Midhe's Aoidhe mo Chroi-dhe, II, 103-104 (ed. O'Donovan, Misc. of the Celt. Soc., 1849). In Early Modern Irish tuir is f identifies, with gen. sg tuire or tuireadh, IGT, II, §§ 14, 191.]
tuireann see 2 torann a fray.
tuitim I fall see do-choer, táoth, torchradh.
tul 'projecting part', is used as intensive in: tul-ágh XXIV 74 'great valour': tul-chródaха XXXV8 'right valiant'. [For other examples of intensive use of tul see: Laws; Dioghlum; Aithdioghlum.]
turcharach (of men) XXXV 94 fortunate. [A byform of turchcharach (Dioghlum). For the corresponding substantives see turchar (variant tureach): and turechairthe, turechar in RIA Contrib.]
turnaim [aliter toirmh, Aithd., etc.]. 1o transitive in ar thurnus dá anuabhar XXXV 7 'as much of his haughtiness as I lowered'. 2o intransitive in turnaim, a Phádraig, dot chrois I 43 'I bow, Patrick, to thy cross'. [Cf. do thoirn
dā 'he bowed before him', Ir. Texts, III, p. 6, § 17.] Cf. supra 2 torann a fray.

úain (fem.) 'time': ar úainibh 'in turn', spelt ar úainimh XV 11.

úair (fem.) 'an hour'. 1° gen. sg. úaire means perhaps 'sudden' in galar uaire XLIX 24. [Cf. "bás obann aonâira', Ify Fiachr. 20. 15", RIA Contrib., "U", col. 32, l. 74.] 2° 'san úair seems to mean 'at once, at the same moment, together', in ocht right[h]e dég 'son Úair LXVII 12 'eighteen kings all together'. 3 an úair 'when' LVII 7, 8, 9, is to be pronounced 'nuair as in present-day spoken Irish (cf. note supra p. 126, l. 28). For i n-áonair, re hónuair, see áon. See also óir 'when'.

úalla nom. pl. [fem.] LVI 15 'cries'. The sg. appears supra in con-úall 'hound-cry'. The second element is of doubtful origin in h'úall-short LXVIII 10 'thry cry... (?)'.

úamhan (masc. o-stem) 'terror': go húaman (recte doubtless go húamhain) LXIV 8 'terrifyingly (?)'. [Cf. the adjectival use in dia mbad úamain mh'fther, Táin 36, 'if my husband had been timid'.]

úan (diminutive úanán) 'foam; froth': mar úan abhann note to XXII 45d 'like river foam'; a úanáin vachtir locha note to XXXIII 3c 'O lake-top foam'. [Úanán, 'foth' (on milk, beer, etc.), is common today in Munster, where it is pronounced úànán (cf. the Munster pronunciation of sgìathán as sgìthán, and see O Cuív, The Ir. of West Muskerry, p. 100, §§ 290, 291, on such de-diphthongization in Munster pretonic position). A 19th-century example of this pronunciation is to be found in Cinnlac A. Úi Shúilleabháin, I. 191 (Gadelica, p. 60): ceò tana mar úànán.]

úar cold see under ionnúar.

uchagán in L 16 is an exclamation rather of surprise than of regret.

uchbhadhach see ochbhadhach.

ucht (masc. u-stem) 'breast'. Special phrases. 1° tuc céim cráidh as ar n-ucht XXXIX 56 'he stepped hardly out from our ranks' (mis-translated, Pt. II, p. 49). 2° For teagnoíd ucht ar 'we approach', instanced'supra s. v. 2 tigim, cf. RIA Contrib., "U", col. 52, ll. 34-47.

udmhall (of hammering in a forge) XXXVI 31 nimble.

[uil-phéist monster see under péist.]

uirichil see oirichil.

uirsgél LXIX 26 account, relation. [From air + scél: often synonymous with its simplex, as here and in innis óirsgél ele dhún AS 164.]

uirshliabh 'mountain-side': dat. sg. ar an Írs[h]léibh VI 3, gen. sg. Óis oirear in tirsliabhie VI 12. [In older forms of this word the first element appears both as air and aoir (see Contrib. and Mac Conglinne), proving it to be, not úr 'fresh' as the translation in Pt. I suggests, but the word-forming element air, of which the root meaning seems to have been 'before'. See infra note at end of Úr entry.]

? ulcha: tar ulcha Fleisge XIII 16c, see note supra p. 28.

ullamh: in go h. (:churadh) XVIII 24 'quickly, promptly'. [See "ellam, ullam, ollam I (a)" in RIA Dict.]

um 'around' (see, e.g., example under fa 2). When used idiomatically to indicate followers or companions grouped around a leader it may be translated variously 'along with, following, led by, accompanying, etc.', as in: slúagh Osruide um F[h]earrthom[h]ain IV 59; dā
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m[h]ac dhég um Gholl na nglac. rag in rioghtaí do Chormac XLI.311 27. [Cf. sé desa do imfhorra imuma Sa faoichten (indicating the twelve companions to be grouped around the founder of a hermit community), Éiriun, I, p. 39, q. 7; riogheadhail nó coimhthiostóil fhearr nEireann ag Bháith Aoitha mic Bric um Mhaoilseachtaíun, ri Teamhrach, is um Elgna comhorba Pádraig, FFE, III, 2940.] See also supra s. v. timeachall.

umhal ‘obedient, etc.’: umhal ar means ‘ready for, content to do’ in ar chomhlann céd umhal sinh LXIII 48.

? um ne note on XXIII 35c.

úr, literally ‘fresh’, is common as a praise-epithet (e. g.: of a queen XL 6; of a cleric LXVII 4; of warriors XLI 48, LXII 165, LXVII 6, LXIX 11) with meaning either vaguely determined (cf. the glossing of úr by uasal ‘noble’, Metr. and O’Cl.), or perhaps leaning definitely towards the notion ‘generous’ (cf. a Phódraig nach úr fán ni biadhth, Fian-Laoithe, p. 39, q. 58, and adeir Pádraog... gur fairsing úr é a righ féin, Caoidh Oisín, Oss. III, 256, l. 22). Dreach-úr in mac in Dágha dhreach-úr LXVIII 102 has been translated ‘fresh-faced’, and an-úr ‘ignoble’ LXVI 56. For úrthbhel ‘fresh-lipped’ see under dúr. In gen. sg. masc. úir-fheadhnaigh XXXIX 74: ‘who did great service’, and úrnach (of weapons) XLI 9 ‘unsheathed’, the úr seems to be merely intensive, and doubtless stands not for úr ‘fresh’ but for the old intensive element air-, er-, aur-, exemplified supra (in a more literal sense) in úr-shliabh.

uraighdeal: in l-uraig[hl]ioll LXII 144 ‘the words’. [Cf. d’éis a aithisce 7 a uradhail, BNE, p. 236, l. 32, tús aithisce 7 uradhail, ib. p. 248, l. 3; bidh am ag an uradhail (: dár dtadhall) ‘speech has its proper time’, DG2 xxxix 8 (cf. gan cead uradhail agat, ib. 30). In IGT, II, § 53, the forms uradhail, oraighdeal, uraghdeal are listed as correct, while urighdeal, orighdeal are condemned as faulty.]

urán ‘the act of addressing oneself (to a person)’ [cf. examples in RIA Contrib.], often with a qualifying genitive to indicate the line of action envisaged, as in ni dhéanann urán ágha. ’s ni imghobhathainn urána, V1 92, literally ‘I used not to make addressings of battle nor used I to avoid addressings’ (i. e. ‘I neither initiated battle nor avoided it when others offered it’). [Cf. ni dhéanann nech urán far 7 ni dhéanand-som urán for nech (referring to an invisible warrior in the midst of an army) Táin, p. 343, note 1 (reading of Stowe MS); ced oráin fhaghla do th’fhéin ‘(you give) your warriors permission to approach people by way of plundering’, IGT, ex. 906; urán cleamhnais do ghluaasacht idir rígh na Sorcha 7 sibh-si ‘to initiate marriage negotiations between you and the King of Syria’, Eachtra Ridire na Leómhan, TCD MS, H. 2. 6, section viii, 15b (top).]

urasu (urusa) LXI 57) easy.

urchadh: XXV 94 ruined, in evil plight. [Cf. note on LXVIII 18 d.]

urlagadh: indm[hl]a óig ag urlagadh d’eagla Guilt IV 29 ‘many warriors were stomach-sick for fear of Golf’. [Cf. fear buaidh go ceàimbeach ceurladh. tréinfhir uaidh or urlagadh, q. 3 of poem beginning Naomh Oluinn an bhéarla bhinn, RIA MS, 23 M 30,
353. For the literal meaning see the following examples from Regimen na Sláinte, ed. Ó Céithear-naigh: *ure[ch]ōidigid co coîle[ch]inn gach uile ní do-ní urlagadh don ghaili (1770) 'omnia facientia abominationem stomacho inimicantur'; to-gairmid urlagad 7 singcoipis (3452) 'nauseam et sincopim inducere'. The word survives in spoken Irish in forms such as Munster d'uirlic (he) vomited, d'uirlicios (3452) 'vomited' (Eriu, I, 149, l. 22), and Con- nacht orluic 'vomit', orlucan 'the act of vomiting' (J. H. Molloy, Grammar, 1867, p. 96).

**urlaidhe** 'the act of smiting': 1° (in battle) nom. sg. urlaidhe an ṣgloigigh LXII 90, obj. of the verb urlaidhe budh tréine LXIX 24, dat. sg. ag urlaighe IV 32, gen. sg. le hősgar na hurlaidhe XXIII 156, d'ēis na hurlaidhe LXIII 54, do dhēnām[h] na hurlaidhí LXIX 23; 2° (with sledgehammers in a forge) nom. sg. (obj. of the verb) urlaighe fháobhrach udmhall XXXVI 31.

**urlamh** 'ready, quick, prompt': *brethmh óghmhar úrlam* (: glazed) XVI 5; *go lán-urlam* (: cnám[h]-chomach) XXXV 45, (: sār-chonnradh) 98, (: small tar grís) 124; *go príomh-urlamh* (: sōr-chonnradh) XXXV 25, (: sēr-urlamh) 62.

**urMaisim ar** 'I come upon, I find, I meet': *mar do urmais Fionn fearr- dha ar Criomall XVI 41; nir (read nochar) urmais ar a leas XLI 38.

**Úrna** see **iarna**.

**urraim** 'respect, acknowledgement of superiority': *an urruim* (obj. of verb) LXII 15, *urrain* (obj. of verb) 37 and 131, *urramna* (gen. sg.) LXII 151. [Fem. i-stem].

**urrann** 'a portion' (see **airrann in** Contrib.): *urrann do tháobh thuirc allaidh XV 5. [Fem. a-stem].

**urrunta** (praise-epithet of a warrior) LXV 59 strong, daring. [For other examples see Stair Ercuil, ed. Quin, p. 244, and cf. *fon ōrīg n-urrūnda n-armlātir*, AC, 1256, § 6. In Dinn- een's edition of FFE the spelling is *urrumhanta* (II 56:11; III 2816) and so also in a prose passage in Dioghluim, p. 383, l. 38.]

1 Cf. also *ro orlaiac orra an cath do thhabairt*, Cog. G. re Gallaib, p. 214, l. 8, 'they were afraid to give battle'.

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20 Áodh Rinn, son of Rónán; his feud with Fionn and the subsequent abduction of his daughter Eargna, I 2-9, 12, 13, 15, 18, 19, 25, 28, 29, 30, 32, 38, 41, 42 — killed by Conán, 37 — his dün apparently Ráith Rónán, 16. See also his daughters Aoiffe and Eargna, and his son Áonghus. [Cf. LXV, LXVII, LXX (n. 3), XCIV, 3, 4, 5.]

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Aoibhinn was daughter of Diomhóir and wife of Dáire, XLII 40, 41.

1 Aoiffe: Fionn gives a ring to A., XVII 105.

2 Aoiffe, daughter of Áodh Rinn was wife of [Conán] son of Liath Luachra, XLIII 8. Cf. Eargna.

3 Aoiffe, daughter of Dealbháoth, turned into a heron by her jealous rival luchra, VIII 4-7. [Cf. infra Miadhach.]

4 Aoiffe, daughter of Trénnmhóir, mentioned, XLIII 30.

Aoin-cheard Bérre: meic Aoinehearda lamented, XIX 11; trí meic in Chearda (and others of the Fían) have warlike adventures as the result of a grúagalch’s coming, XXIII 44, 74, 79, 80, 84, 98; the hounds of clann in Chearda are Cor, Dearg, Drithleann, Corr Bheann, Rithleann and Treóir, XXIV 23; trí meic Áonechearda Béra join in a race against Lon mac Líomhtha, XXXVI 6, 23, 43; clann a’ Chearda mentioned, LXIV 18; tríu mac in Chearda fight giants in the Fúardhacht, LXVIII 60.

Áonghus: A. of Craoifbheach, a leader of the Fiana, III 5; A., son of Áodh Rinn, mentioned as a suitable husband for Goll’s widow, X 5; Lughaidh mac Áonghusa heals Fionn, XVIII 29, 30; Túadha, daughter of A., loved by Mac Lughach, XLII 46; A. killed by cl. Mhorna, XLVIII 6.

Áonghus Gaoi Fuileach, a former possessor of Osgar’s sword, XX 96, 98, 100.

Áonghus Óg, son of the Daghdha, makes peace with Fionn and helps him against Cormac, II 31, 32, 40, 43 (= LXVI 43, 44, 61, 62, 63);
A. plants a grave-stone in the Brugh, XLII 111; A. Óg, son of the Daghdha, of the Brugh, assists the Fian in the Fúardhacht, LXVIII 97, 100, 102, 103. [A. helps the Fian, xl; A. loves «Englec», xlVII (n. 3); A., a youthful god, LXXIX; called mac ind Óc, 205. See also Mac ind Óc.]

[Apollo Mogons, A. Maponus, A. Vindonnus, Gaulish gods, LXXVIII.]

Arann, hound loosed by Mac Morna. XXIV 14.

Ard na Cátha, monster of Loch Cúan, XXIV 55.

Ard na Sealg, hound loosed by Dáire Darg, XXIV 18.

Ard na Séagh, hound loosed by Mac Morna, XXIV 14.

Art: A. na n-inghfean, III 3, A. ón moigh, III 4, A. Óg, III 23, — two persons, or three, — belong to Goll’s people; A. Óg, son of Morna, helps Fionn in Hel, L 13; A. Óg, son of Morna, undertakes to fight a giant in the Fúardhacht, LXVIII 64; A. of cl. Mhorna lamented, XIX 16; ten Arts in the Fian, XII 13; A. a Fian hunter, XII 17: A. in riogh-dhambah harvests beside Goll and Conán before the Battle of the Sheaves, XXI 120; A. son of Caíbre [Lifeachair] at the Battle of Gabbhair, XXXIX 86; an dá Art (buried in Blárna), XLII 83; Oisín named A. at baptism, LI 3. See also Cormac mac Airt.

[Arthur of Britain, 140, 201. See also Arthurian Cycle in the Subject Index.]

Asgán (Ascanius), son of Aeneas, XX 45, 47.

[A ttila: tales about him, xiii.]

[Badhamair, a maiden, LVIII.]

Báine, mother of Cumhall, XLIII 6.

Báire, a foreigner, slain protecting Almha against cl. Mhorna, XLVIII 12, 14.

Bálor: B. ’s pigs, XIV 2; B. slain by Lugh, has a poisonous head, XVI 10; B. ’s daughter Eithne was mother of Lugh XLV 4, grandmother of Fionn, XLV 10; B. killed by Lugh, XLV 6. [B. mentioned, xxv; B. = Goll, LXX (n. 6); B. a one-eyed burner, LXXI, LXXIII; feast before B.’s slaying, LXXIV; B.’s death by a grandson foretold. 4 (n. 2) (p. 5). Eithne, B.’s daughter, is Lugh’s mother, 105; B. and the Fomorians are malevolent spirits, 217. See also Eithne; and see «Bálor-Lugh-and-Glas-Ghaibhneann cycle» under «folktale: tales», in the Subject Index.]

Banbh Sionna. one of the Fian, XII 19; lamented by Oisín, XIX 17; his mother was Úain, XLIII 7.

Baoisgne: Fearghus Lúaith-fhionn called Baoisgne, XI 5, his three sons, Cumhall, Criomhall, Áodh Ollach, 6; B. was son of Dáire, XXXVII 6 and 7, Garadh is his son, 8; Logharn grandson of Baoisgne’s grave, XLII 98; B.’s grandson is Tréumhór, LI 1; B. excelled by Goll, LXIV 3, B. sets out on an expedition with Fionn, LXIV 4; a B. was son of Fionn, XXXIX 19. See also Clann Bhaoisgne and Fionn Ó Baoisgne. [Fionn, Tuchla, and Caoile are descended from B., LV; B.’s place varies in Fionn’s genealogy, LXXVII.]

Baoíthin, son of Crolmcheann, is slain by cl. Mhorna, LXII 88.

Barrán: B. ’s daughter is Caoíte’s wife, XXI 9. 11, and XLIII 13; B., son of Milidh don mhoigh is slain by Osgar, XXXIX 81, slays Caoíte’s sons, 85; B. ’s grave, XLII 93; B., son of Morna, fights giant in the Fúardhacht, LXVIII 66,
Bé Bhéssair, daughter of Dáire, wife of Xiúl, and mother of Julius Caesar. XX 52, 53.

Bé Ebláith, one of the Fian women, XI 32.

Bé Crotha, daughter of Gola, XX 14, 15.

Bé Mhílis, daughter of Tola, XX 49, 50, 51.

Bé Thuinne, mother of Áonghus Gaof Fúileach, XX 95, 96.

[Beochán's prophecies, 113, 115.]

Beórach, one of the Fian women, XII 32.

[Bellerophon, Greek hero, is set hard tasks. 193.]

[Beowulf, Teutonic hero, 184, 185, 186, 188.]

Binn (gen. sg.): his daughter Coincheann, XXXIII 7.

Bladh: [Oisin] is addressed by Patrick as a míc Bhlaighche. LIX 5.

Bláthnáid: Bláthnáid, one of the Fian women. XII 31: Bláthnáid and Cu Déaróil's grave, XLII 62; B. and Cu Déiréóil were musical, LVII 10; B. and Cu Dh. play music for an invader, LIX 12, 15.

[Bochra mac Matusalem. 108.]

[Bodach an Chóta Lachtna. 87.]

Bodhhbh, wife of Conall, turns her rival Urine into a hound, XLIV 6.

Bodhmann acts as Fionn's fostermother. XV, 3, 4, 8, 10, 14; B., a Fian woman-warrior, opposes Goll, XXXV 35, 78, 93, 94; B.'s grave, XI,II 60; B., mother of Cumhail's son Fitheal, XI,III.23: B., daughter of Teóchan, slain by cl. Mhorna, XLVIII 13, 14; B., daughter of Tréimhór, fights at Cnucha, LXVI 15.

Bolcán, his daughter Ljomhthach is mother of Lon (a magic smith), XXXVI 17.

Bran: in dá Bhran, Fian warriors XII 22.

Bran (the dog): mentioned as one of Fionn's dogs. XIV 19 and XXXII 4 and LVIII 11; brings a magic boar to bay, XVII 26, 29, 30, 36, 37, 38, 45, 46, 55, 56, 58, 97; loosed by Fionn, XXIV 8; offspring of the bewitched queen Urine, XLIV 7; the poet laments the loss of Bran and tells why Bran left the Fian, LVI 1, 2, 4, 8, 9, 10, 15.

[How Fionn found Bran, XV; Bran helps Fionn against a hag, li (cf. also p. 179): hounds cry nightly for Bran after he has fled, ciú; Bran is son of the king of Dál nAraidhe and Urine, 38, 103, 104, 105; the blow struck Bran, and his colours, 123 (and Addendum); folk versions of Bran's death.124 :Bran helps Fionn against a pédéid. 141. See also «Fionn and Bran» under «folklore: tales», in the Subject Index.]

[Bran mac Feabhail sticks to a hall of yarn, xxx (n. 2) (p. xxxi).]

Bráth. his son Breasal, XLVIII 22.

[Breac-chúach, Fionn's ship, xiii.]

[Breas, ancestor of the king of Lochnain, xxv. Breas is one of the three Finn Eamhna, LXXVIII (n. 5).]

Breasal: B., 's death lamented, XII 24: B. Bán, a musician, XVII 20; B. and Bé Thuinne have a son Áonghus Gaof Fúileach. XX 95, 96: Fionn mac Finn Bháin i Bhreasail opposes Goll, XXII 8. mac Breasail accompanies Osgar overseas. XXIII 102: mac Breasail's hounds are Ucht Ard and in Fhearb Sheang, XXIV 9: Fionn mac Breasail remains in Ireland with Oisín, XXXIX 18; B.'s son Dubhán's grave, XI,II 104: B.'s son, Fionn Bán, is slain by cl. Mhorna. XLVIII 5, a B. is slain by cl. Mhorna. 17, a B. is slain by cl. Mhorna. 22.

Bréanainn prophesies, III 46.

Bréanainn Báoth is ancestor of Lorcán, XXXVIII 1.
Brian is doubtless Brian Bórraimhe († 1014) in Taibhre do shiol m-Brian, XLIX 39. [For another Brian, a divine being, see lxxiv (n. 5), 209, 216 (n. 1).]

Bricne upbraids Mainreamhar and Láoghaire, XX 63 sq.

[Brighid, a goddess, lxiv.]

Brógán, Patrick’s scribe, XV 1, 18; XXXVI 1 (cf. 47).

Brúacharán’s grave, XLII 103.

Búadhach, hound loosed by Oisín, XXIV 8.

Caesar see Íul Séasair.

[Cafall, name of Arthur’s dog, 202.]

Caimideal, his son Conarán is one of the Túath Dé Danann, XXXV 128.

[Cain, ancestor of monsters, 91.]


Cáinte, Lugh is his grandson, XLV 4.

[Cairbre: a warrior, Corpre, lies with a wife of Fionn’s, LVII.]

Cairbre Cas, slain by Goll, XXII 4.

Cairbre Cearma, leader of the Ulaidh, XXXIX 31.

Cairbre Lifeachair: defeated by Fionn when Fionn raids Tara, II 19, 20, 38, 39, 42, 45 (= LXVI 30, 31, 57, 58, 77); Caolithe plays tricks on him in Tara and rescues Fionn, VII 14; the refusal of his demands leads to the Battle of Cabhair, XXXIX 13, 23, 24, 26, 29, 30, 39, 41, 72, 73, 75, 84, 86, — referred to as mac Corbmaí[i]c 23; his grave, XLII 90; mentioned in connection with the Fian, LIX 1.

Cairbre mac Éadaoine wins the shield that was to be Fionn’s and gives it to the Dagdha, XVI 26, 28.

Cairche, slain by cl. Mhorna, XLVIII 37.

Cairioll (Cairill): C. suggested as husband for Goll’s widow, X 5; C. looses hounds Guillionn, Gúaire, and Gal, XXIV 17; C.’s son Dáolghus’ grave, XLIII 54; C.’s mother Maón, XLIII 26; C. slain by cl. Mhorna, XLVIII 17: C. assists in pacifying Oisín, LXII 48, fights Dubh mac Diorfaidh, 54, 69, 75, 83, praised by Oisín, 110, supports Fionn against Osgar, 151, 152, 153, 155, 158; C.’s son Lugha mentioned, LXIV 19. Cairioll Fionn serves at a feast of Fionn’s, XXIII 15. Cairioll mac Conhróin opposes Goll at Cronmhhón, III 32, 34, 35, and XXXV 8 (wounded by Goll at Almha, XXXV 9); opposes Goll, XXII 9, 10, 12, opposes Co-nán 33, 34, refuses Goll the marrowbones 48, 49, 52-55, 62. Cairioll ó Conhróin opposes Goll at Cronmhhón, IV 17, 35, 20, 56 : has adventures as the result of a grúagach’s coming to Fionn’s house, XXIII 13, 73, 78, 80, 84, 101, 134, 135, 176: looses hounds Corr-dhubh and Máigh, XXIV 12; the grave of C. and of Colla mór úa Conbhróin, XLII 66; C. was son of Díanghus, son of Conhróin, XLIII 34, 31 (there would seem to have also been a Cairill grandson of Conhróin’s grandson, 33); C. ó Conhróin mentioned, LXIV 17; C. ó Corrbrhuain raids Tara with Fionn LXVI 46 (= [C.] ó Conbróin, II, 34). Cairioll mac Finn, his helmet-emblem, LXVI 71.

[Caittil Find, see under Fionn.]

Caladh, daughter of Níul, her lover Lomnochtach, XX 54, 55a and 55b (in Corrigenda infra).

Caladh-cholg, An, name of a sword, XX 55a (note), 70d (note); other names of this sword are in Crom Catha, and Úar-gháoth.

Calprann (also Carpplann, Alprann), see his son Pádraig.

Camóg, daughter of Conarán, killed
by Goll, XXXV 119 and LXIV 37.

[Camulus, hardly to be equated with Cumhall, 199.]


Cáogad, An: his son Cloithruaidh, LXVI 32. See also Fear Cåogad.

Caolite: C. mac Rónáin lives at Raith Chianaidh, I 23: C. interlocutor in poem II (= LXVI), called C. mac Rónáin 2, — called C., 33. 41, son of Fionn's sister 50: C. is on Fionn's side against Goll at Cronnfhóin, III 29, 32 (cf. IV 15, 19, 24): C. quarrels with Oisín and hunts apart from him, V 5, 6, 8, 9, called Caolit-eachán 7: C. releases Fionn who is held by Cormac, VII (the whole poem is about C. and is recited by him): C. reciter, VIII 1, 3, C. gives Goll meat when Goll is in need, IX 7: C. with Fionn, when Fionn, exercising the black horse, comes to a house of torment, XlII 13, 20, 21, 34 (reciter recte Oisín,44a note): C. mentioned, XVI 8; C. 's magic siothal XVII 1, 2, 3, 7, 8, 11, 106, 107, 109, 112, 117; Fionn helped by C., XVIII 27; C. a reciter of XIX 9, 21; C. remembered by Oisín, XX 107; C. before and at the Battle of the Sheaves, XXI 27, 28, 29. (his wife, 8, 15b, 16-18: cf. supra Ainnear), (his household,13; C. serves the nobles at a feast of Fionn's, XXIII 16, C. 's adventures as the result of a grúagach's entering the feast-hall, 25, 43, 75, 78, 84, 89, 90, 91, 98, (C.'s son Domhnall, 104), (C. mentioned by Oisín, 212, 223, 225): C.looses the hounds țan-fhúath and Cuill-seach, XXIV 16 (C.'s son Colla, 21): C. addressed by the reciter of XXVII, 1, 3; C. hunts with Ois'n and with the reciter of XXVIII, 4; C. 's running referred to, XXXIII 10; C. races a magic smith and has his name changed from Dáolghus to Caolite XXXVI 4, 36, 37, 42; C. mentioned, in connection with the Battle of Gábhair, XXXIX 15; (his sons, 15, 16, 17, 83, 85, 87); C. addressed by the reciter of XLI, 19; C. plants a grave-stone. XLII 88, his sons' grave 92; C.'s mother and wife named, XLIII 12, 13; how C. got his sword by means of a race, XLVII (called C. mac Rónáin 1, 4), (called C. 26, 27, 28, 34, 40, 43, 59); C. with Fionn when Fionn prophesies, XLIX (called C. mac Rónáin, 4), (called C., 6, 7); C., given the name Conn at baptism, dies at Tara, LI 1, 3, 4; C. mentioned, L, III 16: C.'s two youngest sons. LIV 19; C. is the reciter of LX, 20; C. insults Oisín LXII 18, 27, 33 (called C. mac Cronnchair, 35, 51), 36, 43-18, (called [C.] mac Rónáin, 49), 50, 77, 80, 83, 88, 109, 117, (C. mac Rónáin entertains the Fian for a year, 119-122), C. mentioned, 168; C. mentioned LXIV 16, 18; C. interlocutor in LXVI, which is a version of II, (addressed as a mhic Cronnchair mhicеic Rónáin, 2), called C. 45, 74 (where his helmet-emblem is described); [C.] mac Cronnchair and Aillé, forgotten by Fionn at a feast, go in anger to Lochlainn, LXVII 6, 8; C., reciter of LXVIII, describes his adventures with the Fian in the Fúardhacht, 31, 87, 91, 106; C. mac Cronnchair mhic Rónáin is the reciter of LXIX, 4. See also
Dáolghus and Reciters. [C. in Bruidhean Cháorthainn, xxvi; — early references to C. will be found on pp. LV (C. descended from Baosígne), LVI (C. returns from the dead), LXVI (C. and Cúldubh), LVIII (C. accompanies Fionn), LX (C. helps Fionn to woo), ib. n. 2 (called Caillité: Oisgin in na Cerda di Múscraígí Dotrud), LXIV (C. slays Fothadh Airgteach: s. infra Addendum to Pt. III, p. LX); — C. survives the Fían, LXI; C. supposed author of Fionn-ballads, lxxxix (f. pp. 26, 27, 29, 49, 100, and infra Addendum to Pt. III, p. 26); C., Oisín and Patrick, often brought together, cxi (n. 1); C.'s wife, cvi; supposed etymology of C.'s name, 89; Fían seek entertainment from C., 145; C. visits his birth-place with the fairy host, 181; C. expert in place-lore, 215. See also under *folklore: Traditions* in Subject Index.]

[Caoimhghem (St. Kevin) is spoken of prophetically by Fionn, lxil.]

Caoínche: C. seems to be the name of a son of Fionn's, XI 9, and of a daughter of Fionn's, XXXV 130; C. hunts with Fionn, XVII 25, 28, 49; C. serves at a feast of Fionn's, XXXIII 15, accompanies Osgar overseas 97; C. in XXXIII 10 is perhaps not a proper name (see under caoínche 3 in Glossary); in XLVIII 10 C. would seem to be the son of the unidentified reciter of the poem (the Caoínche Cearr of the next quatrain may be a different person). Cf. Caine.

Cáol, son of Féimnidih son of Cumhall, XLIII 21, has sons Dáolghus and Lodharn (see infra).

Cáol [Cródha] mac Criomhthain: his grave, XI.11 74; C. Cródha mac Criomhthain (LXIII 5, 19) is overcome by the Dearg, LXIII, (called simply C. Cródha, 12, 20, 21, 22, 23); C. Cr. escorts a grátagh to Sorcha at Fionn's bidding, XXIII 41, and at 51 and 52 is called both C. Cr. and Mac Logha, though Mac Lughach of 43, 74, 84, etc., is distinct from him — during his adventures in Sorcha he is called both C. Cr. (79, 81, 84) and mac Criomhthainn (70, 78); again, in XLIV, C. Cr. is son of Lughaidh Lágha and Urne (9, 10), but distinct from Mac Lughach, who is son of Dáire and Fionn's daughter Lughach (4): C. Cr. mac Criomhthainn has, then, been described as mac Logha and as son of Lughaidh Lágha, and though he is distinguished from Mac Lughach, Mac Lughach (who had a second name Gaoin) in XXXVIII 19 is called Mac Lughach Lágha; so there was clearly confusion about these names — this has led to identifying C. Cr. with Mac Lughach, XXXVIII 21 (see note), and to giving prominence to C. Cr. in the end of a poem (XXXVIII 30-34, 37-39) after a fight in which Mac Lughach (Mac Lughach Lágha, 19; Mac Lughach, 21, note) had turned the tide of battle (19-21), though in the very end (39) Mac Lughach and C. are two distinct persons buried side by side; Cáol Cródha (doubtless identical both with C. mac Criomhthain, supra, and with C. ua Neamhnainn, infra, who is called Cael Cródha Cédghuibnech ua Nemhainn, Acallan, ed. Stokes, 744, and mac Críinthain, ib. 863) is one of the Fian, XII 16, and looses hounds Léim ar Lúth and An Chú Chrom, XXIV 10; Cáol ua Neamhnainn was married to Créidhe daughter of Caireb and was son of Aofie daughter of Tréimhór, XLIII 30.

Cáol Smiorrgha had a daughter
Téide, mother of Goll, XLIII 27.

[Caradawc (Welsh Arthurian hero = English Craddock, French Carados), 155, note 2. Caradawc Freichfras is son of Llyr Myrini, 203.]

Carpallann see Calprann.

[Carr Fiaclach mac Connla, Fionn’s spear, lxvii.]

Carragán, hound loosed by Fáolán, XXIV 13.

Cas: C., a warrior associated with Goll, III 4 (cf. C., son of Cannán, whose son Dubhán is lamented, XIX 12 — same Dubhán’s grave mentioned XLII 82); C.’s grave XLII 72; C., a jester (crosán), XII 25; C., a musician, XVII 21. Cas Cúailgne, one of the two rígheinnidh of the Ulster Fiana, IV 26; his death lamented, XIX 13; three daughters of C. C. mentioned, LXVIII 11.

Casluath, hound loosed by « Mac Edone », XXIV 14.

Cathal, one of the Fían, XII 17.


Cathbhaidh: assists the Uialaidh by his draoidheacht, XX 75-77, 81.

Cathmhaoil, a jester (drúth), XII 25.

Céadach, lamented by Caolite, XIX 14. [Céadach, name of helper in a group of Fionn helper-tales, xl, 177, 179, 184.]

[Cealig, in Irish mythology, compared to Greek Hippodamia, 4.]

Ceallach. one of the Fían, XII 10; his death lamented, 23.

Ceapán, son of Morna, his grave, XLII 84.

Cearbhall, his son Dfarmaid addressed, XLVII 2.

Cead (An C.): see Aoin-cheard Bérre.

Cearmaid: C. Milbhél’s sons slay Lugh, VIII 16; C.’s son Conn mentioned in mythological context, XVI 29; C.’s daughter is one of the Fían womenfolk, XII 30. [C. is slain by Lugh, LXXXIV (note 4 — p. LXXXV).]

Céighein, brother of Goll’s wife, X 6.

Ceinnsealaigh, mentioned next to the Ormond Fiana, IV 60; rífeinnidh ó gCeinnsealaigh opposes Goll, ib. 28.

Ceólach, a musician, XVII 21.

Ciabhàn, his grave, XLII 68.

Cian: ten Cians in Fionn’s Fían, XII 13; Cian’s son Lugh, XLV 4; a C. is slain by Caolite’s sword, XLVII 7; a C. is slain by cl. Mhorna, XLVIII 36. [C., father of Lugh (and of Tadhg), XLIX, LXXII, 206-208; C. perhaps duplicates Núadhla, LXXIX (cf. 206-206); C., brother of Ana, 210 (note 1); C. mac Oilealla Ólaim and the worm, 156 (note 2).]

Ciar Chuill, hound loosed by Fear-dhomhan mac Finn, XXIV 15.

[Ciarán, Christian saint prophesied by Fionn, LXI, note 2.]

Cinn Choire, a warrior from France invading Ireland, LXII 125, 127, 129-132, 134-137. See also Cinn Choire in Place Index.

Cionnoth: a C. is referred to by Oisin, II 51; Oisin in old age is at C.’s fortress, V 40; a C. (XXII 35) is addressed by Oisin as « Gionnóth críche Teamhrach », XXII 19, 32.

Cinnmhearn, a jester (crosán), XII 25.

Ciorcall, a warrior from Lochlainn, VI 15.

Ciotach, member of the Fían, XII 17.

Ciothráidh: C. son of Fear Cáogad
utters a lay and pacifies the Fian, II 21, 22, 24 (= LXVI 32, 33, 36); C. a Fian musician, XVII 21; a C. has a daughter Cana, XLIII 9.

Cirre, a warrior killed by the House of Morna, XLVIII 33.

Clann an Chearda, see under Aoin-cheard Bérré

Clann Bhaoísgne (sometimes called clanna Baosgine, etc., in IV, XXVII, XXXV, XXXVII, LXI, LXVIII, LXIX): sixteen of them raid Tara, II 27 (= LXVII 39); cl. Bh. oppose Goll at Cronnmhóin, III 33, IV 2, 19, 22, 36, 67; cl. Bh. cursed by Goll, IX 1-4, 6-9; cl. Bh. assist Fionn against Diarmaid’s daughter, XVIII 27; cl. Bh. lamented by [Oisín], XXVII 3; cl. Bh. are opponents of Goll, XXXV 17; origin of cl. Bh., XXXVII 2; XXXIX (Osgar’s sons belong to cl. Bh., 20), (cl. Bh. oppose Cairbre, king of Tara, 40); many of cl. Bh. slain by cl. Mhorna, XLVIII 39; cl. Bh. would rescue Fionn from Hell, LVII 27; cl. Bh. oppose Manannán, LXI 14; strife and an overseas expedition in which cl. Bh. take part, LXVIII 26, 28, 45, 76, 86; cl. Bh. take part in the pursuit of Diarmaid, LXIX 13, 16, 25. [C. Bh. break peace with cl. Mhorna, p. 49.]

Clann Chonbhróin side with cl. Mhorna, LXVIII 29.

Clann Chormaic are defeated by Fionn at Cronnmhóin, IV 64.

Clann Chuáin oppose Goll at Cronnmhóin, III 33; cl. Ch. are members of the Fian, XVII 18.

Clann Duibh Dhithróibh oppose Goll at Cronnmhóin, III 33 and IV 3 (where they are called Í Duibh Dhitribh).

Clann Fheidhlimé, II 10.

Clann Iollainn are distinguished from cl. Mhorna, II 28.

Clann Mhorna (sometimes called clanna Morna, in II, III, XXII, XXXII, XXXV, LXIII, LXVIII): II 15 (sixteen of them kill Cumhall) (= LXVI 18), 28 (they do not assist cl. Bhaoisgne in their raid on Tara) (= LXVI 40); cl. Mh. at Cronnmhóin, III 11, 22, 30, 41, IV 2 (deich mic fhiedhheard Morna), 38; cl. Mh. blessed by Goll, IX 2; cl. Mh. lamented by Caoílte, XIX 16; cl. Mh. side with Goll against Cairiol in the matter of the marrowbones etc., XXII 11, 15, 25, 50, 51, 56; cl. Mh. were good warriors, XXXII 9; they share Goll’s fortunes, were persecuted by Cumhall, XXXV 21, 44 (meic Mhorna), 86 (maicne Mhorna); dearg-rúathar cl. M., XLVIII 1; Devil reminds Goll that cl. Mh. were banished by Fionn, L 8; cl. Mh. hunt near Loch Léin, LIV 5; cl. Mh. would rescue Fionn from Hell, LVII 27; cl. Mh. and Fionn consult together, LIX 11; cl. Mh. help Conán, LXI 13; Fionn bids cl. Mh. oppose an invader, LXII 7; Goll mentions banishment of cl. Mh. by Fionn, LXIII 57; Goll belonged to cl. Mh., LXIV 2; strife between cl. Mh. and cl. Bhaoisgne and subsequent overseas adventure, LXVIII 27, 30, 32, 76. [Poems sympathetic towards cl. Ml., p. 22; cl. Mh. break with cl. Bhaoisgne, p. 49; Óséne mac Fint helps to defeat Gold and etand Mordnai in Cath Ólribhe Cain, infra Addendum to Pt. III, LX.]

Clann Neamhmain oppose Goll at Cronnmhóin, IV 3, 34 (where they are called clanna N.); LXVIII 26 (clanna Neamhmain [sic] followers of cl. Bhaoisgne), 65 (clanna Neamhmain [sic] fight giants overseas).

Clann riogh Loclann oppose Goll at Cronnmhóin, IV 24, 58; visit Cormac at Tara, XXIII 2, 3, 6.
Clann Rónáin (aliter clanna R., III and IV): mentioned in connection with a raid on Tara, II 28 (= LXVI 40); oppose Goll at Cennmuðoin, III 33, IV 2; enemies of Goll, IX 8; lamented by Caolte, XIX 20; three of them accompany Goll overseas, XXIII 104; a camp belonging to cl. R. mentioned, XXXII 8.

Clann Trénmhoir: opponents of Goll, II 16 (= LXVI 19), X 17, XXXV 78, 91; belong to the Fiana, XXIII 199, LXII 7; challenged by Osgar, LXIX 18.

Clanna Adhmuail: attacked by the Ulaith in Scotland, XX 71.

Clanna Cuinn, descendants of Conn Céidechathach, II 11 (= LXVI 9), LIX 39.

Clanna Dearadhaidh are ancestors of Fionn's, XXXVII 4.

Clanna Dubh Dhíorma assist Clanna Baoisgne, LXVIII 28.

Cleas, a jester (crosán), XII 25.

Clíabhach, king of the Doghead invaders, XXXVIII 8, 11, 16, 19 (killed), 22.

Clíodhna, her tomb, XLII 68.

Clúasán, Dubh Dala's hound, LIV 9.

Cnap, one of Fionn's fools (óinnmhide), XII 27.

Cnodhha, grandson of Fionn, XLIII 29.

Cnucha, daughter of the king of Alba, XLIII 25.

Cnú Dheireóil: mentioned along with Daighre, XVII 17; C. Dh. cheólach looses hounds Ainideín and Éolach, XXIV 24; C. Dh. is son of Lugh and is Fionn's dwarf harper, XXXII 5; is buried beside Bláthnaid, XLII 62; C. Dh. is musical, is son of Lugh, and is related to Fionn, XLV 1, 2, 12; C. Dh. is Fionn's musical dwarf and is mentioned along with Bláthnaid, LVII 9, 10; C. Dh. and Bláthnaid play music beneath Fionn's cloak, LIX 12, 15.

Cobhthach: C., a musician, XVII 21; eight sons of a C. are buried in one tomb, XLII 85.

Codhnach: his tomb, XLII 59; a C. is mentioned as son of Dearbh, XLIII 4.

Coincheann: C. inghean Bhinn is carried off by Decheail, XXXIII 7; a C. is father of Fiacaill Aói, XLII 60; tomb of a C., leader of armies, XLII 76.

Coinnsgleó, lamented by Caolte, XIX 17.

Coibré see Cairebre.

[Colgán Crúadh-armorach, king of Lochlainn, xxv, xxvii.]

Coll see Mac Cuill and Sean-choll.

Colla: a C. is one of sixteen of Clann Bheoísgne who raid Tara, II 36 (= LXVI 48: cf. LXVI 74 where his helmet-emblem is described); there were ten Collas in Fionn's Fian, XII 14; a C.'s death is lamented, XII 23; a C. of cl. Rónáin goes overseas with Osgar, XXIII 104; C., son of Caolte, looses hounds Rían and Laóidh, XXIV 21; a C. is mentioned as a son of Caolte, XXXIX 16; tomb of C. grandson of Connbrón, XLI 66; a C. hunts a magic boar, LIV 20, 21, 26. See also Éacht-Chollá.

Collán, buried on Sliabh Colláin, XLII 57.

[Colleen, Welsh saint, 203.]

[Colum Cille prophesies an Æodh, 115. See also Amra Choluim Chille in the Subject Index.]

Conaire possesses Manannán's corrbholg at Tara, VIII 18, 19.

Conall: Osgar is compared as hero to a C., VI 28; a C. is son of Trénnmhór, XLIII 19, father of a Dian-
ghus, 24, husband of Ailinn and father of a Rónán and a Dianghús, 31, 32, 34; a C. is father of Urne, XLIV 3; a C. is son of the king of Lochlainn, XXIII 3; a C., son of Oilill, son of Eóghan, is father of Dáire Dearg, XLII 5. A Conall Céadach is slain in Cath Cúailgne, XLVII 6. Conall Cearnach: C., son of Aimhirghín, wishes to oppose an invader, XX 78, 83, 84; Írfál is apparently son of C. Cearnach, XX 90; C. fails to prevent the abduction of Morann's daughter from the Cráobhrúadh, XXXIII 4. Conall Criachna is father of Goll's wife, IX 5, X 6, 14; C. Cr. refuses to help Goll's kindred against Cumhall, XXXV 24; Goll's wife is Sgáinnach daughter of C., XLIII 4. Conall [Gulban] [son of Niall Naol-ghallach]: conquest of siol Conaitl by foreigners prophesied, XLIX 15. [For Conall Gulban see also Eachtra Chonaill Ghalban in the Subject Index.]

Conán (son of Críomhthann) is slain by cl. Mhorna, XLVIII 36.

Conán (son of the Liath Lúachra) abducts Eargna, daughter of Áodh Rinn and dies as a result of a duel with Áodh, I 2, 3, 10, 12, 13a, 13c, 19-22, 28, 30, 31, 33, 36-40, 42 (see also under 2 Aoife); goes with his sons on an overseas expedition, XXIII 100; looses hounds Leigean and Láom, XXIV 19; slain by the Dearg, LXIII 50. [Cf. pp. xxiii (n. 2), xciv. and 3-6.]

Conán (son of Morna) (called C. Máol, L 9, LXI 11, LXI 10, LXII 9, LXV 2): C. is with Goll at Cnuinnmhóin, III 3, 24; C. is lamed by Caoflité, XIX 16; C. helps to reap before the Battle of the Sheaves, XXI 20; C. is quarrelsome, XXII 33, 34, 39; C. boasts at a feast, XXIII 13, 30; C. looses hounds Rith Rōd and Rith re hArd, XXIV 13; C. slays Druim Sionna, XLII 61; C. is mentioned, XLVII 9; helps Fionn in Héll, L 9, 12; C. would have broken the clerics' bells, LIII 15; C. slays a magic boar, LIV 22, 24, 26; C. is swallowed by a monster, LX 11, 17; C. brings trouble on the Fian by aiding a grúagach contrary to Fionn's advice, LXI 5, 9-13, 19-22; C. son of Morna causes contention among members of the Fian, LXII 8, 11-16, 25, 37, 40, 42, 77, 83, 126; his son Conn was one of the Fian, LXIII 49; C. hot-headedly calls for a disastrous testing of the Fian wives' chastity, LXV 2, 8-11; strife results when C. is struck by Mac Lughaich, LXVIII 18-20, C. puts a magic musician under geasa to give an account of himself, 38-39. [Explanation of his epithet máol, xxxi; C. often suffers injuries to his head or some other part of his body, xxviii (n. 1), 78 (n. 1), 141, 144; is hot-headed, 158 (n. 2); is often the adviser in the imposition of tasks, 183, 193; is traditionally a mischief-maker, 189; is Goll's brother, 52; is confused with Conán son of the Liath Lúachra, 6.]

Conán Milbhél, son of the Daghdha, corresponds to Conán son of the Liath Lúachra in one version of the Áodh Rinn story, 3.]

Conárán, son of Caimideal, father of hags at Céis Chórainn, XXXV 128; called C. Corr, LXIV 37.

Conbhron: a descendant of his called Ó Conbhron raid Tara with Fionn, II 34 (= LXVI 46 "Cairioll ò Corbhúain"); a C. was son of Áodh Eang[h]ach, XLIII 32. See
also the Cairioll and the Dian-ghus who were descendants of C.

**Conn** (various persons of the name): C. from Bearramhain, connected with cl. Mhorna, III 4; there were ten Cuinn in the Fian, XII 13, death of a C. lamented, 17, 23; grave of a C., XLII 59, grave of a C. ‘s eight sons, 85; ten sons of a C. slain by cl. Mhorna, XLVIII 18; C. is the name given at baptism to Caoilte, LI 3; C. mhaic Cabhlaithe slain by a pig, LIV 19; C. son of Cearnad receives a gift from the Daghdha, XVI 29; C. son of Conán is one of the Fian, LXXIII 49; C. son of Feabhal is one of the Fian, XII 16; C. son of Garaidh is grandfather of Baoisgne, XXXVII 5, (grandson of Baoisgne, 8); C. son of Goll and Sgannlach is mentioned, XLI 4d; C. son of Goll looses (with his brother Criomh-thann) the hounds Dochar, Dorr, Crom, Gáir, XXIV 25; C. mac Lathairne’s grave, XLII 51.

**Conn (Cédchathach):** C. Cédchathach’s grandson is Cormac, and C. himself was opposed to Cumhall, II 4, 7, 9 (= LXVI 4, 10, 16, 17); Goll’s wife was comhálta of C. Cédchathach, X 6, (her name was Sgannlach and she was Conn’s dearbh-chomhálta, XLI 4); C. gives a name to the youthful Fionn, XV 13, 14, 17; C. took part in the battle of Cnucha, XXII 62; C. Cédchathach is king of Ireland, XXXV 14, is called mac Úna, 16, is fostered by Cumhall’s sister, 18, helps Cumhall, 19, refuses to support the House of Morna against Cumhall, 27, — allied to the House of Morna, 84-86, 97, — favours Fionn, 104, 105; Aillbe was daughter of Conn’s grandson, XLVII 22. [Conn doubtless fears Fionn because of a prophecy, XLIX; name corrupted to C. Cáshbach, LII; C. offers the youthful Fionn’s hereditary rights to him, LIII.]

**Connmhaic, alternative name for** Lugh, LXXIX, 205.

**Connacht aigh** take part in strife between Conn and Cumhall, II 10 (= LXVI 8).

**Conna:** there were ten of them in the Fian, XII 14; a C. was son of Dubh Inbhír, XLI 16, a C. was son of Samhaoir, 29; a C. was slain by cl. Mhorna, XLVIII 17.

**Cor,** a hound belonging to Clanna in Chearda, XXIV 23.

**Corc:** a C., one of the Fian, is lamented, XII 23; a C., king of Alba, feasts with Cormac, XXIII 3; a C. is killed by Caoilte’s sword, XLVII 7; a C. is slain by cl. Mhorna, XLVIII 36.

**Cormac** (various persons of the name): ten of them in the Fian, XII 13; a C. is husband of Téide, XLI 27; Cormac Cruinn falls in the battle of Bolgraith, XVI 47.

**Cormac (mac Airt):** defeated by Fionn and forced to go under the «fork of the caldron», II 3, 4, 6, 19, (called C. cút-bluidhe, 22), 27, 38, 39, 42, 45, 47, 48 (cf. LXVI 1, 3, 4, 6, 28, 30, 39, 57, 58, 77-79, — and 82, where he is called ri Eireann); clann Chormaic defeated by Fionn at Crunnmhoín, IV 64; Cormac Crófhinne and the spectre of Fionn-mhagh, V 26; Cormac’s rearguard of Lochlannaigh defeated by Fionn, VI 6, (called C. úa Cuinn, 23), 24; Caolite, to rescue Fionn, acts as Cormac’s candlebearer and fetches the odd drove, VII 7, 14, 15, 27; Cormac gives a feast, XXIII 1, 2, 4, (called C. mac Airt, 6), 7; his son Coirbhe Lifeachair causes the destruction of the Fian at Cath Gabhra, XXXIX 23, 28,
33, 38; C. úa Cuinn’s daughter marries Diarmaid, XLIII 15; C. lays a law-case before Fionn and feasts him, XLVII 37, 41, 47, 48, 51, 53; his sons addressed by Goll, XLVIII 25; C. refuses to submit to the invading Dearg and seeks Fionn’s aid against him, LXIII 27, 28, (called triath Teamhra, 27, 32), (called airdri Éireann, 33), (called airdr Teamhra, 39), 44, 66. [Story of his birth, XLVII (n. 1); is father of Gráinne, LIX.]

Corpre, see end of Cairbre entry.

Corr: in Chorr chos-lúath chéad-ghuin-each is mentioned as a suitable husband for Goll’s widow X 5; C. chos-lúath, one of the Fian, hunts in Connacht, XVII 14; in Ch. chos-lúath chéad-ghuin-each is lamented by Oisín, XXIII 211. A Corr is mentioned as an eachtach (messenger) of Fionn’s, XII 26.

Corr Bheann, hounded belonging to clann in Cleardo, XXIV 23.

Corr Dhubh, hounded loosed by Ó Conbhóirín, XXIV 12 [cf. note].

Corr bholg: the history of Manannán’s corr-bholg, VIII 1, 2, 3, 9, 11, 14, 16-19. (Cf. K. Meyer’s Contributions, p. 493; K. Meyer’s Fianaigecht, p. 50, q. 28, and T. F. O’Rahilly’s Early Irish History and Mythology, p. 72 sq.).

Cos, a musician, XVII 21.

[Craddock, in an English Arthurian ballad, 155 (note 2); see also Caradawc.]

Craoibh-thi[onn], daughter of Manannán is wife of Ónna mac Lobbairh Thuine, XVII 71.

Créachtach, a sword given to Caolte, XXXVI 42.

Créidhe was wife of Cáol, XLIII 30.

[Creiddylad, wooed in Welsh legend by Gwynn and Gwythur, 201-202.]

[Criblach, a magic hag, LVIII (n. 2).]

Criumhhall was son of Baoisgne, XI 6; his sons, XI 8; he inherits Cumhall’s shield, XVI 40, 41; his three sons lamented, XIX 14; he persecutes Goll, XXXV 78, 93; was son of Trénmhór, XLIII 19, relatives of his mentioned, 24, his death, 40, his grave, 42; he inherits Cumhall’s sword and presents it to Fionn, XLVII 15, 16; he is slain by cl. Mhorna, XLVIII 4.

Crimhthann: there were ten of them in the Fian, XII 14, — one of them is mentioned separately, ib, 16; a C. is mentioned in connection with Goll and the Fian, XXXV 35; Úain is daughter of a C., XLIII 7; Conán, son of a C., is slain by cl. Mhorana, XLVIII 36; a C. Cas fights at the battle of Cruacha, LXVI 14; a C., son of Camubbh, had a son Óadh in the Fian, XII 18; a C. son of Goll (with his brother Conn) loosed the hounds Dochar, Dorr, Crom, and Gáir, XXIV 25; this C. son of Goll was slain by Dubh mac Diorfaidh, LXII 85, 88. See also Cáol Cródba, who was son of a C.

Crinne, a musician, XVII 21.

Crichtir mac Dubhghreann slain, XX 2.

Cróchnaid, mother of Diarmaid and Osgar, XLIII 14.


Croim-cheonna (aliter Croimgheann): 1o father of Osgar, XVII 108, XXIII 44, 74, (son un-named 84), XXIV 20, LXII 77, 168; 2o father of Lughaidh, XLVIII 31; 3o father of Baoithin, LXII 88.

Cróin-fhinne (gen. sg.): a stone is planted ÓS CIONN chistle CHRÓIN-FIHNE, XLII 101.

Crom, hound loosed by Cromiumhthann and Conn, XXIV 25.

Crom Catha (An), Osgar’s sword: its history, XX 4, 6, 9, 11. Also
called Uar-gháoth, Caladh-cholg, and Lughaine.

Crom na Cairurge, a monster, XXIV 53; a warrior of the Fúardhacht, LXVIII 49, 57, 68, (killed by Goll, 69), — his three sons, 50, 60.

Crón (an Chrón): see Index of Places.

Crónán, a musician, XVII 21.

Cronnchar (father of Caolte and son of Rónán): LXII 35,51, LXVI 2, LXVII 6, 8, LXIX 4.

Crúacha Geard, burnt by cl. Mhorna, XLVIII 23. See also his daughter Lúachair and his sister Mai-ghinis.

Cruim-cheann see Croim-cheann.

Crúith-gheal: one of the women of the Fian, XII 31; Goll’s sister, XLIII 8; mother of Oisín, XLVI 2.

Cú Chulainn, lover of Fionn-cháomh, better warrior than Láoghaire and Muin-reunnuar, XX 58, 59, 61, 66, 68-70, (called Cú na gCleas, 61, 78); his burial place is Sioth Truím, L 19. [Cú Ch. in heroic lit., xii, xiii, 214; helped by Lugh, lxxv; Cú Ch. in ballads, lxxix; Cú Raoi and Cú Ch., 190, 201; Cú Chulainn’s oath, 216 (n. 1); Cú Ch. in folktales, lxxi (n. 2), 51, 183, 194; collects the wild animals of Ulster before Conchubhar passes the night with Emhear, infra Addendum to Pt. III, p. 19. See also Fled Briercenn in the Subject Index.]

Cú Raoi: mentioned with heroes of the Táin age, XX 79; son of Dáire and brother of Baoisgne, XXXVII 6, 7. [Cú Raóf and the bearradh geóin, 190; looked on as a sun-god by Professor Loomis, 201.]

Cúala Chiochmhuiine, mother of Muirionn, who was Oisín’s wife, XI,III 11.

Cúalann, a jester (drúth), XII 25.

Cuán: etann Chuáin oppose Goll at Cronnmhóin, III 33; the name Cuán is included in a list of the Fian, XII 16 and 19 (cf. ib. 22, where two Cuáns from Cúala are mentioned); etann Chuáin hunt with Oisín, XVII 18, and Cuán with Fionn, XVII 25, 27, 49 (he is called Cuán Cruimghlinne, 27, 49); a son of Cuán’s called Fionn is at the Battle of the Sheaves, XXI 20; a Fionn son of Cuán is mentioned as father of a Domhnall, XLII 51; Fionn mac Cuán’s grave is mentioned, XLII 81; a daughter of Fionn mac Cuáin bore two sons to Cáol, XLIII 22.

Cuidmheadh, a jester (drúth), XII 25.

Cuilleann: C. chois-leathan, sister of the nine phantoms of lubhairghleann, XIII 41; C., one of the three daughters of Conarán defeated by Goll at Céis Chorainn, XXXV 119 (cf. 128) (see also Guillionn); C. son of the king of Lochlainn, XXIII 3.

Cuill-sgeach, hound loosed by Caolte, XXIV 16.

Cuimgidh, his grave, XLII 59.

Cuirreach, slain by Caolte, VII 2. [ Cf. Cuirreach Life, LVII.]

Cuirtheach, hound loosed by Mac Lughach, XXIV 18. [Cúl-dubh: slain by Fionn, LV, LVII, LXVI, LXVII (and ib. n. 2); resembles Aillén in the Burning of the Court story, LXIV (cf. LXXII); surnamed mac Fiodhgha, LXV, and tends to become confused with Ádóth mac Fiodhgha, LXX, LXXII. See also Fiodhach.]

Culhwch (Welsh hero), see Kulhwch.

Cumhall: description of his death, II 7-9, (called C. son of Tréumhór, 13), 14, 15, 17, (Caolte his grandson, 50); — cf. other version LXVII 7, 10, 11, 12, 16, 18, 20, 21, 23, 84; C. son of Tréumhór possesses the corr-bholy, VIII 1; C. killed by
Goll, X 17; C. mentioned as a son of Baoisgne, XI 6; C. mentioned as father of Fionn and son of Trénmhór, XII 6, XXXVII 9, XLIII 1, XLIV 12, but father of Fionn and son of Baoisgne, XXXVII 5; C. and the battle of Cnucha, XVI 39, 40, and XXII 60, 61; his feud with Goll and the battle of Cnucha, XXXV 7, 11, 13, (his kinship with Conn 16, 18), 19-24, 26, 31, 35, 38, 45, 56, 58, 67, 74, 75, 84, 87, 90, 91; Muirn was wife of C., XLIII 1, Báine (daughter of the king of Connacht) was mother of C., 6, his daughters are named, 12, his brother, 19, his sons, 20 and 23, his death at Cnucha mentioned, 40; Cumhall gives a sword to Criotmhall, XLVII 15; C. is killed at Cnucha, LXII 39; C. compared with Goll, LXIV 3. See also Úmhall and Fionn mac Cumaill. [Cumhall's story once well known, xc; Cumnall banishes Garaidh, 8.]


Daghda (An) receives and gives a shield, XVI 28, 29: his son Áonghus, II 43 (= LXVI 43), LXVIII 100, 102 [His name means 'good god', LXXIV (n. 6); also called Rúadh Ro-fheasa and Eochaidh Ollathair, LXIX., LXXX, 205.]

Daighre: a musician connected with cl. Morna, III 3, IV 18 (called Daighre Dúanach, 21, 37): a musician. XVII 17, XXI 18: lamented by Caolfte, XIX 15; looses hounds Sinéach Suain and Lúth Deas, XXIV 16; D. musician and son of Morna, XLVIII 26, 27; D., Goll, and Conán, fight for Fionn in Hell, L 12; called D. Dúanach, LXVIII 5, 40, where he makes peace between Goll and Fionn, 46; tomb of Daighre, a harper, XLI 52, tomb of a Daighre, 96; there is mention of one Daighre, or two Daighres, XLIII 28, 31.

Dáire: déich n[D]áire ó Dháirfhine are members of the Fian, XII 15 (cf. 20); D. son of Rónán loses the hounds Dibhearg and Dobhrán. XXIV 22a (note); D. Donn, son of Deadadh, was an ancestor of Fionn's, XXXVII 5, 6, 10; a D. son of Smól is mentioned, LXIV 17; a D. shares a hunting adventure with Fionn, XVII 25, 28, 52; D., son of Fionn, XXIII 97, is called D. Dearg, XXIV 18 (where he looses hounds Ard na Sealga and Loinn Chrúaithd), and again D. Dearg, XLIII 5, where he apparently begets Gaóine (another name for Mac Lughach: cf. XI 14, XLIV 4, XLII 27, 31, 42, and infra Mac Lughach); D. Dearg, son of Conall, has warlike adventures and fairy adventures and begets Mac Lughach, XLIII 4-8, 10-13, 17, 20, 23-25, 33, 38-40, 58, 78, 87, 96 (cf. XI 12, 13, 14, XLIII 5, XLIV 3, 4); D. son of Fionn slays a péisid from within her, LX 13, 14; D. Donn-dearg serves at a feast given by Cormac. XXIII 15; the grave of D. Donn-sholus, XLIII 42; D. Breatnach has a son Togán slain by Osgar, XXXIX 81; Dubhthach, son of a Dáire. was king of Spain, XVI 23; a Dáire has a daughter Bé Bhéasair, mother of Julius Caesar, XX 51, 53. [Dáire in genealogies and mythology, LXIII, LXIX, LXXIX, LXXX, 205-208.]

Daithé, one of Fionn's three butlers. XII 28.

Dámhán, his son Fear Diadh, XX 79,
[Dan e, in Greek lore, xl ix.]
[Dana, Irish goddess, see Don]
Daoil (accusative case), hound loosed by Diarmait, XXIV 11.
Dáol, a Fian warrior, is slain, XLVIII 33.
Dáolach, daughter of Dubh, is wooed by Fionn, XXXVIII 2, 28, 29.
Dáolghus: D. was an early name for Caoilte, XXXVI 6, 22, 25-27, 31, 32, 34, 36; and in II 35 (= LXVI 47) D. perhaps indicates Caoilte, who was with Fionn before the raid on Tara (II 1) (= LXVI 1), but is not mentioned in the list of participants in the raid (II 33-37) (= LXVI 45-50). D. (distinct from Caoilte, the reciter) is swallowed by a péisid, LX 11. Dáolghus mac Cairill plants a gravestone, XII 54. Dáolghus mac Caoil is slain by Óachtach (Diarmait's daughter) as he strives to protect Fionn, XVIII 22, 23, (his fortress mentioned, 14, 16) (a Lodharn is similarly slain, XVIII 28); a D., son of Cáol, has a brother Lod'arn, XLIII 22 — both are great-grandsons of Cumhall (cf. 20 and 21); a dead D. has a dead brother «Logharn ua Baoisgne», XI 98.
Dáolghus mac Lir was father of Fionn's wife Áine, XLIII 18.
Dardán (Dardanus of Troy), son of Tód[h] and Eileachtra, a former possessor of Ogsar's sword, XX 10, 11, 13, 14; his son Mana Falúis, 15.
Dáisacht, one of Fionn's three butlers, XII 28.
Dath-chaoín, her son Sgíath Breac IX 6; D. was the wife of Lughaidh Lágha, XLIII 7. [Dath-chaoín was Uirne's name when a hound, 104.] See also Uirne.
Deadhadh: his sons Baolsgne and Dáire Donn, XXXVII 2, 5, 10. Fionn and his kindred were descended from clanna Deadhaidh, ib, 4. Dead[h]ad[h]ach see Deid[h]ead[h]-ach.
Deagadh (genitive case), hero of an elopement, XXXIII 7.
Dealán, a harper, slain by cl. Mhorna, XLVIII 33.
Dearbh, XLIII 4, translation. This is not a name, but the Irish word for 'true, genuine'. The person in question is Gannlach, who is described as 'a true foster-sister' (deadbh-chomhalla) of Conn.
Dearg: a hound belonging to clann in Chearda is called D., XXIV 23; a D. is killed, XX 6; a D. was in the Fian in the time of Cairbre Lifeachair, XXXIX 19; three Deargs are mentioned, XLVIII 35; a D. father of Glac is mentioned, XII 18; grave of a D. son of Diarmait, XLII 50. — Dearg (father of Oísín's mother), XLIII 2, XLVI 2 (she is called Áine, XLIII 3). [This Dearg is referred to supra p. 157.] — Dearg mac Droichill invades Ireland and is defeated by Goll, LXIII 1, 3, 4, 7, 11 (described as Dearg mac righ na fFionn, 14), 15, 17, 18, 20, 21, 22, 26, 27, 31, 32, ([D.]: mac righ na fFionn, 33, 38, 43), 39, 42, 45-47, 49, 51, 54, 59, 62, 66. [Cf. supra, p. 6.] — Dearg Corra mocu Dhaighre. Fionn's servant, LVI, LXIII, LXIV (and Addendum thereto infra.)
Deicheall Dubhrinn: Coincheann is abducted from him, XXXIII 7. Cf. infra Mac Deichchill.
Deid[h]ead[h]ach (or Dead[h]ad[h]ach?) carries off Morann's daughter, XXXIII 4.
Deighe, see Mac Deighe.
Deigh-rinn, slain by Saturn, XX 6.
Deileann, slain by cl. Mhorna, XLVIII 2,
[Deirdre, oral tradition concerning her age, 190; daughter of a storyteller, 192.]

Dian, slain by cl. Mhorna, XLVIII 2. [Dian Cécht, Irish god, LXXIV (n. 5).]

Dianartach, his grave and that of his son Dearg, XLI 50.

Dian-chruth, his son Tor, king of Spain, XLI 70.

Dianghus (called Dianghus Donn, XLIII 34), son of Conbrón and father of Cairroll, XLIII 33, 34.

Dianghus (called Dianghus Fianna, XLIII 34, 35), son of Conall, XLIII 24, 31, 32, 34, blinded by Fianna and dies at Ceann Droma Finn-teagair, 35, 37, 39.

Diarmaid mac Cearbhalli is addressed by the reciter of XLVII 2.

[Diarmaid] Mac Muchadha, see Mac Murchadha.

Diarmaid Ó Duibhne: storms a fort and combat Lochannaigh, VI, called D. Ó Duinn (9, 13), D. Ó Duibhne (10), D. (29); D. Ó Duibhne [a]sa' B[h]ruigh, one of the Fiann, XII 12; D.elposes with Gránne — his daughter Éachtach — his other children — XVIII, called D. (1-7, 31, 32), deagh-mhae Duinn (5), mac Duinn (32); D. mac Duinn feasts with Fianna XXIII 1, 2, accompanies Osgar overseas (called [D.] Ó Duibhne), 102; [D.] Ó Duibhne looses hounds Éachtach and Daol, XXIV 11; sleep-song for D. Ó Duibhne, XXXIII 1, 2; D. and seven others race a smith, XXXVI 6, 23, D. given his sword the Drithlinn, 42; D. Óa Duibhne was good at spear-casting, XXXVIII 31; D.'s five sons' grave, XLI 99, D. Óa Duibhne's grave, 111; D. (on B[h]ruigh) was son of Cróchnaid, XLIII 14, D. Donn's two sons named, 15, Dubh Inbhir is D.'s wife for three years, 16; D. Donn (Oisín says) could have saved Fianna from captivity by God, LVII 28; D. tóibh-gheal is swallowed by a péisd, LX 11; D. Donn opposes Dubh mac Diorfaidh, LXII 76, called D. Ó Duibhne, 109; D. mentioned LXIV 17; D.'s wife fails in a chastity-test, LXV 2, 11, kiss given unawares by Mac Reithe's wife »do m[ac] I D[huibhne, do Dhlar-maid», 17; D. raids Tara with Fianna, LXVI 47, D. Ó Duibhne's helmet-emblem, 67; D. Ó Duibhne helps the Fiann in the Fúardacht, LXVIII 59, called [D.] mac I Duibhne (71), [D.] Ó Duibhne (72), D. (74, 106); D., during his flight causes a dispute by interfering secretly in a game of fitheacht between Oisín and Fianna, LXIX 6, 9, 21, 22 (called [D.] Ó Duibhne, 16). [D. 's part in Bruidhean Cháorthaíonn, xxvi-xxviii; compared to Adonis, xxxvi (n. 1), XLVII (n. 3); is sometimes known as D. mac Dubh, etc., XLVII (n. 3), LVII; D. referred to, LIX, lxxxiv (n. 4 — p. lxxxv); his daughter XCV; sleep-song for D., cív; D. in folktales, 29, 32 (n. 2); carried on a boar's back, 120. See also Subject Index under Folklore (Traditions) and under Tóruigheacht Dhiarmada agus Ghráinne.]

Díbhearg, hound loosed by Dáire mac Rónáin, XXIV 22.

Dil mac Dá Chreag, owner of a horse, XIII 4.

Diomhór, father of Dáire's wife Aofbhinn, XLII 40. [Dionysus-Zagreus myth: see infra Addendum to Pt. III, p. 29.]

Diorfaidh (conjunctural nominative form — Diorfach, a modern northern pronunciation of Dl'threach—thach may be the true form), see Dubh mac Diorfaidh.

Diorraing: D. d'raol makes a prophecy, III 47; D. mac Doghair
warns Fionn of the coming attack of the Dogheads. XXXVIII 6, 7.

Diothrabh, one of the Fian, XII 18.

[Dis pater, Roman god, 208.]

Dobhar, see Mac Dobhair.

Dobhrán, hound loosed by Dáire mac Rónaín, XXIV 22a (note).

Dochar, hound loosed by Crimhthann and Conn, XXIV 25.

Doghar: see his sons Dioarraing and Duibghreann.

Dolbh Séagine: son of Oisín, XI 10 and XII 11; one of the Fian, XXXIX 18: his grave, XLII 55.


Domhnall Cláon, one of the Fian, XII 10. Domhnall mac Caoíte accompanies Osgar overseas, XXIII 104; mentioned as one of the Fian, XXXIX 16. Domhnall mac Finn mhic Cuáín, his grave, XLII 51.

Domhnann: his son Loingseach slain by Caoíte’s sword. XLVII 7.

[Don, mother of Govannon, etc., in Welsh mythology, is to be equated with Dona (Dana), mother of gods, in Irish mythology, l.xxxiii, 208, 210. Cf. Addendum to 209.]

Donn: na trí Duinn, killed by cl. Mhorna, XLVIII 4; Donn, a prophesied warrior, XLIX 20 (cf. Donn Failgeach infra); Donn Duibh-linne, transformed into a stag and killed by Fíonn’s two hounds, XIV 8, 9, 11-13 (called Donn a sith Steabh Mis, 14), 16, 31, (called Donn a siodhlaibh... áon-mhac Fíonn-laoich, 32) [Cf. infra Addendum to P. III, p. 29]; Donn Failgeach, a prophesied warrior, XLIX 22 (cf. another prophesied Donn, ib. 20); Donn mac in Sgáil, sent by Fíonn to oppose the Dearch, LXIII 49; Donn Monaidh, one of the sons of the king of Alba who were to oppose Goll at Crumnhómín, IV 25. See also Diarmaid Ó Duibhne and Dubh mac Duinn in this Index, and Teach Duinn in the Index of Places. [Donn, god of the dead in Irish mythology, is mentioned, xxxii (n.4—p. xxxiii), XLVII (n. 3).]

Donnchadh: ten of them in the Fian, XII 15; D. son of Diarmaid XVIII 31, XI.315. [Donogh Úamhcosa, helper in a folk bruidhentaile, xxvii.]

Donnghal, one of the Fian, XII 20.

Donnghus: ten of them in the Fian, XII 15; a D. hunts with Fíonn, XVII 25, 28, 52.

[Donu (an Old Irish nominative form), see the Welsh name Don.]

Dorchaidhe, a son of Oíill, XI 4.

Dord Fian: see Glossary.

[Dormarch, name of Gwynn’s dog in Welsh tradition, 202.]

Dorn: Dorn tar Malaigh, one of the Fian, XII 21; D., one of the Fian, slain, LXIII 49, 50.

Dorr, hound loosed by Crimhthann and Conn, XXIV 25.

Dreamhan, his son Glas, XII 16.

Drithleann, hound belonging to clann an Chearda, XXIV 23; in Drithlinn is the name of Diarmaid’s sword, XXXVI 42.

Droicheal, see Dearg mac Droichil.

Drucht, one of Fionn’s three butlers, XII 28.

[Drudwyn, whelp of Greit mab Eri in Welsh Iore, 201.]

Druid, one of Fionn’s three doorkeepers, XII 28.

Druim Sionna, his grave, XI.61.

Druim-dhearg, one of the Fian, XII 17.

[Du, Welsh legendary horse, 200.]

Dubh: a D. has a son Dubhthach, XVI 43, grave of a Dubhthach mac Dubh, XLII 110; Fear Du-
cær is son of a D., XXIII 28; a D. is killed by cl. Mhorna, XLVIII 33. [A D. is Diarmaid's father, XLVII (n. 3), LVII.]

Dúbh mac Diorfaidh, an invading warrior, is slain by Osgar, LXII 20, 52, 60, 89, 94, 103, surnamed mac Suirinn, 19. [D. mac D. in a folktale, 143 (note 1).]

Dúbh mac Duinn, his daughter Dáolach wooed by Fionn, XXXVIII 2, 9, assists Fionn against the Dogheads, 9, 10, his death, 12, 13.

Dúbh mac Luighdeach is killed by Goll, XXII 3, 4. [Cf. note p. 49.]


Dúbh mac Morna, his grave, XLII 109.

Dúbh Dala, one of the Fian, XII 20: hunts a boar, LIV 7, 11, 13. [His love for his hound commented on, cii.]

Dúbh Diorma, his descendants help clanna Bhaosgne, LXVIII 28.

Dúbh Diothroibh, his descendants oppose Goll at Cronmhirón, III 33, IV 3. [Dúbh Dithre is leader of the Fian in Ossory — his son slays Goll, 52.]

Dúbh Draighin, one of the Fian, XII 18.

Dúbh Droma, one of the Fian, XII 20.

Dúbh Dromán, one of the Fian, XII 10, slays (and is slain?) in the battle with the Dogheads, XXXVIII 25.

Dúbh Druimneach, one of the Fian, slain by Goll, XXII 7.

Dúbh Inbhir, daughter of Fiairbhcan, spends three years with Diarmaid, XLIII 16.

Dúbh Róid, one of the Fian, XII 17, 18, 20; the grave of Dubh Róid mac Maoil Thúthaigh, XLII 109, Dubhán, one of the Fian, XII 10, 17, 20; grave of D., XLII 97; cl. D. assist cl. Mhorna against cl. Bhaosgne, XLVIII 25. Dubhán mac Breasail Bhoirne, his grave, XLII 104. See also Fionn mac Dubhán and Mac Dubhán.

Dúbh-chosach, son of Morna, his grave, XLII 65.

Dúbhthaich: deich nDubhthaigh a druímhne Breach in the Fian, XII 12; D. ó Dhoirinís elopes with Aíne, XXXIII 6; D. ó Lóthi-mhóin reaps with the Fian before the Battle of the Sheaves, XXI 21.

Dúbhthaich mac Dáire, king of Spain defeated in battle by Ma-nannán, XVI 23. Dubhthaich mac Dubh is slain by Fionn, XVI 43; his grave, XLII 110.

Dúbh-thnúthach, son of Morna, his grave, XLII 65.

Duí see Mac Duach.

Dubh-dhèad recites poem I to Patrick (cf. q. 44).

Dubhghreann (genitive case), see Crithir mac Dubhghreann. The grave of a Dubhgh[h]reann (nom. case) mac Doghair is mentioned, XLII 106.

Dubhne: see under Sealbhach and Diarmaid Ó Dubhne.

Dúthacht Duirn, the name of a spear given to Caol, XXXVIII 35. [Dyfanwedd, daughter of Amlawdd Wledig, in Welsh genealogy, 203.]

Eachaidh see Eochaidh.

Eachlach dhubh in Dubhshlèibhe, Fionn's woman-courier (bain-eachlach), is connected with the history of Osgar's sword, XX 97, 98.

Each-luath, one of the Fian, XII 10.

1 Éachtach, daughter of Diarmaid and Gráinne, seeks to avenge the death of her father on Fionn, XVIII 1, 11, 17-19, 23, 31, 32; her tomb, XVIII 33 and XLII 99,
2 Éachtach, son of Oisin, XI 10, XII 11; his death lamented, XIX 19.
3 Éachtach, Rionnolbh’s hound, XVII 27; hound loosed by Diarmaid, XXIV 11.
4 Éachtach, name of Mac Lughach’s weapon, XXXVI 44.
Éachtair (Hector), forme rowner of Osgar’s sword, XX 37, 38, described as son of Priam, 39, mistakenly written Earcail, 40d, slain by guile, 41 (cf. note). [Hector’s heroic character, xciv (note 2).]
Éacht-Cholla, son of Ruadh of Scotland, to oppose Goll at Cronmhoín, IV 25 (and note).
Éadaoin, woman-friend of Fionn’s, XII 31 and XVII 105. For an earlier Éadaoin see Cairbre mac Éadaoine. [Éadaoin, wife of Eochaidh, elopes with Midhear, XLVII (n. 3). Éadaoin tholt-fhionn, a siodh-woman, 87.]
Éadan, a woman of the Fian, XII 32. See also Mac Eadoine.
Éadar: see his son Glas under Glas.
Éadbhar, a warrior of the Fuar-dhacht L.XVIII 48.
Éalcemhar, father of Aine, XLIII 26.
[Éalatha, king of the Fomorians, LXXIII (n. 1).]
Éánán see Éanna.
Éan-fhúath, hound loosed by Caolte, XXIV 16.
Éanna, son of Lobhar Tuinne, in a siodh, XVII 71 (Crr.) (called Énnan, 80, 89). Éanna, one of the Fian, XII 19; a musician of Fionn’s XVII 21.
Earc (?) see Eirc
Earcail (Hercules, Herakles), former possessor of Osgar’s sword, XX, 19, 20, 22, 24-27, 30-32. A mistake for Éachtair (?), XX 40d. See also Herakles.
Eargna (cf. Aoiffie), daughter of Áodh Rinn, abducted by Conán son of the Liath Luachra, I 7, 19, 21, 27, 30, 31. [See also xciv, xcv, 4.]
Eathach (genitive case, for Eochach, etc.) (XLIII 3, LXII 75), see Eochaidh.
Eileachtra (Electra), mother of Dardanus, XX 10.
[Eileithuia, goddess of child-birth, tries to prevent the birth of Herakles, 194.]
Éimhearr Alpa has a daughter Bé Thuinne and is grandrather of Áonghus Gaoi Fúileach, XX 94, 95.
[Einglec, carried off by Midher XLVII (n. 3).]
Éinias (aliter Eneas, etc.) (Aeneas), former possessor of Osgar’s sword, XX 41, 42, 44-47.
Eirc (oblique case after um), one of the women of the Fian, XII 31.
Éireamhón: siol Éiriomhón (a branch of the Gaelic race) [cf. Pt. III, p. LXXVIII (note 5)]—Fionn belongs to them, LXVI 65.
Eirgheann, see Muin-reamhar mac Eirghinn.
Éislinn, a Doghead slain by Fáolán, XXVIII 24.
Eiteall, Glas’s hound, XVII 28.
Eitheór, son of Conn, one of the former possessors of Fionn’s shield, XVI 29, called Mac Cuill after the shield, 30, 31.
Eithne, daughter of Balor, was mother of Lugh, XLIV 2, XLV 3, 4, 6, 7, 10. [Mother of Lugh, XLIX, 105; daughter of Balor, LXXIII; appears in genealogies as father of Lugh or Lughaidh, LXXX; Fionn follows a magic Eithne, 87.]
Eithne Tháobh-fhada (daughter of Cathaoir Mór: see Keating, Forus Feasa, ed. Dinneen, II, p. 300, l. 4669): Gráinne was her daughter, XVIII 2.
Electra see Eileachtra.
Eléna, Helen of Troy, XX 33, 35,
[Eidir, Welsh hero, owner of the horse Du y Moroedd, 200.]

Eochaidh: an E. is a member of the Fian, XII 24; an E. is killed by Goll, XXII 4; an E. is father of a Fiachra, LXII 75; an E. is brother of Baoisgne and son of Daire, XXXVII 6, 7; an E. is son of Diarmaid, XVIII 31, XLIII 15; an Eochaidh is son of Fionn, XXIII 101; Eochaidh, king of a siodh, is foster-father of Lughach, XLII 22, 26. [The wife of a king Eochaidh elopes with Midhear, XLVII (note 3); there was a horse-eared king Eochaidh, 156 (note 2. and Addendum).]

[Eochaidh Aingceas, king of the Britons, 51.]

Eochaidh Baill-dearg mac Mál, king of the Ulaith, slain by Goll, X 19.

Eochaidh Fionn is mentioned, XLIII 24.

Eochaidh Gumnad, his wife Áine, XLIII 3.

[Eochaidh Oll-athar, alternative name for the Daghdha, LXXXV.]

Eó-ghabhail mac Dur-ghabhail, king of a siodh, father of Áine, LXVII (note 2 — p. LXVIII).]

Éoghan: 1° E., son of Fionn File, XI 3, his descendants, 4; 2° E., father of Fiachra, XIII 9; 3° E., ancestor of Mac Lughach, XLII 5; 4° prophesies defeat of siol Éoghain (i.e., the O’Neills, etc., of Tyrone), XLIX 15. [Story of the prophesied death of the king connected with Éoghan Mór, king of southern Ireland, LXXII (n. 1); Éoghan Rúadh, son of Lughaidh Lágha and Uirne, 104.]

Éolach, hound loosed by Cnú Dheireóil, XXIV 24.

Failbhe, hunts with Fionn and has an adventure in a siodh, XVII 25, 27 (called F. mac Floinn, 49).

Failbhe Codad-cheann, warrior in an abduction-tale, XXXIII 5.

Fál Feadha, one of the Fian, XII 22.

Fáobhar was a son of Fionn’s, XI 9. For another Fáobhar see Mac Fáobhair.

Fáobhreachán, one of cl. Bhaoisgne, raids Tara with Fionn, II 37.

Faoídh, a musician, XVII 21; a hound loosed by Fiarghus File, XXIV 21.

Faoilleán was a son of Caolite, XXXIX 16, XLIII 13.

1 Fáolán: there were ten of them in the Fian, XII 13; trí Fáoláin Let-reach Loinn-deirg oppose Dubh mac Diarmait, LXII 79.

2 Fáolán: he was a son of Fionn, XXXVII 3; he opposes Dubh mac Diarmait, LXII 58, 76, 110; he raids Tara with Fionn, LXVI 49, 69 (cf. LXVI 41, 80; II 30, 46); he opposes Osgar when Osgar defends Diarmaid, LXIX 14, 21, 23. The following references are doubtless to this Fáolán: F. hunts in Connacht, XVII 14; F. looses the hounds Carragán and Got Dearg, XXIV 13; F. is killed by cl. Mhorna, XLVIII 3 (and Oilill, son of F. is also killed by them), 20; F. hunts a magic pig, LV 23; Oisín says F. would have rescued Fionn from captivity by God, LVII 28; F. is defeated by the Dearg mac Droichil, LXIII 52, 54; F. is mentioned, LXIV, 18. [Fáolán mac Finn and the marrow-bones, 51.]

3 Fáolán: he was a son of Fionn’s son Áodh, XXXIX 19.

Fáol-chú, one of the Fian, XII 18; a F. was slain by cl. Mhorna, XLVIII 34, 36.

Fátha Canann, one of Fionn’s men, fears to face Goll, IV 12, 19. [He
behaves bravely in Bruidhean Cháorthaimn, xxvi-xxviii.)

**Fathadh**, killed in the battle of Ollarbha, XVI 48. [He is one of three mythical Fothaidh who are discussed *supra* : opponents of Fionn, lxiii, lxiv, lxxxiv : associated with fire, lxviii, lxxii ; called Aéndia, Trén-dia, Caén-dia, lxiv ; Núa-dha Neacht an ancestor, lv ; Dáire an ancestor, lxix ; one of them, called Fothadh Airtgeach, lxvi, lxiv and *infra* Addendum to Pt. III (lx) ; one of them called Fothadh Cánainn, lvii, lx, lxiv.]

**Feabhal** : his son Conn was in the Fian, XII 16.

**Fead**, a sword belonging to one of the three sons of *an Ceard*, XXXVI 43.

**Feada**, a son of Goll, killed by Fionn, XXXV 129, 130.

**Fear Bóth**, a hound, XVII 28.

**Fear Cáogad** : *Ciothruaidh... mac Fir Cháogad*, II 21 (= *Ciothruaidh... mac in Cháogaid*, LXVI 32). See *Ciothruaidh*.

**Fear Corb**, his son Forlámh slain, XXXIX 84.

**Fear dá Ghal**, one of the Fian, XII 20 (see note).

**Fear dá Roth**, ancestor of Fionn, XXXVII 8. [Cf. p. lxxvii *supra* .]

**Fear Diadh mac Damháin** is mentioned, XX 79.

**Fear Dóchar**, son of Dubh, a *grua-gach* from the land of Sorcha, XXIII 28.

**Fear Fáobhair**, one of Goll's men, LXVIII 25.

**Fear Foghla** was with the Fian in the Fuairdhacht, LXVIII 74.

**Fear Glinne** and **Fear Glonn**, hounds, XVII 27, 28.

[Fear Li, grandson of Goll, is slain by Fionn, 43.]

**Fear Logha** : a F. L. raids Tara with Fionn, II 34 (cf. LXVI 46 — hel-met-emblem of a *F. L. a hOil* described, LXVI 70) ; a F. L. is son of Oisín, XI 10, XII 11, XIX 19 ; a F. L. is mentioned, LXIV 17, 19.

**Fear Mumhan**, one of the Fian, XII 21.

**Fear Peamhar**, mentioned as a Fian warrior, LXVII 20.

**Fear Séith**, one of the Fian, XII 22.

**Fear Truin**, *Suairn mac Fir Truin* hunts in Connacht, XVII 14. [Fear Úailne, ancestor of Dáire, LXIII.]

**Fearadhach**, one of the three kings of the British Fiana, XVII 15.

**Fearán**, hound loosed by Garaidh, XXIV 11.

**Fearb Sheang** (an *F[h]*. Sheang), hound loosed by Mac Breasail, XXIV 9.

**Feardhomhan** (declined as an -stem : nom. sg. *Feardhomhann*, XI 7 ; gen. sg. *Feardhamhain*, LXVI 76 ; nom. pl. *Feardhomhain*, XII 14) (declined as an i-stem : nom. sg. *Feardhomhan*, *Feardhamhain*, 1136, LXVI 48 ; dat. sg. *Feardhomhan*, IV 59 ; gen. sg. *Feardhomh*[h]na, XX 98) (declension doubtful by reason of scribal contractions, XI, III 26, XLVIII 2). There were ten of them in the Fian, XII 14 ; a F. raids Tara with Fionn, II 36 (cf. LXVI 48, 76) ; a F. is grandson of Baoisgine and son of Lughaidh, XI 7 ; a F. leads Ossory's host against Goll, IV 59 (cf. 27) ; F. mac Finn looses the hound Clar Chuil, XXIV 15 : Áine is mother of a F., XI, III 26 ; three sons of a F. are slain by cl. Mhorna, XLVIII 2. The name occurs in an obscure context, XX 98 (see note). [Aodh Rinn is said to have had another name Fearadhomhan, *supra* p. 5.]

For other references to the name
Fearghus in the Finn-cycle see Miss Dobbs’ note, Eriu, XIV 166-169.]

**Fearghus**: there were ten of them in the Fian, XI 14, 15; a F. lived before Oisin, I 1; a F. raids Tara with Fionn, II 35 (cf. LXVI 49); Áine is mother of a F., XLIII 3; cl. Mhorna slay a F., XLVIII 29; there was a Munster king called F., XIII 2. **Fearghus mac Réigh** owned the caladh-cholgy (afterwards Osgar’s sword), XX 70 [cf. note on Fearghus mac Léidé, supra p. 47], 72, 73, 78, death of F. mac R. at the hand of Lugaidh, Oíill’s blind man, 87, 88; Carrickfergus named after F. mac R., LXI 123.

**Fearghus Fin-bhéal** (aliter Finn-bhéal, etc.): F. F., a poet, prevents Fionn killing Goll, IV 46; F. F. was Fionn’s poet, XII 29; F. *File* looses the hounds Sgiamh and Faoide, XXIV 21; *Fir-fhilidh* is mentioned as one of the Fian, XXXIX 18; Canna was wife of F. F., XLIII 9, F. F. slays Fitheal, 41; F. [F.] (a poet) accompanies Fionn to meet the invading Laighne Mór, LIX 12-14; F. [F.] recites poem XXXVIII (see q. 40); *Fíle Finn* recites poem LXIII (see q. 67). [Poem in *Bruidhean Chéise Corainn* recited by F. F., supra p. 79.]

**Fearghus Finn-liath**: Bran born in his house, XLIV 7; grave of a F. F., XLII 77, grave-stone planted by a F. F., 86. [Fearghus Foill-fhionn is father of Bran, supra p. 105; Fearghus, son of Feildhimidh, king of Dál nArádhe, is grandfather of Bran, p. 104.]

**Fearghus Lúaith-fhionn** was son of Fionn File (XI 3) and was also called Baosigé (XI 5).

**Feirdhimidh** was brother of Cumhall, XLIII 6; *et. Fheidhlimideadh* are mentioned in connection with the battle of Cnucha, LXVI 8 (= cl. Fheidhlimine, II 10). [A Feidhlimidh was father of Fearghus, grandfather of Bran, 104; *Feidhlimidh mac Datill* was Concho- bar’s storyteller, 191.]

**Féindidh**: a F. was son of Cumhall, XLIII 20, 21; *F. mac Finn mhic Cuáin* was slain by cl. Mhorna, XLVIII 32.

**Feircheirt** (indeclinable: see IGT, II, 112); XLVIII 2, read perhaps *meic Fheardhomhain mhic Fheircheirt*.

**Feóram** assists Goll against Fionn, III 10.

**[Feirchess mac Commán** slays Lugaidh mac Maienfadh, LVIII.]

**Fi**, a sword, XXXVI 43.

**[Fi mac Laisre Delbh-aith** is mentioned, LXXIII (n. 1.).]

**[Fiacha mac Coghma**, owner of a magic spear, LIII. Cf. Fiaclach mac Codhna, LXV, and Fiacail mac Conchin, LXV, LXVII, LX XIV, and *infra* Addendum to Pt. III, LIX.]

**Fiacail Aoi**, his grave, XLII 60.

**[Fiachra**, a hero of *Bruidhean Cháor-thaína**, xxvi, xxvii. Another Fiachra’s supposed son, Mongán, was really son of Manannán, LV.]

**Fiachra**: there were ten of them in the Fian, XII 14; a F. gives a horse to Fionn, XIII 5, 6 (called mac Eóghain, 9); a F. is grandson of Cumhall (his mother is Síanna), XLIII 12; Cnucha is mother of a F., XLIII 25; F. mac Eathach opposes the invader, Dubh mac Diórfaidh, LXII 75.

**Fiamhach**, hound belonging to one of the three sons of *an Ceard*, XXXVI 43.

**Fiamhain mac Forai** (mentioned along with Táin heroes), XX 79; *F. mac Foraigh* was related to Oisin, XLVI 1 (cf. 2, 3).
HEROES, ETC. — TEXT [AND PART III]

Fian (Fiana) (some selected references) (cf. also s. v. fían in the Glossary): ag righ na féine, IV 23; don Fhéin, XXIV 6; an Fhían, XXXII 8; risin féin, XLIII 43; ón F[h]én, L 5; seanchus Féine Finn, I 1; ar tetheacht Féine Find, III 41, banntreach Féine Finn, 44; Fíena Finn, XVII 13; Fíana Finn, XXIV 1; (cf. LX 1, 16, 19, LXVII 4, LXIX 27); Fíana meara mhic Cumhail, XXIII 199; dá chath-mhilidh Fhían Éiri[ó]nn, I 35; d'éis Fhían Éireann is Alban, XXII 30; d'Fhianoisbh Alban is Eiriomn, XXXIX 4; aír-rí éineach Fhían Éireann, XXIII 10; ar Fhianoisbh aille Éireann, XXXIX 10; Fíena Eiriomn, XXXIX 32; d'[h]ianoisbh Eiriomn, XLVII 16; Fían Eiriomn LX 1, LXII 141; a measg Fhían Éireann, LXII 45; Fíana Fáil, XLVII 17; sír Ghioll Féine Fáil, XLIII 8; d'[h]ianaisbh Fáil, XVII 83; a ttosach Fhíen na Banbha, XXXV 35; ceannus Fhían na Banbha, XXXV 97; Fíana na ccoic ccóiceadh (Ms ccóiceadhach with the ch deleted), IV 23; ar Fhíen C[h]onnacht, IV 32; d'[h]ianaisbh Connacht, LXII 86, LXII 145; Fíen Deas[í]umhan, IV 30, 61; Fían Oshuidhe, LXII 106; Fíena talice Tádimmhúchan, IV 31; Fían tóidhlaitheach Tádimmhúchan, IV 62; dá righ-fhínidh (sic MS) Fhían Uladh, IV 26; Fíana Umhúchan, IV 29; Fíena talise Urm[h]umhan, IV 60; d'Fhein-nibh Cronnúchona, LXVI 50; Fían Locha Leín, LXIV 20; d'éis Fhían Éireann is Alban, XXII 30; d'Fhianoisbh Alban is Eiriomn, XXXIX 4; ar Fhían Alban is Bhreatain, LXII 86; trí righ Fhían mBreatan, XVII 15; Fíana Breatan, XIX 15; ar Fhían Alban is Bhreatain, LXII 86; d'aír-Fhíen c[h]rioichea Loghi-

lann, LXII 113; seeacht ceatha, na gnáith-Fhein, XXXV 115; in g[h]náith-F[h]ían, LIV 4; gan celthre ceatha do g[h]náith-F[h]éin LXII 164; dár gnáith-Fhéin LXII 167; do g[h]náith-Fhheindibh mhic Cumhail, LXII 67; in Ghl[a][s]-fhién g[h]ían, XIIX 15; in Ghlaifs-fhian, XXI 14, Aodh Beag's a Ghlaifs-fhian 'ma-ile, 17, — with these glais-fhíana 'grey (or 'youthful') fíana' of poems XIX and XXI compare the historical glais-fhían, connected with the O'Rourke's, mentioned in the Annals of Ulster, A. D. 1201, and in the Annals of L. Cé. A. D. 1204 (p. 232); cf. also under glas in the Glossary; — fulacht Fían, see fulacht in the Glossary; in Dord Fían see dord Fían in the Glossary; relationships of the Fían warriors to one another, XI; list of Fionn's household (warriors, women, etc.), XII; hounds of the Fían warriors, XXIV 6 sq.; history of Goll's headship of the Fíana, XXXV 97-105; wives and mothers of the Fían warriors, XI; Lugh's relationship to certain of the Fían warriors, XLIV. [Baptism of some of the Fían warriors, xix (note 3), 7, 117; standards of some of the Fían warriors, 161. See also under «folklore: traditions » in the Subject Index.]

[Fíinde, daughter of Bodbh, 5.]

Finn-dearbh, daughter of Cannán, slain by cl. Mhorna, XLVIII 18.

Finneabhair, one of the women of the Fían, XII 32.

[Finnigiu, daughter of Ummhall, LIX (note 2).]

Fiodh-abhlach, king of Asia, slain by Manannán, XVI 24.

Fiodhach, tomb of his son Fraoch, XXXVI 25. [See also Cúl-dubh (surnamed mac Fiodhgha), and Aodh mac Fiodhaigh.]
Fiodhbhadh, see Mac Fiodhbhaidhe.

Fionn: na trí Finn, slain by cl. Mhorna, XLVIII 4; trí Finn oppose Dubh mac Diórfaidh, LXII 79.

[Fionn mac Blátha, in genealogies, LXXXVIII (note 5).]

Fionn mac Cuáin harvests with the Fian before the Battle of the Sheaves, XXI 20; his grave, XLII 81, grave of his son Domhnall, 51; his daughter was Caoil's wife, XLIII 22; his son Féidhleadh is slain by cl. Mhorna, XLVIII 32.

Fionn mac Cumhail (In the following list of references, A. = Almhain, Almhain, Almhaine, etc.; B. = Baofsgne, etc.; C. = Cumhall, etc.; F. = Fionn, etc.; m. = mac, etc.; T. = Trénmhór, etc.). I (F. kills Áodh Rinn's father, and the subsequent feud results in Áodh Rinn's death): F. 1, 4a, 4c, 5, 13, (Oisín m. F., 21), (m. C. a hA., 26), 27, 29. II (cf. LXVI, which is another version of this poem) (F. defeats Cormac and forces him to go beneath the caldron fork), F. 3, 4, 5, 11, 12, 14, 18, 27, 36, 48, (Caólle's relationship to F., 50). III (F., Goll, and the battle of Cronnabhóin): F., 8, (F. A., 10), 12, 15, 27, 16, (F. m. C., 17), 18, 20, 23, 26, 32, 36, 37, 41, 44. IV (F., Goll, and the battle of Cronnabhóin): (F.) m. C., 8, 34, 41, 47, 55, (F. A., 9), F. 10, 15, 16, (F.) rí na Feine, 23, 49, (F.) m. Muirne, 30, 32, 49, (F.) m. C. hí Bh., 33), 35, 36, 38, 43, 44, 46, 48, 50-52, 64. V (References to F. in a poem of reminiscence by Oisín), (ré Féin Fh., 1) (Oisín has F. m. C. 's hound Gaill-fhéith, 13), F. 's spear, 15, his hair, 19, various treasures of his, 32, 34, 35, 38. VI (F. goes to hunt on Eichtghe and subsequently fights Cormac's rear-guard of Lochlannaigh): F. 1, (it was geis for F. to leap past a camp, 3), (F.] m. C., 23), (Flaithrí and Fiothál to judge between F. and Cormac, 24), 33, (F. na Féine prophesies, 35). VII (F., held hostage by Cormac, is released by Caolle's trickery and the feat of bringing what is elsewhere called the 'odd drove '): F., 9, ([F.] m. C., 23), 26, 27. IX 3 (F. exempted from Goll's curse of cl. Bh.). X (F. na b[h]Fian mentioned by Goll, 3, Oisín m. F., 5, F. is a Fhian, 16). XI (F.'s ancestors, relatives, and descendants): (Oisín m. F., 9), (F. 's daughter Lughach, 11), ([F.] m. C. A., 14). XII (F. 's household at A.): F., 1, (A. is called port Bh., 2), (F. m. C. m. T., 6), (áirmic Féine F., 9), (Oisín m. F., 10), F. 's three each-lacha, 26, his three fœls, 27, his poet Fearghus Fionn-bhél (sic), 29. XIII (F. fights with the nine phantoms from lúbhghair-théann in a disappearing house): ([F.] fláith na ffríon, 8), F., 9, 10, ([F.] m. C., 11), 12, 13, ([F.] in rí, 15, 20), 19, ([F.] m. C. A., 22), 24, 33, 35, 38, (F. Fáil, 43). XIV (F. and his Fian fight Donn transformed into a stag): F., 3, ([F.] m. C. m. T., 16), 16, 17, (ré [F.] righ na [Fian a hA.], 18), 20, 21, 29, 30, (F. prophesies, 35). XV (F. 's boyhood): ([F.] m. Muirne, 5), (« Giolla in Chúasáin, 10), (« in fionn beag », 13), (F. úa B., 14). XVI (History of F.'s shield: of infra Seancholl Sinigheach): F., 41, ([F.] m. C., 42), 55. XVII (F. and eight of his men have adventures in a sódadh): F., 13, 17, 23, (F. m. C., 24, 57, 86, 96), (Aodh Beag m. F., 25, 27), 26, 38, 39, 55, 56, 59, ([F.] m. C., 60, 87, 101),([F.] m. C. A, 66 69), 70, (F. m. C. m. T., 75), ([F.] m. C. a hA., 79), 85, 90, 100, 102-105, 108, 113. XVIII (Eachtach, daughter of Diarmait, tries to avenge her father's death on F.):
Fionn mac Cumhaill — cont.:

(Gráinne is given as wife to F. m. Muirme, 3), F., 4, 6, 14, 15, (F. m. C., 18), 19, 20, 22, 24, (F. úa B. lets his shield, in Sean-choll Saidheach, fall 25: cf. 21), 27, 29, 30. XIX (References to F. in a lament for the Fiana): (F. killed by Goll's daughter in cath Breaghída s Eichór, 71), F., 10, 18, 23 (F. prophesies, 23). **XX** (References to F. in a poem on Osgar's sword): (uin-eachlach F. na Féine Eachlach Dhubh in Duibhshléibhe, 97), F., 107, (Oisin m. F., 111). **XI** (F. and the Battle of the Sheaves): (F. a Formaoil, 6), ([F.] m. C., 10, F., 14, (F. m. C., 19) (Áodh m. F., 21), 22, (F. fáidh, 25). **XXII** (References to F. in a poem on Goll and the marrow-bones): (Oisin m. F., 1), F., 9, 25, 35, (F. m. C. a Formaoil, 37), 38, (F. m. C. m. T., 43), 48, 53, 56. **XXIII** (References to F. in a poem on a grúagaich who is followed from Ireland to Sorcha by Os gar): (F. feasts Cormac in the bruidhean of Siódh Truim, 1), F., 10, 11, (F. A., 13, 36, 66, 90), 14, (F. 's son Raighne, 16, 98, 139), 21, ([F.] m. C., 22, 23, 37, 38, 63, 199), 24-27, 29-31, 35, 39, 42, 45, 54, (ar ghrádh Fh. Dhúin M[hjodhairne), 65), 70, ([F.] m. m. T., 72), (F. 's grandson, 76 — called m. Dáire, 77 —). 95, (Dáire m. F., 97), (Eochaidh m. F., 101), 201, 210, 211, ([Oisin] m. F., 215, 216), (Oisin m. F., 220). **XXX** (F. hunts on Sliabh Truim: he is swallowed by a péisid and hews his way out: other piasda killed by him): F., 1, 2, 5, (Feardhomonh m. F., 15), (Daire Dearth m. F., 18), 32, 33, (F. 's sword Mac in Luin, 38, 78), 39, 40, 41, 42, 48, 51, 55, 57, 61-65, 70, 71, 75, 79, 80. **XXXI** 4 (Oisiu m. F.). **XXXII** 4 (two thousand of his men bring the berries of the Caórlainn Cas, and two pigs, to F.). **XXXII** (References to F. in a poem by Oisin): (teaghlach F., 2), (F. 's hounds Bran and Sgoélang, 4), (Cnú Dheircóil plays the harp for F., 5). **XXXIV** (F. prophesies regarding the future of Ireland): F., 4, (F. m. C., 13). **XXXV** (References to F. in a poem on Goll's life, which includes the tale of the cave at Céis Chorainn): (F. m. C., 5, 10, 104), (F. A., 12), F., 109, 113, 114, 123, 125, 126, 129, (Feada, son of Goll and of F. 's daughter, is slain by F., 130). **XXXVI** (F. mentioned in a poem which tells how certain Fian warriors got their swords after racing a magic smith): ([F.] m. C., 1, 9, 14, 38), F., 6, 15, 22, 28, 36, 40, ([F.] m. C. 's sword was called Mac in Luin, 42). **XXXVII** (F. 's ancestry): F., 3, (F. m. C., 9). **XXXVIII** (F. woods Dáolach and fights the Dog-heads): F., 2, 3, ([F.] m. C., 5, 9, 28), 7, 17, 22, (Faolán m. F., 24), 27, 29, 30, (Oisín m. F., 31). **XXXIX** (F. goes on pilgrimage, leaving Oisin in his place: the Battle of Gabhair is fought): ([Oisin] m. F., 3, 6, ([F.] m. C., 11, 22, 27), 12, 14, (Áodh m. F., 19), (F. A., 39). **XL** (F., captured by mac Troighain, makes the first hazel bird-crib): F., 3, (F. m. C., 5), 8, 9, 13, 16, ([F.] m. C., 17), 18, 19, 20. **XLI** (F. and the birth of Mac Lughaich, 6-47): F., 6, 8, 9, 14, 25, 32, 34-37, 41, 42; (F. planter of grave-stones, 47-11 1), F., 47, 49, 50, 53, ([F.] m. C., 51, 74, 76, 79, 80, 82, 105, 108, 113), 55, 59-62, 61, 66-75, 75, 77, 78, 90, 94, 95, (F. m. Muirne, 96), 98, 100, 102-104, 106, 107, (F. 's grave, 110, 112). **XLII** (F. 's birthplace and relatives): (MuIrne his mother, 1), (Oisín
Fionn mac Cumhaill. — cont.: 
F. on the occasion of Airrhean’s invasion of Ireland: (Oisín m. F., 1), F., 4-6, 14-16, 18. LXVIII (References to F. in a poem on interneece strife, an invading giant, and an expedition to the Fáirdhacht): (F.) triath na hA., 14, 88), ([F.] ó B., 31), F., 44, ([F.] m. C., 46, 102), 97, 106. LXIX (References to F. in a poem on interneece strife at a game of fi[th]cheall): F., 3, 5, 8, 9, ([F.] ri-fhéinidh A., 12), (Faolán, m. F., 14, 23), 24, 27. See also Giolla na gCroicneann, and Giolla in Chúisáin, and Glaidsige. [F. and Maghnus, x; F. finds Bran, xv; F. ’s death in literature and in folklore (and knowledge of F. proper to unlettered people), XLIX-LXII, LX; F. is warrior-hunter-seer, LXI; F.’s heroic character in the Acallam, LIV; F.’s pedigree, LV, LXXII; F. re-incarnated in Mongán, LVI; F. and Cúl-dubh and other Old-Irish Fionn-anecdotes, LVI-LVIII; F. hunts the boar of Druim Léithe, LIX; F. a prophet, LXII, 112-113; F. constantly given Áodh as his main opponent from the 11th century on, LXVIII, LXXIV (note 3); Fionn-Lugh parallel, LXXXV; amusing tales about F., XCIX; F. in Hell, CII; F. ’s bridal gift to Gráinne (the old drove), 19; F. and bruidhean-tales, 26 (note 1); F. chokes the toghm[hl]ann, 33 (note 7a); F. and the marrow-bones, 51; F. ’s enmity towards Goll, 52; F. ’s daughter marries Goll, 78; poem attributed to F., 118; F. ’s fairy mistress, 157; F. plunders Lochlainn (in the Acallam), 164; F. and eloquences, etc., 164 (notes 1-2); F. compared with Gwynn ap Nudd, LXXVI, 198 sq.; F. supposed to have been Caitil Find, 211; F. given as opponents mainly magic persons in the oldest Fionn literature, 212. See also Viv-donnnus in this Index; and under ’Fionn’s Youth, under «folklore: tales», under «folklore: traditions», and under mythology, in the Subject Index.

Fionn mac Dubháin: lamented, XIX 12; accompanies Osgar overseas, XXIII 102; mentioned, LXIV 19. See also Mac Dubháin.

Fionn mac Finn Bháin i Bhreasail fights with Goll, XXII 8. [Fionn mac Fionn-Logha in genealogies, LXXVIII (note 5).]


Fionn mac Seastáin lamented, XIX 13.

Fionn Bán, one of the Fian, XII 16.

Fionn Bán mac Breasail: slain by cl. Mhorna, XLVIII 5; opposes Dubh mac Diordaidh, LXII 78; Fionn mac Breasail distinguished from Fionn Bán ua Baosgini, XXXIX 18; Fionn mac Finn Bháin i Bhreasail, XXII 8.

Fionn Fáilbhe slain, XXXVIII 17.

Fionn File, XI 1, also called Tréimhór, 2, his two sons, 3. [Find Fili, a Leinster king, LV.]

Fionnchadh: a F. hunts in Connacht, XVII 14; a F. fionn-cháomh Eassa Ráaidh clipes with Sláine, XXXIII 5. [Caolitc recites a poem to a Findchad, supra p. 100.]

Fionn-cháomh, daughter of Cairbre and wife of Lúnnochtach, XX 56.

Fionn-láoch, father of Donn, XIV 32; grave of a Fionn-láoch, XLII 55.

Fionntan Dhúine Fearta knows the history of Fionn’s shield, XVI 8. [Fionntan mac Bóchra mhic Mhasusalém, arbitrator in a quarrel between the followers of Fionn and those of Goll, 108.]
Fionn-umha: his son Úaithne killed by cl. Mhorna, XLVIII 3.

Fióththal (Fitheal): arbitrator (with Flaithe) between Fionn and Cormac, VI 24; one of Cumhall’s three sons, XLIII 23, 41; supports the decision of Ailibhe in a case between Fionn and Caolit, XLVII 29, 32, 37, 38, 42, 46. [Cf. supra pp. 101, 108.]

Flaithre, one of the Fian, XII 20.

Flaithri: arbitrator (with Fióththal) between Fionn and Cormac, VI 24; associated with Fitheal, XLVII 37. [Cf. supra p. 108.]

Flann: ten of them in the Fian, XII 13; Fl., a Fian warrior mentioned as dead, XIX 14; Fl. Rúadh beheads Goll, XII 14; grave of a Fl., XLII 78; grave of a Fl. Rúadh, XLII 94; Caolit baptized by Fionn in the house of a Fl., LXIX 4; the house of Muireadhach mac Fl. mentioned, VI 34.

Foghar, hound loosed by Garaidh, XXIV 11.

Follamhain, slain by cl. Mhorna, XLVIII 3.

Fomhóir, etc., see Index of Places and Populations.

Forann, one of trí rígh Fiáin mBreatan, XVII 15, 16, 20.

Forannán: cl. Mhorna slay guests at his feast, XLVIII 30.

Foraoi: see Fíamhain mac Foraoi.

[Forgoll, Mongán’s poet, LXI.] Forlámh mac Fír Chuirr, slain in the Battle of Gabbhair, XXXIX 84.

Fosgadh: 1° a musician, XVII 21 (for explanation of the name see Glossary); 2° a sword belonging to one of the three sons of in Ceard, XXXVI 43.

Fothadh see Fathadh.

Fráoch mac Fiodhaigh, his grave, XXXVI 25.

Fráochán, slain by Osgar, XXI 3. [Frederick (emperor) in folk legends, 195, 197.]

Fúaire-bhéoil: Dubh Inbhir inghean Fhúaire-hheóll, XLIII 16.

Fúath Cairraidhe, one of the Fian, XIX 17.

Fuiit teach, a hound held by Áodh Beag mac Fínn, XVII 27.

Futhlamh, hound loosed by Mac Edoine, XXIV 14.

Gadal: Glas mac Gadail was in the Fian, XII 22.

[Gaibh den Ghabha, in Donegal folklore, LXXI (note 2), — aliter Gaibhneann Gabha, 209 (note 2); parallel to Welsh Govannon, LXXXII sq. See also Glas Ghaibhneann and Goibhne.]

Gáillian (see also Index of Places and Populations): Áine (gen. sg.) inghine Gáillian, XXXIII 6.

Gaill see Index of Places and Populations.

Gaill-fhéith, one of Fionn’s hounds, V 13.

Gaillinn, one of Fionn’s hounds, XIV 19.

Gáir, hound loosed by Cromhthann and Conn, XXIV 25


Gal, hound loosed by Cairioll, XXIV 17.

Gal Gaoithe, kinsman of Caolit’s children, LXII 80, grandson of Rónán, 84, slain, 88.

Gaoi D[h]earga (na G. D.), Fian warriors lamented by Oisin, XIX 11.

Gaoine 1° G. is called mac Lug[h]lach Lágha (i. e., Lughaidh Lágha was
his father), XXXVIII 19. 2° (The parent from whom he gets the name Mac Lughach is his mother «Lughach»: explanation of both names (G. and M. L.), XI 14: G. is the prophesied name of Lughach's son, XLII 26, 27 (cf. 22, 41-43): Lughach was mother of G., XLIII 5, XLIV 4. 3° Mac Lughach (no precise identification of parent) is called G., XXIII 93 (cf. 92, etc.). See also Mac Lughach.

Gáoth, Cuán's hound, XVII 27.

Gar, hound loosed by Mac Dubhán, XXIV 17.

Garadh, ancestor of Fionn, XXXVII, 5, 8.

2 Garaidh, father of Morna, VI 2.

3 Garadh (aliter Garaidh), son of Morna, II 11, present at Curnall's death, 14 (= LXVI 11, 27, 28): helper of Goll and reciter of part of poem III 2, 24, 40; one of cl. Mhorna, XIX 16; feasts with Fionn XXII 39, mentioned in connection with the Battle of Cnucha, 62; feasts with Fionn, XXIII 13; looses hounds Fearán, Foghar, Máofín, XXIV 11: does battle with Dubh mac Dforfaidh, LXII 77, 83 (mentioned, 110, 168): associated with Goll, LXIV 4, 26; Garaidh praised, LXVIII 74. See also 11 Áodh (son of Garaidh), and Osgar mac Garaidh. [Garadh is associated with Cumhail's slayers, 8; burns a house where the Fian women were gathered, 12: implicated in the feud which caused the death of his brother Goll, 52.]

Garbh, a Doghead warrior, slain, XXXVIII 20.

Garbhán: a G. was slain in Cath Sléiphe Fúaid, XVI 45: a Doghead warrior named G. is slain, XXXVIII 20.

Garbh Crot, slain by cl. Mhorna, XLVIII 29.

Garbh Doire, one of the Fian, XII 20; his reaction to the cleric's bell, LIII 13.

Garbh Glúineach, a giant of the Fúardhacht, his combat with Áodh mac Garaidh, LXVIII 54, 62, 73, 77, (his son Sdirén, 43, 44), (his two sons, 61).

Garbh Gréine, slain by cl. Mhorna, XLVIII 29.

Gecarr na gCollann, a name of Osar's sword, XX 104, 105; [Olsín's] sword, XXXVI 44.

Geibhte: grave of G. mac Morna, XLII 80, (grave of mac G., 81).


[Gerhard Gans in German folklore, 196 (note 2).]

Gile in Aít, name of Caölte's sword, VII 15 (cf. Glossary s. v. aít).

Gille Uallcha, slain by cl. Mhorna, XLVIII 32.

Giolla an Chúsáin, a nickname of Cumhail's son before he was called Fionn, XV 4, 10. [Cf. supra p. 33.]

[Giolla na gCroiceann, another name for Fionn, 33. «Giolla na Grakin» hero of folktales, 193.]

[Giolla Deacair: has a horse, XXXII; perhaps represents death, XXXIII. See also Imtheacht an Ghiolla Dheacair in the Subject Index.]

Gioilannraídh, associated with the Fian, XVII 16; see Glossary.

Glac mac Deirg — misprint: see Glas mac Deirg.

Glaisdige, an early name for Fionn, XV 2c (note). [Cf. supra p. xc.]

Glais-fhian: see under Fian.

Glas: a G. is associated with cl. Mhorna, III 4; G. mac Dreamhain, G. mac Deirg. G. mac Gadail, were members of the Fian, XII 16, 18, 22; G. mac Edair hunts with Fionn and shares his adventures in a síoth, XVII 25, 28, 52; G. mac
Ingair is slain by a Doghead, XXXVIII 18.

[Glas Ghaibhneann (Glas Ghaibhleann, Glas Ghaibhneach), magic cow, lxxi (note 2). See also under « folklore »; tales in the Subject Index, and cf. Gaibhdin Gabhna, supra in this Index.]

Glas Gréine, apparently the name of a banner, IV 54 (Cf. S. Laоide, Fian-luoth, p. 76, q. 39, Nochtar Gai Ghréine er cran, Bratach Fhinn já garg i dtreas).

Glasannroidh, associated with the Fian, XVII 16; see Glossary.

[Glauclus, revivified in Greek legend, 193.]

Glúin-thi[on]n mac Morna, his grave XLII 105.

[GNáthaltach, ancestor of the Fothaidh, lxxiil.]

Goffraigh Glinne, one of the Fian, XII 16.

[Gobannilus, Celtic name, lxxxiii.]

Goibhne, his belt (crios Goibhniaon) a precious object, VIII 11. See also Gaibhdin Gabhna.

[Goiscenn cerd do Chorpraighe, father of Caoflte, lxix (note 2).]

Gola, former possessor of Fionn's shield, XVI 27 (he was king of Sígear; see qq. 6, 25, 26). Gola Gallamhail, son of Sadán, former possessor of Osar's sword, XX 12, 13, (his daughter Bé Chrotha, 14,15).

1 Goll (alter Iollann): present at Cumhall's death, II 9 (cf. also references at poem LXVI in this entry; poem LXVI is a version of poem II); he acts chivalrously towards Fionn but is defeated by him in the Battle of Cronnmhóin, III 2, 6, 8, 10, 13, (called Iollann, 14, 36, 37), 15, 18-20, 22, 26-31, 34, 39, 40; the name Goll is explained—he is defeated by Fionn in the Battle of Cronnmhóin, IV 4-9, (called G. mac Morna, 4; [G.] mac Morna, 10, 27, 43, 52, 55, 58, 61, 63), 13, 18, 19, 21-24, 28, 29, 32-34, 37, 38 (Iollann) called Goll since the battle of Cnucha, 30, 40), (Iollann, 42, 48, 67), 42, 45, 46, 49-51, 56, 57, 64, 66; an un-named daughter is mentioned, V 32 (cf. Iuchna infra);

[G.], about to die, curses el. Bhaois-gne, IX; G., about to die, speaks with his wife X, 2, 4, 9, (addressed as a Ghuill mhic Mhorna a Moigh Mhaoín,13), 15; his daughter causes Fionn's death, XIX 5 (cf. Iuchna infra), Goll's death lamented, 16; G. mac Morna harvests with Fionn before the Battle of the Sheaves, XXI 20, 25, (G. gives highminded counsel, 26); Goll's death (fragmentary), XXII ([G.] mac Morna, 1, 6, 8, 60), (G. mac Morna, 2, 13, 15, 16, 30, 37), G., 5, 7, 9, 10, (beheaded by Flann Ruadh, 14), (called Iollann, 38, 58, 59), (the marrow of all bones awarded to G., 51, 52, 60), (his claim to the marrow disputed 53, 54, 57, 58), (he slays Cumhall at Cnucha, 61), 62; G. mac Morna mhic Neamhnaín feasts with Fionn, XXIII 11, (G. 13); [Oisín] disputes G.'s division of hunting-splol,XXIV ([G.] mac Morna looses hounds Aran and Ard na Ségh, 14), 34, 35, 37, 40; Goll (formerly called Iollann, 4), about to die, tells his history, XXXV (including his adventure at Céís Chorainn, 108 sq.); Goll's grave, XLII 53, he raises a grave-stone for Ceapán mac Morna, 84, for Dubh mac Morna and for Dubh Róid mac Maoil Tuithaigh, 103; Goll helps Fionn in Ill, I 7, 10, 12; Goll mentioned, LVII 28; G. swallowed by a péisd, LX 11; G. with Fionn when Manannán arrives to cause trouble, LXI 3, 16; G. opposes Dubh mac Dioraidh LXII 69, 77, ([G.]'s son Crónmb-
HEROES, ETC.—TEXT [AND PART III]

1 Goll—continued:
thann, 85, 88, 108, (Patrick asked to pray for [G.] mac Morna, 168); G. slays the Dearg mac Droichil at the request of Fionn, LXIII ([G.] mac Morna, 55, 62), G., 5, 59, (Iollann, 60, 65), 64, 65; G. slays Maghnus, LXIV 1, 21-23, 26, 30, (G. slays Lartrach, Camóg and Guillionn, daughters of Conarán, [at Céis Chorainn], 37, 38), (called Iollann, 3, 5, 12, 13, 25, 27, 29, 31, 33, 34, 36); G. opposed Cumhall at Caucha, LXVI 17, 26, cl. Ghuill (40) and G. mac Morna (50) raid Tara with Fionn, (description of the emblem in G. mac Morna’s helmet, 68) (in Iollann of 49 and 69 is clearly looked on by the poet as different from Goll) (cf. references to poem II at the beginning of this entry); G. slays Airrghean, king of Lochlann, LXVII 19, 24; after a dispute with cl. Bhaoisgne, G. and his companions help them in an expedition to the Fúardhacht, LXVIII 25, (Iollann, 29, 69), ([G.] mac Morna, 44), 46, (G. mac Morna, 68), 69, 74, 75, 102; G. disputes with Osgar about the rescue of Diarmaid, LXIX 17, 18. See also 2 Áodh (Goll) and and 13 Áodh (son of Morna): and for references to Goll’s wife see supra under Conall Crúachna, who was her father. [G. Mac Morna, XLIII (note 5); Fionn wins Fian headship from Goll, LI-LII, LIII; Fionn opposed to Goll, LXI, LXXXIV: Goll and Áodh mac Dáire are the same person, LXVI, LXIX, LXX, LX XII, LXXXIII (note 2); Goll slays Fionn’s father, LXII (note 10); Goll-poems mentioned, XCV, CII, 22; Goll’s death, 49, 52, 76 (called Iollann by Ó Brúadair, 76): Oséne mac Finn helps to defeat Gold and clan Morndai in Cath Sléibhe Cain, infra Addendum to Pt. III, p. LIX; Goll and the marrow of bones, 51; Goll defeats invaders, 148 (footnote 1); Goll, in folklore, rescues Fionn in Lochlainn, 164.]

2 Goll, Fomorians or giants so named, LXIX.

3 Goll (mac ri{[o]gh Uladh), his grave, XI, II 74.

4 Goll Galban, one of dá righ-fhëindidh (sic MS) Fhian Uladh, IV 26; Goll Galban, a former companion of Oisín’s, XIX 13.

Got Dearg, hound loosed by Fáolán XXIV 13.

Goth Gaoithe, mentioned by Goll, IX 6; mentioned by Oisín, XXXIX 15; grave of G. G. mac Rónáin, XLII 72.

[Govannon in Welsh lore, is parallel to Irish Gaibhneann, LXXXII sq., 208.]

Gráinne: Éachtach was her daughter, XVIII 1, 32 (Gráinne elopes with Diarmaid, 2, 4, 32); [Gráinne] makes a sleep-song for Diarmaid, XXXIII. [G. wooed by Fionn, LX, 19; G. the chastest woman in the Fian, 154. See also Tóruigeacht Dhíarmaid agus Ghráinne in the Subject Index.]

Greallach, a Lochlannach slain by Osgar, VI 15, 19.

[Greidawl in Welsh lore, 201.]

[Greit mab Eri in Welsh lore, 201.]

[Grendel in the Old English poem of Beowulf, 179, 184-186, 188.]

[Grettir in Icelandic lore, 185.]

Grinne, slain by Saturn with the sword that later belonged to Osgar, XX 6.

Grúagach (a sort of magic being): a Grúagach from Sorcha comes to Cormac’s feast and by his conduct towards the Fian is the cause of many adventures, XXIII 17, 19, 25, 26, 29, 33, 35, 37, 39, 40, 43,
46, 48, 52, 55, 60, 61, 62, 64, 66, 70, 71, 76, 82, 130-135, 137, 140; a Grúagach (= Manannán mac Lir) demands the protection of the Fian but acts treacherously towards them, LXI 13, 14, 17–19, 21; a Grúagach (= Áonghus Óg) assists the Fian, LXVIII 79, 83, 91, 93, 95, 97. [A grúagach in a Munster folk tale is mentioned supra p. xxvii, 1. 4.]

Guáire, hound loosed by Cairioll, XXIV 17. Guáire, one of the Fian, XII 16 (the same, or another, Guáire, 21). Guáire, in charge of Fionn’s siothla (water-vessels), drops one of them in a spring of fresh water, XVII 108, 109 (called Guáire mhac Neachtain, 111). Guáire Cearr, slain by cl. Mhorna, XLVIII 31. Guáire Dall, apparently a name for Oisín in his old age, XIII 1, 2. [The names Guáire Dall and Guáire Goll are discussed supra pp. LVIII, 26, 27.]

Guìllionn, hound loosed by Cairioll, XXIV 17. Guìllionn, daughter of Conarán, slain by Goll, LXIV 37, 38. See also Cúileann.


[Gwallawc ap Leenawc in Welsh genealogy, 203.]

[Gwyddneu, in a Welsh poem, 201, 202.]

[Gwydion mab Don, in a Welsh triad, 202.]

[Gwynn ap Nudd, Welsh mythological figure, 198 sq. See also ‘Fionn–Gwynn parallel’ under mythology in the Subject Index.]

[Gwynn ap Nwyf re, in a Welsh triad, 199.]

[Gwythur in Welsh legend, 201.]

Hector see Eachtair.

Hecuba see Achapa.

Helen see Eléna.

[Herakles (Hercules): rescues Theseus in Hades, xxx; chokes serpents, 33; other anecdotes about him, 194; popular with the unlettered in ancient Greece, 193; folktales attached to his name, 197. See also Earcail in this Index, and ‘Greek-Irish parallels’ under ‘folklore: parallels’ in the Subject Index.]

[Hippodamia, in Greek lore, corresponds to Irish Eargna, 4-5.]

[Hrothgar in the Old English poem of Beowulf, 185.]

Iácobó, slain by the sword that later belonged to Osgar, XX 7.

Iaconn, one of the Fian, his death lamented, XII 23.

Iachim (Joachim): Mac ing[h]lìne Anna is Iachim, LXII 167.

Iarnach, daughter of Conarán, slain by Goll, XXXV 125 (mis-spelt Iarnach, 120); called Iarrach, LXIV 37, 38.

Iasón, possessor of Laomedon’s sword till killed by two serpents, XX 22-24.

Iath, a doorkeeper of Fionn’s, XII 28.

Ibhual, slain by Fearghus, XX 72.

[Idris Gauwr, in a Welsh triad, 202.]

Ilreann, the Infernal One, L 5.

Ilbhreac, lover of Aoife inghean Dealbhaoith, VIII 4.

Ífe, slain by cl. Mhorna, XLVIII 11.

Ílis, slain by the sword that later belonged to Osgar, XX 7. Ílis, former possessor of Osgar’s sword, XX 17, 18.

[Inse, one of the Fian, in Bruidhean Chdorchthaíon, xxvi, xxvii.]

Ió[h] steals from his father Saturn the sword that later belonged to Osgar, XX 8, 9 (his son Dardanu, 10).

[Iobates, sets tasks to Bellerophon in Greek lore, 193.]

Iochtar, a daughter (XLVIII 13) and sons of his (XLVIII 18) slain by cl. Mhorna.

Iodhlan mac Iodhlaioch lamented by Oísín, XIX 14; Iodhlann's grave, XLII 108.

Iolach, son of [Oísín], accompanies Osgar overseas, XXIII 99.


Iolarán mac rioghab Lochlann, slain by Goll, LXIV 38.

1 Iollann (= Goll) see Goll.

2 Iollann: 1, king of Greece, feasted by Cormac, XXIII 3; I., son of Dubh Inbhir, XLIII 16; I., son of Lughaidh Lágha, XLIV 10; I. mac Finn, slain by cl. Mhorna, XLVIII 8. I. Dearg prepares gold for the bél-fhileas of a sword-sheath, XLVII 35.

[Iolo ap Huw in Welsh tradition, 204.]

[Iormchadh, king of Dál nAraidhe, father of Bran and Sgeólang, 104, 105.] See also Corr. to Pt. II, XLVIII 18, infra p. 444.

Iorgholl: one of the Fian, XII 17: the unnamed daughter of an Iorgholl owns precious rings. V 32.

Iornach see Farnach.

Irial, given Fearghus's sword by Meadhbh, XX 88, goes to Lochlann, 89.

Iris, former possessor of Caölítte's sword, XLVII 11.

Iubhar (son of the king of Leinster), his grave, XLII 65. Cf. Iobhar.

[Iuchair and Iucharba in Irish mythology, LXXIV (note 5), 209, 216 (note 1).]

[Iuchna Ard-mhór, daughter of Goll, 43. Cf. also poems V 32, XIX 5.]

Iuchra, daughter of Óbhartaech, changes her rival Aoiffe into a heron, VIII 4-6 (cf. note on 6b).

Iú(i)ll Sésair (Julius Caesar), mentioned in a poem on the history of Osgar's sword, XX 52, 53.

[Judas, Oedipus story attached to his name, 197.]

[Komaitho, giant's daughter in Greek lore, 193.]

[Kulhwch, Welsh hero, 4, 199. See also Kulhwch and Olwen in the Subject Index.]

Labhar Tuinne: see Éanna.

Labhraidh: Labhraidh Láith-Mhearg (of cl. Rónáin) accompanies Osgar overseas XXIII 104; Labhraidh, a Doghead, slain, XXXVIII 20; Ailbhe, inghean Labhraidh Láith-Mhearg, was wife of Daighre, XLIII 28; Labhraidh Gaoi, a foreigner, promises to defend Almha, XLVIII 12, (slain by cl. Mhorna, 14). [Labhraidh Loingesach has horse's ears, 156 (note 2).]

Laighne, son of the king of the Fomorians, invades Ireland and is tricked by Fiona, LIX 2, 17, 35.

Láimheadhón (Laomedon of Troy), former possessor of Osgar's sword, XX 18, 22, 24, 26, 30, (his son Primh 31, 32).


Láoghaire, excelled by Cú Chulainn in the Muin-reamhar episode, XX 61, 62, 65, 66 (and note thereto supra).

Laoidh, hound loosed by Colla mac Caölítte, XXIV 21.

Láom, hound loosed by Conán mac in Léith, XXIV 19,
Latharn: grave of Conn mac Lathairne, XLII 51.

Lathoirt inghean Dhá Neasa, mother of Osgar, XLIII 10.

Leacach and Leacán were among Cormac’s Norse rearguard who were defeated after refusing to entertain some of the Flan, VI 13, 20.

Leagán Luáimhneach accompanies Osgar on an overseas expedition, XXIII 103; his grave, XLII 63; slain by cl. Mhorna, XLVIII 6.

Léan from whom Loch Léin is named, see Glossary s. v. lir.

Leann- cháomh, one of the women of the Flan, XII 30.

Lear: see the genitive form Lir.

Leasgor, a Doghead, slain, XXXVIII 20.

Leigean, hound loosed by Conán mac in Léith, XXIV 19.

Léim ar Lúth, hound loosed by Cáol Cróthha, XXIV 10.

Lé(i)r Búaidh, hound loosed by Mac Lughach, XXIV 18d note

Leógha, a warrior who aids Goll, III 9.

Liag: see Mac Léig.

Liath Lúachra (see also his son Conán): L. L. opposes Dubh mac Diorfaidh, LXII 78 (clann in Liath Lúachra, 80); an L. L. is apparently slain by Críomhthann at Cnucha, LXVI 14, but later in the poem a’ L. a Lúachras assists in slaying Cumhall at Cnucha, 17, in L. L. is slain by Fionn, 25 (cf. a’L. ó Charn fFionnachair, 26); an L. a Lúachair Dheagainhaidh is killed by Caoilte’s sword, XLVII 8; trí meic in Léith lamented, XIX 11.

Liffe, inghion Rónain Bhreagh, leaves her name on an estuary, I 11.

Liomhtha(ch) see Lon mac Liomhtha.

Lir (genitive case): Dáolghus ... mac Lir Sílthe Fionnachaidh, XLIII 18; Manannán mac Lir, LXI 18. [Cf., supra p. 210, where the father of Manannán mac Lir and of the Welsh Manawydan ab Lir is discussed.]

[Lleu (Lleuw), in Welsh mythology, LXXXIII, 204 (note). See also Lugh.]

[Luudd Llaw Ereint, Welsh equivalent to Irish Núadha Airgead-laimh, 201.]

[Llyr Merini, in Welsh genealogy, 203.]

Lobhar Tuinne: see Éanna.

Lóch inghean Mhaic-niadh was mother of Núadha Fionn Figeas, XLIII 9.

Lodharn: after Éachtach had slain Dáolghus mac Caolí as he defended Fionn (XVIII 23) she slew Lodharn (28) as he also defended Fionn; grave of *Logharn ua Baoisgne * and of his brother Dáolghus, XLII 98; Dáolghus mac Caolí and Lodharn mac Caolí are great-grandsons of Cumhall, XLIII 22 (cf. 20, 21).

Loingseach mac Domhainn was slain by Caoilte’s sword, XLVII 7.

Loinn Chrúaidh, hound loosed by Dáire Darg, XXIV 18.

Lomnochtach receives from Caladh the sword called Caladh-cholg (XX 54-5b — see note supra p. 46), which later was won from him by Cú Chulainn when, because of the woman Fionn-cháomh, Lomnochtach had invaded Ireland (XX 56-60).

[Lomnae, a jester whose head talks after death, LXVII.]

Lon mac Liomhtha, a smith from Lochlainn, challenges some of the Flan to a race and gives them swords, XXXVI 16, 30, 38 (his mother is called Liomhthach, 17). See also Mac an Luin.

Longa Luingseach, apparently a Lochlannach in Cormac’s service, slain by Osgar, VI 19.

Lonn, an eachlach of Fionn’s, XII 26,
Heroes, etc.—Text [and Part III]

Lorcán, addressed by Fearghus, who recites XXXVIII (see q. 1, 40).

Lorcán mac Luirc, hero of a folk helper-tale, xxiv, xxxix, xl.

Lochar, one of the three Finn Eamhna, lxxxviii (note 5).

Luachair, daughter of Crúacha Ceard, burnt by cl. Mhorna, XLVIII 23.

Luchar, XVII 79 (but see the note supra p. 39, and cf. Glossary s.v. lucha[i]r); Luchar inghean Mhaic-niadh bears two sons to Fionn XLIII 17.

Lucra, maker of Manannán’s shield, XVI 20.

Ludar fights the Fian in the Fúardhacht, LXVIII 48, 63:

Lugh: L. láthfhadha, a hero comparable to Diarmaid, VI 29; L. láthfhadha slain by the sons of Cearmaid Mil-bhéal after possessing the Corr-hbolg made by Manannán, VIII 16; L. beheads Balor, XVI 10, called mac inghine [Baloir], 11, and L. láthfhadha, 12; Cáol Cróðha is called mac Logha, XXIII 51, 52 (see supra Cáol Cróðha); L. is father of Cnú Dheireóil, XXXII 5; L. ’s kinship with certain members of the Fian, XLIV 1, his mother Eithne, 2; L. was father of Cnú Dheireóil and son of Eithne, XLV 3, is called L. mac Céin mhic Cáinle, 4, as king of Ireland fights Fomorians, 5, slays Balor, 6. [Lugh-story, XLIX, 105 (poem XLIV, note on 2a), 217: L. slays Cearmaid, LXXIV (note 4 — p. LXXXV); L. a god, LXXI (note 6), LXXVI, LXXVII (note 5); Lugh-Lleu parallel, LXXV-LXXVI, 204 (note 1); Lugh-Noine parallel, LXXIX; Lugh-Fionn parallel, LXXXI-LXXXV; by-names Lughaidh, Mac Lughach, etc., LXXX-LXXXII, 205 8 and Addenda; Lugh = ‘Gleaming One’, LXXXV, and infra Addendum to Pt. III, p. 207; almost all the ancient Irish claimed descent from Lugh, 206-208, 217.] See also Cian. Lughach, 1 Lughaidh, in this Index; and under »folkslore: tales: Balor-Lugh cycle », in the Subject Index.

Lugha mac Cairill, one of the Fian, LXIV 19.

Lughach: daughter of Fionn, mother (by Daire) of Gaoine who is also, called Mac Lughach, XI 11-14; L., fosterchild of Eochaidh rt in tsiodha bears Mac Lughach to Daire, XLII 22, 35; L., daughter of Fionn, bears Gaoine to Daire, XLIII 5, XLIV 4. [Cf. supra pp. 23, 206, 207 (and Addendum infra).] See also Mac Lughach.

1 Lughaidh (Lughaidhs connected by their relatives, with the god Lugh): Lughaidh Máe Con meic Mhaic-niadh (his grave), XLII 67 [The Máe Con and Maicnía connection is discussed supra, p. LXXIII (note 1) and p. 205]; Lughaidh Lágha (mentioned as a hero), VI 26: his son Gaoine, XXXVIII 19 (and note thereto, supra p. 91; cf. infra Mac Lughach) fights the Dogheads (and is called Cáol Cróðha, ib. 21 — see the note supra p. 92): Mac Lughach of XLII 5 is understood in a late tract to mean the son of Lughaidh Lágha (note on the stanza supra p. 98); L. L.’s wife was Dath-chaofn XLIII 7; Urne, mother of the hound Bran, bore Cáol Cróðha to L. L., XIIV 8-10 (and note thereto supra p. 104). [Lughaidh Lághadh embraces the hateful bag who reveals herself as the sovranity of Ireland, supra, p. XLVI (note 3), p. 29 (note on poem XIII 41).] [Lughaidh Cál. Lughaidh Corb, etc. by-names of the god Lugh, supra p. 206.] See also Lugh, Lughach and Mac Lughach.

2 Lughaidh (various Lughaidhs): a
Mac Daire see Mac Lughach and Gaoine.
Mac Deighne, one of the Fian, XII 19.
Mac Deithchill, one of the Fian, XII 19.
Cf. supra Deicheall Dubh-rinn.
Mac Dobhair helps Mac Lughach in battle, LXVIII 24.
Mac Dúach, cleric addressed by the reciter of XVIII 33.
Mac Dubháin looses hounds Rían and Gar, XXIV 17. Cf. Dubhán.
Mac Fáobhair is slain by Osgar in the Fúardhacht, LXVIII 52, 58, 65, 70.
Mac Fiodhghaidhe, mentioned as the owner of a hound, XLVIII 38.
[Mac ind Óc, a youthful god, LXXVIII; see also Aonghus Óg.]
Mac Lé[i]g, one of the Fian, LXVII 20.
Mac Lughach is one of sixteen Fian raiders of Tara, II 35 (= LXVI 47); is the son of Fionn’s son and daughter, IV 14: fights with Fionn’s men against Cormac’s Norse rear-guard, VI 13, 20, 31; called Gaoine because his birth was a gaoine (see Glossary) and called M. L. after his mother, XI 14; grave of «Mac Lughdach,» XXI 34: M. L. present at the dispute about the marrow-bones, XXII 39, 52, 53; accompanies a grúagach to the East and has adventures there, XXIII 43, 64, 74, (called Mac Daire, 77, 83), 84, 85, 89, 91, 92, (called Gaoine, 93), 97, 212, 225 (cf. supra Cáol Cróidha): looses hounds Cuireach and Lé[i]r Búaidh, XXIV 18; killed in cath Gabhra, XXVII 2; M. L., with others of the Fian, races the smith Lon mac Liomhthà and is given a sword, the Eachtach, XXXVI 6, 23, 44; Gaoine is a Mac
Lughach Lágha*, XXXVIII 19

(* Mac Lughach is buried beside Cáol, 39) (see Cáol Cródhá): M. L. was with Osín at cath Gabhra, XXXIX 15, 27, 86; the youthful deeds and naming of M. L., who was son of Dáire and of a siodh-dweller's foster-child, Lughach, XLII 3, 5, 31, 47, 88; M. L., called Gaíne, was son of Dáire and of Fionn's daughter, Lughach, XLIV 4; M. L.'s soul fights for Fionn in Hell, L 13: M. L.'s whistle mentioned, LIII 4; M. L. hunts a magic pig, LIV 26; resists an invader and supports Osín, LXII 75, 110, 168; mentioned as one of the Fian, LXIV 16; is one of sixteen Fian raiders of Tara, LXVI 47 (= 11 35), his shield-emblem described. 70; was one of the Fian when Airghean invaded Ireland, LXVII 20; strikes Conán with his fist and shares in a subsequent Fian expedition to the Fúardhacht, LXVIII 18, 21-24, 63. [M. L. may have once been identical with Lugh, LXXIX and 207; parallels to M. L., as a baby, choking a stoat, 33; said to be the son of Lughaidh, Lágha (who was son of Dáire), 206 (note 10); explanation of his name.206 sq.] See also Cáol Cródhá and Gaíne, and cf. Lugh and Lughach and 1 Lughaidh.

Mac Luighdheach see under 2 Lughaidh.

Mac Mileadh see Milidh

Mac Morna see Goll.

Mac Murchedha [i.e. Diarmaid, † 1171]: Fionn prophesies the evil he will bring on Ireland. XI, IV 10.

Mac Reiche looses the hounds Sgath Úr and Lúth na Lon, XXIV 15.

Mac Reithe questions the invader Dubh mac Diordhaidh, LXII 18; Mac Reithe's wife is proved chaste, LXV 2, 16.

Mac Róigh see Fearghus.

Mac Samhain was Fionn's judge, XII 29.

Mac Smóil see under Smól.

Mac Suírn see Dubh mac Diorfaidh.

Mac Troghain imprisons some of the Fian, XI, 14, 15.

Mac Ua Neachta lamented by Caolte XIX 13. [The Mac Ua of this name is descended from, or modelled on, an older Mac; see note supra p. LXIII.]

Maghnus Mór (son of the king of Norway) is captured abroad by sixteen of the Fian, LXVII 36; he invades Ireland and is slain by Goll, LXIV 7-10, 15, 21, 24, 28, 29, 31, 33, 34. [Prose tale about how Fionn invaded the dominions of Maghnus, x; poem in which Fionn defeats (b't does not slay) Maghnus, when he invades Ireland, 148 (note 1); Magnus Barelegs invades Ireland (A.D. 1101, 1102 — slain 1102), 149. See also Maine.]

Maic-nía: grave of Lughaidh mac Con mbeic Mhaic-niadh, XLII 67; Loch is inghean Mhaic-niadh. XLIII 9, Luchar is inghean Mhaic-niadh, 17. [Títbe daughter of Maic-nía is mentioned. XVII: Maic-nía is a single compound word, 265 (note 7); Lugh is perhaps identical with Maic-nía in origin, see supra Mac Con.]

Máigh, hound loosed by [Cairrioll] 6 Conbróin, XXIV 12.

Maighean. Fionn's wife, fails in a chastity test, LXV 14 (recte Maighinis, see note thereto, supra p. 160).

Maighinis. Cruacha Geadd's sister, is killed by cl. Mhorna, XLVIII 23.

[Máillén mac Miodhna (197, 198) see Aillén mac Miodhna.]

Maine: a M. is one of the Fian, XII 17, his death lamented 23; a M.
is a musician, XVII 21; M. son of Fearadhomhan is slain by cl. Mhor- 
na, XLVIII 2. [Maine of Acallam na Senórach is hardly identical 
with Maghnúis, supra p. 150, l. 2.]

Mál, see his son Eochaidh Eaili-
dearg.

Maná Falúis, son of Dardannus, one-
time possessor of Osgar's sword, 
XX 15, 16.

Manainne (apparently genitive case 
of a person's name), VI 34.

Manannán makes a magic corr-
holg from the skin of the trans-
formed Aoiffe, VIII, 2, 7, 10, 11, 
18 (see supra Corr-bholg); causes 
Lucræ to make the shield which 
later belonged to Fionn, XVI 15, 
16, 18, 20, 24, 25, 33, 36-38 (see 
intra Sean-choll Snigheach); his 
daughter Craofh-ffionn is wife of 
Éanna mac Lobhair Thuinne, XVII 
71: M., in disguise, tries to injure 
the Fian, LXI (called Manannán 
6, 22; Manannán mac Lir, 18). 
[Said by Cormac to have been 
looked on as god of the sea by 
the ancient Irish, LVI, LXXIV (note 5); 
appears in unpleasant shapes, 112; 
hero in a folk helper-tale, 178 (note 
1); is equivalent to Welsh Man-
awyddan ab Llyr (see next entry in 
this Index). See also Cútreadh 
Mhaoil Ui Mhanannán in the 
Subject Index.]

[Manawyddan (Welsh mythological 
figure), 210 (note 4). The common 
spelling Manawyddan arose through 
misunderstanding of the more ar-
chaic spelling: see note by I. Wil-
liams in the Bulletin of the Board of 
Celtic Studies, III, 49 — informa-
tion kindly supplied by Mr. K. 
Jackson.] Cf. supra Manannán.

Manradh, one of the Fian, XII 21.

[Máodhóg (Saint, † 626): Fionn fore-
tells his coming, LXII (note 2).]

Maoín, hound loosed by Garaidh, 
XXIV 11. Maoín (a person), see 
her father Smóil.

Máol, one of Fionn's fools (óïnmhíide), 
XII 27. Máol Chiar, possessor of 
Osgar's sword after Osgar, XX 107, 
108. Máol Dearg, son of the reci-
ter of XLVIII , is slain by cl. 
Mhorna, XLVIII 34. Máol Eanna-
gh, planter of Déire's grave-
stone, XII 58. Míol Eanaigh's own 
gravestone is planted by a Déire, 
87. Máol Garbh, father of Dubh 
Dala, LIV 8. Máol Mithigh, fa-
ther of trí Dubh, XXII 6 (see 
supra Dubh). Máol Thnúthaigh, 
father of Dubh Róid, XLII 109. 
Máol Tule, Caoftse's son, slain by 
a magic pig, LIV 19.

Máolán, one of the Dogheads, is 
slain, XXXVIII 20.

[Maponus (Celtic name): map = 
mac, LXXVIII; -on- in god-names, 
LXXXIV.]

Marbhadh na gCat, hound loosed 
by Áodh Beag, XXIV 19.

Meadhbh: she inherited Fearghus's 
sword, XX 88. [M. is a goddess, 
215 (note 1): cf. further references, 
Ériu, XIV, 15-16.]

Meall, one of Fionn's fools (óïnmhíide), 
XII 27.

[Meargach invades Ireland, 148 (no-
te 1).]

Measgor, one of the Dogheads, is 
slain, XXXVIII 20.

Meigle: see Mothla mac Meigle.

Meirge na mBan bhFionn, Osgar's 
standard, LXII 70.

Menelaus: see Minélus.

[Miadhach takes the place of the 
Aoiffe of poem VIII (cf. supra 3 
Áoiife) in another version of the 
story, supra p. 21.]

[Midas, in Greek legend, has ass's 
ears, 156 (note 2).]

[Midhir, a siodh-dweller, elopes 
with Éadaoin, XLVII (note 3).]

Milidh: the sons of M. slay the sons
of Cearnmaid Mil-bhéal. VIII 17; Mac Mileadh was one of the Fian, XII 10; Barrán mac Milidh is slain by Osgar at the Battle of Gabhair, XXXIX 81, and he slew sons of Caoílte and Osgar there, 85.

Minélaus (Menelaus), former possessor of Osgar's sword, XX 2, his wife, 34.

[Minos and the Minotaur, 192; Minos is loved by Skylla, ib.]

[Miodhach, in Bruidhean Cháor-thaimh, xxvi, xxvii.]

[Mo Chaoi of Nendrum (Saint), lives long listening to a bird from Paradise, xxviii.]

Modh Smala mac Smóil: see under Smól.

Modha watches a ford on behalf of cl. Mhorna, III 10.

Mogh Corb chatha Gabhra was son of Fionn's daughter, Emmaóir, XLIII 29.

Mogh Smala mac Smóil: see under Smól.

[Mogons, a Celtic god-name, lxxviii, lxxxi.]

[Moighre (Laidhre) Borb invades Ireland, 148 (note 1).]

Moing-fhionn's grave, XLII 97.

Moireann see Muirne.

Mongán is killed by cl. Mhorna, XLVIII 36. [Mongán, 7th-century Ulster king, LV; Mongán, a siadh-dweller, LVII.]

Morann: deich Morinn muighe Tailltean were in the Fian, XII 12; Croomhall had a son Morann, XI 8; a Morann's daughter was abducted in despite of Conall [Cearnach], XXXIII 4. [The name Morann replaces the girl's name Iuchra in another version of the story of poem VIII, supra p. 21.]

Móráloch: his son Uar-gháoth is slain by Aeneas, XX 43, 44.

Morna: see Clann Mhorna, and the names of particular sons (Art, Barrán, Ceapán, Conán, Dubh, Dubh-chosach, Dubh-thnúthach, 3 Garadh, Geibhine, Glúin-fhionn, Goll, Sein-én). See also 2 Garaidh and Neamhnann, who are both reckoned as father of Morna.

[Moro Oervedawc: his horse required to hunt the Twróch Trwyd, 200.]

Mothla mac Meilge, king of Egypt, slain in Cruithne-túath, XVI 22.

Muc Smolach mac Smóil, slayer of Goll: see under Smól.

Muin-reamhar mac Eirghinn deserts his post through fear of the giant Lomnochtach, XX 61-65, 67-69. [Cf. supra p. 46.]

[Muircheartach mac Erca, reference to the story of his death, cxviii (note 1).]

Muire (the Blessed Virgin), XVI 63, XXIII 222.

Muireadhach: the house of M. mac Flann mentioned, VI 34; deich Muireadhach in the Fian, XII 13.

Muireann, Oisín's wife, XLIII 11.

Muiridh: fathiche Mac Muireadh (place where horses raced), XII 3.

Muirne [This nominative form is suggested supra pp. 105, 106, and is guaranteed by the early-13th-century (?) interpolator of LU, who writes Múrni Mun-ĉ[ђ]ain a hainn, II. 3160-3161 (ed. Best and Bergin); the epithet mun-ĉ[ђ]omh appears also in Duanaire Finn, XLIV 2 (cf. also infra Corrigendum to XVI 39). In Duanaire Finn the scribe's nominative and accusative forms are: Moireann, II 13; Muirn, XVI 39 (apparently guaranteed by the metre), XI,III 1, and XLIV 12 (one syllable wanting in both instances). XLIV 2 and XLV 9 (one syllable might be inserted in both instances).] Moireann is abducted by Fionn's father, II 153; Muirn is abducted by Cumbhall, XVI 39;
Fionn is called *mac Muirne*, IV 30, 32, 40, XXIII 23, 42, XXIV 47, XXXIX 12, LXII 13, 153, LXIII 44, LXIX 4; he is called *Fionn mac Muirne*, XVIII 3, XLII 96; M. is Fionn’s mother, XLIII 1, XLIV 2, 12; M. is daughter of Tadhg son of Núadha, XLV 9 (cf. XV 2).

**Muirtheimhne**: deich Muirtheimhne na mara in the Fian, XII 15.

**Murchadh** replaces Ceadach in one version of a folktale, 178 (note 1).)

[Naoine, see Noinne.]

Naoise (Ulidian hero) is mentioned, XX 79.

[Nár, one of the three Finn Eamhna, lxxviii (note 5).]

Neacht: see Mac Ua Neachta.

Neachtan: his son Gualré is mentioned, XVII 111. [Nechtu Scéne’s sons and Cú Chulainn, 187.]

Neamhnann: Úi Neamhnann harvest with the Fian before the Battle of the Sheaves, XXI 14; Goll is called Goll mac Morna mhic Neamhnann, XXIII 11. See also Cáol Cróitha úa Neamhnann.

[Neamh-núall (Neanúall), see Núadha.]

[Nefyin, niece of Gwynn in Welsh lore, 204.]

Néimh (accusative case), hound loosed by Úath na Sealg, XXIV 24.

Neimheadh, father of Stáin and grandfather of Gulba, XVIII 8.

[Niall Naoi-ghiallach kisses a hateful hag who reveals herself as sovranity, XLVI (note 3).]

Niamh (?), a hound, see Néimh.

[Niamh: her father in Tir na nÓg is to lose his crown to Oisín, 4 (note 2).]

[Nisos, is betrayed by his daughter in Greek legend, 192.]

Niúl, possessor of the sword Cargháoth, which was later named Caladh-cholg after Niúl’s daughter, XX 50-54.

[Noënede, see Noinne.]

Nóin (accusative case), hound loosed by Osgar mac Croimghinn, XXIV 20.

[Noinne: he belongs to the Lugh-Connmac-Tadhg deity-group, p. LXXX; his story is like the Lugh-story, pp. LXXIII (note 1), LXXIX, 4 (note 2 — p. 5); his father is Umhall or Neamh-núall, LXXIX (and ib. note 4).]

Núadha (see also his son Tadhg);

Núadha Fionn Êigeas was son of Lóch, XLIII 9. [N. Neacht, ancestor of Fionn, LV, ancestor of the Fothaldh, LXIII; N. and Umhall perhaps different names for the same ancestor-deity, LXXVI, LXXVII, LXXXI; N. Neacht, N. Fiona Fáil and N. Deagh-lámh are all synonyms for the same divine Núadha, LXXVII (note 1); N. was a god, LXXVII (note 5), LXXXI; N. son of Neanúall (corrupt tradition in Keating’s *Forus Feasa*), LXXVIII (note 5 — p. LXXIX); Núadha-Ciaun-Daire deity-group, LXXIX, 206, 208; N. Airgead-lámh equivalent to Welsh Nudd Law Ereint, 201 (note 1); N., ancestor of nearly all the Irish, 208.]

[Nudd Law Ereint: see Núadha.]

[Odysseus and Polyphemus in the Odyssey, 193.]

[Oenomaus story in ancient Greek lore corresponds to the story of Áadh Rinn in Irish lore, pp. LXXIV (note 3), 4, 5.]

Óg: 1° son of Fionn, slain by cl. Mhorna, XLVIII 8. 2° see Maicind Óc.

Oiliú: deich nOilealla a hÉadar in the Fian, XII 12, an Oiliú’s death lamented, 24; an O. son of Éoghan, was cousin of Cumhall and
father of Dāire, XI 4; an O. son of Eóghan is grandfather of Dāire Dearg, XI.11 5; Cathaor mac Oílilla entertains Fionn, XIII 12; the blind poet of Oílill (Meadhbh's husband) slays Fearghlus, XX 89d note; Samhaor was wife of the son of an O., XLIII 29; an O. is slain by cl. Mhorna, XLVIII 5 (cf. 19, 20, where there is also mention of an O. slain by them).

**Oisin** : O. mentioned, 1 1, Eargna loved by [O.] mac Finn, 21 (O., 22) [cf. supra, p. 4]; O. main reciter of poem 11 (= LXVI), is addressed by Caoílte, II 1, [O.] replies, 2, as reciter (« mise ») reckons himself among the sixteen who raided Tara with Fionn, 34; O. opposes Goll at Cronnghóinn, III 29, 32; O., reciter of IV (cf. 68, 69), refuses to oppose Goll at Cronnghóin, 10; O. laments his past glory and tells of the hidden treasures of the Fian, V (cf. 27, 28); O. fights one of Cormac's Norse rearguard, VI 14, rescued by Osgar, 17-18, praised as a warrior by the reciter, 30; O. interlocutor, Caoílte main speaker, VIII 1, 3, 15; O. mac Finn mentioned as a possible husband for Goll's widow, X 5; O. mentioned as Fionn's son, XI 9, the five sons of O. listed, 10; O. mac Finn mentioned as a member of the Fian, XII 10, his five sons listed, 11; O. with Fionn when Fionn, exercising the black horse, comes to a magic house of torment, XIII (called Gúaire Dall, 1-2; see note supra p. 27) (called O., 31) (is the reciter of the poem, 44a note); reciter of XVIII (see specially the opening stanzas and st. 17, and the end stanzas from 106), (O. is named in stanzas 17 and 19, but in the main action (the finding of Caoílte's stothal, 23-99) he plays no part; O. helps, Fionn against Diarmaid's daughter, XVIII 27; he is addressed by Caoílte, XIX 10, 18, 19; [O.] mac Finn recites XX (see 111); O. was present at the Battle of the Sheaves and recites the poem about it, XXI (cf. note on 20-21); O. recites poem XXII (on Goll's death) (called O., 1; úa Cumháill, 17, 31); O. almost certainly is the reciter of XXIII (addressed as O. 160, 209, 224, 226), (referred to as O. mac Finn, 220), (the poem is mainly about Osgar, who is described as the son of Oisín in 37, 94 and 139), (two other sons of Oisín's, called Oisín and Iolach, are mentioned, 99); O. looses the hounds Búadhach and Abhlach, XXIV 8; an un-named reciter (doubtless Oisin) laments the greying of his black hair, XXV; O., the reciter, is an old man living with clerics, XXVI 3; an un-named reciter (probably Oisín) bewails the loss of the Fian, XXVII; an un-named reciter (not Oisin; see st. 4) says that O. was present at a hunt on Slíabh Gáua, XXVIII 4; O., an old man, recites XXIX 3; O. complains of the hunger of Ceall Chrienlocha, XXX; O., the reciter of XXXII (see 11), has memories aroused by the baying of a hound; O., reciter of XXXVI (cf. 2, 3), took part in a race with a magic smith and received his sword Gearra na gColan (44); O., reciter of the genealogical part of XXXVII, is called O. in 1, and says he is son of Fionn in 9; O. mac Finn mentioned, XXXVIII 31; O. tells of Osgar's grave and the Battle of Gabhair, XXXIX (addressed by Patrick as O., 1, 2, 5; as mac Finn, 3, 6). (Osgar is described as his son, 20, 64, 74, 79, 87), (another son of his mentioned, 88); O. is
Oisin — continued:

perhaps the reciter of XL I (cf. 1 and 2 with 19), and, if so, was present when Mac Troighim imprisoned some of the Fian and the bird-crib was made; O. raises a grave-stone over two sons of the king of Lochlainn, XLII 91; O. mac Fionn’s mother was Dearg’s daughter, XLIII 2, Oisin’s wives, 10, 11; O. (see opening stanza) recites XLV (on Cu Ò Dheireóil); Oisin’s mother was Cruith-geal, daughter of the Dearg, and he was cousin of Fiamhain, XLVI 1, 2, 3; O. was present when Fionn offered his sword for contest, XLVII 21; O. is wounded by cl. Mhorna, XLVII 17; O. recites part, at least, of Fionn’s prophecy, XLIX 1 (but see 46); Fionn appears from Hell and speaks to O., L 1, 3, 20; O. is baptized by Patrick and called Art, LI 3, 5; O. (see 18) says he prefers the sounds of the Fiana to the cleric’s bell, LIII; O. (see supra p. 122, note on 7e) laments his old age in Elphin, LV; dialogue between Oisin and Patrick, in which O. praises Fionn and his companions and Patrick says that Fionn is in Hell, LVII 1, 12, 23; O. describes the hunt on Sliabh na mBan bhFionn to Patrick, LVIII 2; O. (cf. 40) tells the story of Laighne’s invasion (poem LIX), and is addressed by Patrick as mac Bluidhe inghine in Deirg (5); O. swallowed by and rescued from the péisd of Lough Derg, LX 9, 15; O. recites LXII (see 32-36, 110, 142), (he is insulted by Caoilte and his old age in Croim-linn prophesied, 30, 32), (quarrels with Fionn concerning the headship of the Fiana, 140-164), (argues with Patrick about seeking Heaven for himself and his Fian friends, 165, 169); O. is mentioned, LXIV 16; the chastity of Oisin’s wife is tested, LXV 2, 13; LXVI 1, 2 = HI, 1, 2; O. tells the story of Airrrgheann’s invasion to Patrick, LXVII 1; O., playing iticheall with Fionn, is helped by Diarmaid in a yew-tree above them, LXIX 2, 5, 7, 9. See also the references to Osgar mac Oisin and some references under Reciter in this Index. [O. in Old and Middle Irish literature, LV, LVII, LX; O. defeats Goll and cl. Mhorna in Cath Sléibhe Caim, infra Addendum to Pt. III, LX; Oisin’s part in Bruidhean Chdorrhaínn, xxvi, 144; O. and the folklore-motif of the strong man, xiii (note 4); burlesque treatment of O., xcvi-xcix, 56, 128; Oisin and Caoilte in Acallam na Senórach, infra Addendum to Pt. III (p. 26); association of Oisin, Caoilte and Patrick, cr (note 1), 49; Oisin’s death, 125; Oisin’s wife the chastest woman of the Fian, 153; suggested origin of Oisin’s name, 211. See also under «folklore: tales», and under «folklore: traditions», in the Subject Index.]

[Olwen: her father is to die when she marries, 4. See also Kulwoch and Olwen in the Subject Index.]

[Orc Tréith, see Twrch Trwyd.]

[Orpheus in Greek legend, 192.]

Oslaic, a doorkeeper of Fionn’s, XII 28.

Osgar mac Cróchnaide (Cróchnaid was his mother), XLIII 14.

Osgar mac Croim-chinn (aliter Croimghinn) is with Caoilte, Gráire and Fionn, at Dubh-eochair, XVII 108; with Mac Lughach and others he follows a gráyaach overseas, XXIII 44, 74, [Osgar] mac Croim-chinn, 84; loosens hounds Soirbh and Nóin, XXIV 20; opposes Dubh mac Diorfaradh, LXII 77, 168.
Osgar mac Garaith (aliter Garadh) comes from Scotland to assist Cairbre Lifeachair against the Fian and is slain by Osgar mac Oisín in the Battle of Gabhair, XXXIX (his grave 8), 33-35, 37, 40, 50, 58, 61-63, 65, 69, 70, 84, 87; he is mentioned, LXII 109.

Osgar (mac Oisín): he boasts that he will not flee, I 24, 25; he sides with his kinsmen against Cormac, II 18, 20, and is one of the sixteen of cl. Bhaoisgáe who raid Tara, 34 (cf. infra references to poem LXVI); he refuses to oppose Goll at Cronnmhóin, IV 11; he slays Greallach, one of Cormac’s Norse rearguard, VI 15, 17-21, (his prowess praised, 26-28); he is a son of Oisín, XI 10, XII 11, and XIX 19; he is given a fitheall by Fiôn, XVII 106; history of Osgar’s sword, XX (see 100-102, 110); his exploits, particularly in the Battle of the Sheaves, and his grave, XXI 1, 4, 21, 22, 30, 32, 34; he attends a feast in Almha, XXII 38; his adventures with the gríagach from Sorcha, whom he follows overseas, XXIII 12, 33, 35, 37, 38, 46, 94, 99, 105, 108, 109, 111, 112, 116, 117, 121, 123, 130, 131-139, 143-145, 148, 150, 154, 156, 163, 164, 166, 167, 170-173, 175, 177-179, 181, 184, 186, 188, 193, 196, 200-202, 205, 207, 208, 211, 217; looses the hound Mac in Truim, XXIV 10; he is mentioned, XXX 2, 3; his prowess in the Battle of Gabhair, where he slew Cairbre Lifeachair and Osgar mac Garaith, XXXIX 15, 20, 26, 42, 43, 49, 58, 64, 65, 69, 70, 73, 74-76, 79, 81, 83-85, 87, 88; his grave, XLII 88, his son’s grave, 92, he slays Barrassn, 93; his mother was Lathoir, XLIII 10; he is present when Fiôn foretells Ireland’s fate, XLIX 4, 16; he helps Fiôn in Hell, L 13; Fiôn’s dedication-song for Osgar, LII 1; Oisín says, if Osgar (and others) lived, they would not let God hold Fiôn captive, LVII 28; Osgar slays invaders (Dubh mac Diorfaidh and Cinn Choire) and supports his father Oisín against Fian slanderers, LXII 26, 30, 32-34, 48, 50, 54, 56-59, 66, 67, 69, 70, 72, 74, 75, 79, 83, 94, 95-98, 102, 104-106, 108, 136, 138, 146, 148-150, 152, 153, 155-158, 162, 167; Osgar is mentioned (Goll main hero), LXIV 4, 16, 39; he isp resent when the women’s chastity is tested by the magic cloak, LXV 2; references to him in LXVI (which is a version of II), 29, 31, 46, 54, (his helmet-emblem, 66); Osgar is mentioned (Goll main hero) in the Aircgheann poem, LXVII 20; Osgar slays Mac Fáobhair in the Fáardhacht, LXVIII 58, 70, 74, 106; Osgar takes part in the internecine strife caused when Diarmaid, in the yew-tree, helped Oisín for Osgar himself, in a Scottish version, supra p. 174. 1. 1] against Fiôn at fitheall, LXIX 11, 13, 14, (clann Osgair, 24). —[Osgar in the unknown-son tale, xvii; Osgar and a giant tear a cow asunder, xix; O. kills the revivifying hag in an everlasting-fight tale, xxiv (note2); O., as a boy, is fed on the marrow of young beef, 51; O. visits Goll before Goll’s death, 52; O. opposes invaders, 148.]

Pádraig, i. e., Patrick, patron saint of Ireland — unbracketed references in this entry are to stanzas where he is addressed as Pádraig, or some variant spelling of that name —: I (P. mac Calprainn, 2), 42, 43; IV 69; (baisdeadh Phátraic, V 41); (P. will banish monsters out of
Ireland, IX 9); XII 9; XVII (P. mac Calproinn prophesied, 115), 117; XX 86, 104, 108; XXIII 96, 103, 217 (cf. 160); XXX 3 (see Corrigendum for the translation tifra); (P.'s scribe, XXXVI 47: cf. supra Brógán); (Pádraig Maccha, XXXVII 1); (Cáol died beside P., XXXVIII 39); XXXIX 7, 10, 68, 80 (cf. 1, 5); XLI 2 (cf. 18); XLIX (P. mac Calproinn, 2), (P. mac Alproinn, 46); (Fionn's ghost comes to question P., L 20); (P. baptizes Oisín and Caolite, L 3); LV 8; LVII 4, 20, 30, (P. refuses to ask for Heaven for Fionn, 21); LVIII 9, 16, (mac Carplóinn, 17); LIX 39; (P. mac Alproinn, LX 1); LXII 107, 164; LXVII 1, 26; LXVIII 22, 33, 34, 55, 67, 75, 77, 78, 90, 93, 94. See also Táilgh(h)ean and some references under Reciter in this Index. [Folktales about Oisín and Patrick, xiii (note 4); Patrick as interlocutor in Fionn ballads, LXXXIX, CI; his character in late Fionn-literature, xvii (note 3), 56, 128; he overcomes the monster of Lough Derg, 139.]

Pallór: his son Saturn was a former possessor of Osgar's sword, XX 2.

Patáon, son of the king of Muirnlocht is buried at Aonach Pataoin, XI 29.

Pelops woos Hippodamia, 5.]

[Perceval, Arthurian hero, XLVIII, LIII (note 2), 187.]

[Persephone is wooed by Pirithous, xxx (note 1).]

[Perseus, his birth-story, XLIX.]

[Pirithous, visits Hades, xxx (note 1).]

Pol mac Coirbre, former possessor of Caolite's sword, XLVII 12.

[Polyphemus and Odysseus in the Odyssey, 193.]

Primh (Priam of Troy) is son of Láim(h)ead(h)ónn and former possessor of Osgar's sword, XX 25-27, 29-33, 37, 39.

[Pryderi in Welsh legend sticks magically to a bowl and slab, xxx (note 1 — p. xxxi).]

[Pterelaos in Greek legend is betrayed by his daughter, 192.]

[Pwyll and the child-stealing through-the-window, in Welsh lore, xv (note 1).]

Rághne (The ai is normally marked long by the scribe, but Raighne rimes with saidhbhre, XI, II 53, and the name is spell Roighne, LXII 87): Raighne róch-glas is one of the sixteen of cl. Bhaoisgne who raided Tara, II 36 (= LXVI 48); Raighne ráadh opposes Goll at Cronnfhón, III 29; Raighne rón is one of Fionn's sons, XI 9; R. son of Fionn serves (with Caolite) at a feast given by Fionn to Cormac, XXIII 16, he goes on an overseas expedition, 98, slays the king of Storech, 189; Raighne róch-m[h]all seems to have been slain by Oisín's companions, XXIX 2; Fionn plants the grave-stone of Raighne róch-leathan, XI, II 53; a R. is killed by cl. Mhorna, XLVIII 6; Raighne mac Finn is slain by Dubh mac Dòrfaidh, LXII 87; Raighne na ród mac Finn guards the harbour of Beann Édair, LXIII 5, opposes the invading Dearg mac Droichil, 12, 15, fights with him and is defeated, 23, 34; Raighne róch-glas is one of the sixteen of cl. Bhaoisgne who raided Tara, LXVI 48 (= II 36), his helmet-emblem is described, 75 (where he is called Raighne mac Finn).

Reciters (where readily identifiable): I Duibh-dhéid (cf. 44); II (= LXVI) Oisín (cf. 1, 2) (Caolite interlocutor); III Garaidh (cf. 40); IV Oisín (cf. 69); V almost certainly Oisín (cf.
5, 28); VI almost certainly Caoilte (cf. 14 with 15); VII Caoilte (cf. 8); VIII Caoilte (cf. 1, 3), (Oisin interlocutor: cf. 15); IX clearly Goll; X Goll and his wife; XI and XII perhaps Caoilte (Oisin mentioned in the third person, XI 9, XI 10); XIII Oisin (cf. note to 44); XVI perhaps Oisin (not Caoilte: cf. 8); XVII Oisin (cf. 17); XIX Caoilte and Oisin (cf. 9, 10); XX mainly Oisin (cf. 111); XXI Oisin (cf. note on 20-21); XXII Oisin (cf. 1, (Cionáth interlocutor: cf. 19); XXIII almost certainly Oisin (cf. 160); XXV probably Oisin; XXVI Oisin (cf. 3); XXVII probably Oisin; XXIX Oisin (cf. 3); XXX Oisin (cf. 4); XXXII Oisin (cf. 11); XXXIII almost certainly Gráinne; XXXIV Fionn (cf. 13); XXXV Goll (cf. 4); XXXVI Oisin (cf. 2,3); XXXVII Oisin (cf. 1,2); XXXVIII fearghus (cf. 40); XXXIX Oisin (Patrick interlocutor) (cf. 1-7); XLI probably Oisin (Caoilte and Patrick present: cf. 1 and 2 with 19); XLV Oisin (cf. 1); XLVII reciter anonymous (Diarmald mac Cearbhail addressed, 2); XLVIII the reciter was originally supposed to have belonged to cl. Bhaoisgne (see supra p. 111); XLIX apparently Oisin (cf. 1, 2; but the end-line of 46 contradicts this); L mainly Fionna's ghost (Oisin interlocutor. 2); LII Fionn (cf. Acalam na Sendrach, ed. Stokes, p. 29); LIII Oisin (cf. 18); LV Oisin (see supra, p. 122, note on 7c); LVII and LVIII Oisin (Patrick interlocutor); LIX Oisin (cf. 40); LX Caoilte (cf. 20); LXII mainly Oisin (cf. 27-29); LXIII fearghus (cf. 67); LXVI (= II) Oisin (cf. 1, 2); LXVII Oisin (cf. 3) (Patrick interlocutor); LXVIII Caoilte (cf. 106); LXIX Caoilte (cf. 4).
Fionn mac Rossa is swallowed by a monster, LX 11.

[Roth-niambh, a siodh-woman, daughter of Umhall, lxxxl.]

Rúadh: an Rúadh ó Ráith na bhFian was with Goll at Cronnmhón, III 5; dá mhac Rúaidh Oírín Alban were on Fionn’s side at Cronnmhón, IV 25. [Rúadh Ro-chuas, alternative name for the Daghdha, lxxxxv.]

Sabhar was Caoil’s wife and gave him magic gifts, XXXVIII 37, 38.

Sadán, slain by Dardanus, XX 11, his son Gola Gallamhail, 12.

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Croimgheann: a gCrüimghlinn VII 26, XII 26; Cuán Crüimgh[ill]inne XVII 27, 49; a cCroimglinn XXXVIII 3; a gCrüimh[ill]in XLII 100, cloch Croimglinne 103.
Croimlinn, a cCroimlinn LXII 30, a cCroimlinn 160.
Crón: d’fios na Cróine was apparently understood by the author of L 4b as ‘to meet the Swarthly One’ (cf. L 4c). An Chrón certainly means either Hell or some dread female resident there. Cf. ecca piasta na Cróine (‘fear of the Crón’s worm ’), ACL, III, 216, q. 2; mé mar én t hé a róinde. mé is bél na Cróine ar mo chind (‘I, like a bird in a snare, with the Crón’s mouth awaiting me’) IGT, I, ex. 81; eadram is allt na Cróine. go mbé Má na Móróige (‘may the Son of the great Virgin be between me and the Crón’s glen’), Aithdighluim, poem 49, q. 37. Professor M. O’Brien has suggested (in conversation) that in these phrases an Chrón means ‘the Pit’, and that it is the word often spelt Crone in English of which Mr. Price has written: ‘The name occurs several times, usually in combination (Cro-
nebane, Cronroc, etc.). From this it seems clear that there is an Irish word cón, though this word is not given in the dictionaries. O'Donovan translates it 'hollow.' Compare cruanta, valleys (Diunecn). The word occurs more frequently in place names in Leinster than in the other parts of the country.'


Cronnmhón: gen. sg Cronnmhóna XLII 59. LXVI 50; see also cath Cronnmhóna.

Cros Áodha, Áodh mac Garaidh buried there LI II 95.

Cros Caoil, Caól buried there XXXVIII 39.

Crúacha, the district round Rathcroghan, Co. Roscommon: rí Crúachna XXIII 7; go Cruachain [h]laidhréidh [h]on nacht XXXV 23, Connall cáomh-[h]ruachna 24, clár Cruachna 85; tar Cruachain XXXVI 25; slúagh Cruachan XXXIX 30; um [h]ruachna LIV 1; a Cruachain [h]on nacht LXIV 27; 6 farthor [h]ruachna LXVI 14.

Cruimghleann see Croimghleann. Cronnmhóin see Cronnmhóin.

Cruitheantuath, XVI 22.

Cuálighne (IGT, II, 175; older form Cúalinge), Cooley, Co. Louth: Cas Cuálighne, XIX 13; cath Cuálighne XLVII 6.

Cúan Dor, Glandore, Co. Cork, Tor (kg. of Spain) buried there XLI 70.

Cuassan, Giolla in Chúassáin XV 10.

Cuilleáin: a gCuillimn Chlach XI, 1186; um Chuilleáín Chúanach XXXV 20. Cf. Sliabh gCuillinn.

Currech Life, LXVII, n. 1]

[Dá Chich Anann, in Co. Kerry, LXV; 'The Paps', 209; Dá Chich Dhaumnn, 210.]

Dáirfhine, na deich nAire ó Dháirfhine, XII 15. [Dáirine (a southwest Munster kindred), LVIII, 207. See also Dáire in index of Heroes.]

Dál nAraidhe, a region including S. E. Antrim and part of Down, XVII 30 (and note thereto supra p. 38).

[Dál Mess Corb, 206.]

[Dál Mogha Ruith, LXXIX.]

Damhros, VII 20.

Danair (literally 'Danes'), but used of oppressors in general) XLIX 7, 28, 32, 38.

Danmaig, Denmark, XVI 54.

Dáolach, place named after Fionn's wife XXXVIII 29.

[Dealbhna, LXXIII, n. 1]

Deasmhumha, Desmond, i. e. South Munster, Fian Deasmhúmha IV 30, 61.

Dithreabh Sléibhe Finnchuill, XVI 15.

Doire, XLI 43, 44.

Doire Dá Dhos, VII 20.

Doire Dá Loch, XIX 2.

Doire Donn, XXVIII 1.

Doire na bhFian, LIV 4.

Doirinis, XXXIII 6.

Druim Brón, previously called Druim ós Loch XLVIII 19, explanation of the name 20.

Druim Caoin, XIII 17.

Druim Cliabh: Dubh mac Luighdheach Droma Cliabh XXII 4; fúath a nDruim Cliabh XXIV 69.

Druim Criadh, Fionn buried there XI 112.

Druim dhá Fhiach, XIII 17.


Druim Deargchaoín, XXXVII 18.

Druim Deigh, XVI 61.

Druim Deigh: a nDruim Dheigh I, I, 1, 2, 3, 4; coill Droma Deigh LIII 5. Cf. Druim Deigh.

Druim Garbh: tar Seanumair Droma Gairbh XIII 16.
Druim Eóghabháil, VII 1.
Druim in Éoin, torc Droma in Éoin XVII 40.
[Druim Leithe, in the Derry district, LIX.]
Druim Lighean, torc Droma Lighean XVII 42.
Druim Lir, XLVII 1.
Druim ós Bhothuibh, torc Droma ós Bothuibh XVII 43.
Druim ós Loch, XLVIII 18, also called Druim Brón.
Druim ós Tráigh, XLVIII 18.
Druim Righe, XLII 66.
Druim Sgartha, XLII 61.
[Druim Túama, 83.]
Dubh-àbhan, III 9.
Dubhais (gen. sg.), fúath Dubhais XXIV 79.
Dubhghlaise, XXXVIII 13.
[Dubhthar, Duffery, in Leinster, LVI.]
Dubhheochair, XVII 1, 107, 108.
Dubhsliabh, Eachlach dubh in Dubhshlénibhe XX 97.
Dubhfhéith, III 33, IV 66.
Dubhliann, Donn Dubhlinne XIV 8.
Dubh-rinn, XXXIII 7, understood as the gen. sg. of a place-name by the translator; more probably an adjective 'blackweaponed'.
Dumhbra Mhuc, ag Dumhba Mhuc VI 6.
Dún, LXVII 1.
Dún Aodha, I 15, 16, 18.
Dún Aíffie, VII 19.
[Dún Baoi, Dunboy, Castletownberehaven, Co. Cork, 137.]
Dún Binne, the battle of, XVI 53.
Dún Bó, Dunbo, Co. Derry, LXI 1.
[Druim Garbh: tar Seanumair Droma Gairbh XLI 16.]
Dún Bó, Dunbo, Co. Derry, LXI 1.
[Druim in Éoin, torc Droma in Éoin XVII 40.
[Druim Leithe, in the Derry district, LIX.]
Druim Lighean, torc Droma Lighean XVII 42.
Druim Lir, XLVII 1.
Druim ós Bhothuibh, torc Droma òs Bothuibh XVII 43.
Druim ós Loch, XLVIII 18, also called Druim Brón.
Druim ós Tráigh, XLVIII 18.
Druim Righe, XLII 66.
Druim Sgartha, XLII 61.
[Druim Túama, 83.]
Dubh-àbhan, III 9.
Dubhais (gen. sg.), fúath Dubhais XXIV 79.
Dubhghlaise, XXXVIII 13.
[Dubhthar, Duffery, in Leinster, LVI.]
Dubhheochair, XVII 1, 107, 108.
Dubhsliabh, Eachlach dubh in Dubhshlénibhe XX 97.
Dubhfhéith, III 33, IV 66.
Dubhliann, Donn Dubhlinne XIV 8.
Dubh-rinn, XXXIII 7, understood as the gen. sg. of a place-name by the translator; more probably an adjective 'blackweaponed'.
Dumhbra Mhuc, ag Dumhba Mhuc VI 6.
Dún, LXVII 1.
Dún Aodha, I 15, 16, 18.
Dún Aíffie, VII 19.
[Dún Baoi, Dunboy, Castletownberehaven, Co. Cork, 137.]
Dún Binne, the battle of, XVI 53.
Dún Bó, Dunbo, Co. Derry, LXI 1.
[Druim Garbh: tar Seanumair Droma Gairbh XLI 16.]
Dún Gáire, XXXVIII 1 (explanation of the name).
Dún Glaís, III 7.
Dún Modhbarne, XXIII 65.
Dún Monaídh, XXIII 109, 110.
Dún ós Loch, XIII 10, XLII 60.
Dúnadh Daighre, III 42.
Dúnadh Lodhainn Lóir, XLII 99.
Dúnadh na nOchtar, XLII 85.
Dúnadh Máighe, the battle of, XVI 45.
Durlus, Thurles: XX 74; LXII 43, 44.
Durmhagh, XLVII 3.
Eabha, eidir Eabha is Ros nGéidhe, XVII 39.
Eachdhrui姆, seachnún Sligheidhe Dala duídn isin maighin ós Echdhrui姆, I 40.
Eachréidh, LIX 6 (cf. Glossary s. v. eachréidh).
Eachros, XLII 82.
Eachtghe, the region in which is the Aughtry range of mts., on the borders of Galway and Clare; do hseilg Eichtghe aimhréidhe VI 1; XXXVI 21; XLII 100; Eichtghe XLII 105.
Eadáill, Italy: XX 42, 43; XXIII 179, 180, 181.
Eamhain, near Armagh: co hEamhoíin II 29; gen sg. na hEamhna XX 59, a hEamhoíin 89; go hEamhain Mhacha XXXV25; XXXIX Ulaídh Eamhna 31, ri Eamhna 44, Oscar Eamhna 76; Osgar Eamhna LXII 26, 58, 149; Osgar Eamhna LXIV 39; óig Eamhna LXVIII 88.
Eas, ag in Eas XLII 80.
[Eas Mághe, LVIII.]
Eas Modhoinn, V 37.
Easróimh, ón Easróimh LXII 89.
Eas Rúaidh, Assaroe, nr. Ballyshannon, Co. Donegal: XVII 13; XXIV
80: the *cas* of I 32 is also doubtless Assaroe.

**Easpáinn, Spáin, Spain**: airdh adh-

bhail Easpáinne XVI 23; san Eas-
páinn XXIII 146; ón Spáin 152;
ri Easpáinne XLII 69, ri Easpáinne
70; ón Easpáinn XLIX 36; sa
Spáin LVII 15; go chricht òrrideire
Easpáinne LXIV 2.

Eichtghe see *Eachtghe*.


Éire, *Ireland*. Incomplete list of
references: I 3, 34, 35; II 19, 45,
47; IV 9; VII 5, 6, 8; XI 3;
XIV 15; XV 11, 12, 13, 16; XVII
114; XX 60, 74, 75, 76, 77, 82,
109; XXI 5; XXII 23; XXIII
4, 9, 10, 41, 53; XXIV 48, 70;
XXXIV 2; XXXV 11, 14, 15, 32,
75, 98, 103; XXXIX 4, 13, 24,
25, 26, 27, 29, 32, 38, 41, 51, 69,
86; XLII 63: XLV 5; XLIX 7,
8, 10, 16, 19, 22, 37, 41; LXII 20,
102, 124, 125, 129; LXIII 3, 13,
14, 33, 34, 35, 61; LXIV 1, 2, 10,
14; LXVI 17, 30, 51, 52, 53, 67, 78,
82; LXVII 13; LXVIII 90; LIX
20. See also under *Fian* in Index of
Heroes, and *Banbh, Fál, Fódla* in this index.

Éireannaigh, *the Irish*, III 12.

Éirne r. *Erne*: i mbun Éirne I 30;
péist Éirne XXIV 68.

Eóraip, *Europe*: sluagh Eórapa
XXXV 75.

FaithcheM *h*ac Muireadha (where
horses raced) XIII 3.

Fál. *a name used to indicate Ire-
land*: ag fearaibh Fál XVI 11;
d*fh*[h]ianaibh Fál XVII 83; òs
chóm Team*[h]rach Fál XXI 3;
maithe fhearr f rains Ógra XIII 1, fainth fál 38, d*fh*[h]ianaibh Fál 226; ar fearaibh Fál XXIV 76; Fiana Fáil
XLII 31; síur Ghuill Fionn Fái
XLIII 8; Fiana Fál XLVII 17,
25, 39; gèilleadh fhearr Fál LXIII
15, suidh is trènfheara Fál 'he
seated the fighting men of Ireland'
30; go Fionn Fál LXIV 10; uaise
innsi Fál LXVII 18; air F*[h]ianaibh
Fál LXIX 21, ideir F*[h]ianaibh
Fál 26.

Fiodh dá Bhan, XLVI 3.

Fiodh Gabhráin, VII 21e note.

Fiodh Gaibhle (on river Feeguile, in
Offaly): XV 16; XXXV 92;
XLII 50.

Fionnabhair, tore Fionnabhreach
XVII 40.

Fionncharn, tore Finncharn XVII
40.

Fionnloch, afterwards called Loch
Dearg LX 18.

Fionnmhagh, ùth Fionn-[h]oilge
ar Magh Mochain V 26.

Fionnros na bhFían, III 5.

Fionntráigh, *Ventry, Co. Kerry*: the
battle of, XVI 46; Goll and Caol
buried there LXI 74. [Cf. 164, n. 1;
see also *Cath Fionntráigh* in Sub-
ject index.]

Fir M*[h]en*ia (only gen. pl.*Fear Me-
nia* instanced), *Armenia*, XVI 32,
33. [Cf. do righ *Ferminia* AU 1295
(1299).]

[Fir Umháill, the men of the Owles,
Co. Mayo, lxxxv, n. 7.]

Fleasg, r. *Flesk, Co. Kerry*: gen sg.
*Fleisg* fimn *XIII 16.

Fódla, *a name of Ireland*: nom sg.
in F*[h]ódla XLIX 8; a chleirigh
Fhdla LXVIII 33, a chleirigh
Fodhla 77, leannan suirg*[h] na
Fodhla 72. For *muir na Fodhla* :
(*catarrdha*), XXXV 102, read
*muir na foighla* 'the sea on which
men practise piracy'.

Fomhóir, etc., commonly translated
*Fomorian* (giants, etc., may be so
described): Fomhóir san Eadátail
XX 43, in fomhóir (*fóir*) 62, in
fomhóir 64, frissín *fomhóir* (*fóir*:
66; fine Fom*[h]ra (*foighla*) XLV
5; don-[h]ac ri*[o]gh na *Fom*[h]ór
Gabhair and Magh Gabhra. [Cf. LXXI.]

Gáillian (see also Index of Heroes); Conn gives the kingship of Leinster, called cóigeadh Gáiltanach (saimh[ri]-riithla), to Cumhall XXXV 19. [Gáilleóin, 212.]

Gail, Foreigners (in Ireland): XXXIV 3, 5, 6, 9, 10; XLVII 55; XLIX 29, 32, 36, 37.

Gaoidhil, the Gaels: do Ghaoidealbhair II 29, XVII 114, LXVI 42; Gaoidhil XXXV 8, leas nGaoidheal nglan 11, cèd s[h]almaire Gaoidheal, 12; Gaoidhil XLIX 23, 32, 37, ar Ghaoidhialaibh 25.


Glaiseitreacha, d'ing[h][i]n r[i]g[h] na nGlais-eireach XX 52.

Glasmhuir, XLVIII 29.

Gleann, Goffraigh Glinne XII 16.

Gleann Arma, fuaith is peist Glinne hArma XXIV 71.

Gleann Broic, um G[h]leann mBroic LIV 4.

Gleann Con, um G[h]leann Con LIV 4.

Gleann Conáin, tre G[h]lióinn Ch[h]o-nán 35.

Gleann Cuilt, tar Gleann Cuilt XXXVI 25.

Gleann dá Ghealt, go Gl. da Gh. XXXI 1.

Gleann Deichit, òs Gliond Deichit XVII 61.

Gleann Dorcha, fúath is peist Ghlinne Dorcha XXIV 67.


Gleann Faoinneallaigh, um brua-chabiib Ghleanna F. LIV 1.

Gleann Inne, dhá p[h]eist Ghlinne hInne XXIV 74.

Gleann Maghair, i nGliónn Maghair XIV 27.

( :mór) LIX 2, Fom[h]óir (gen. sg.) (:mór) 4, Fomhóir (gen. pl.) (:còir) 12, mac r[i][o]gh na b[h]Fom[h]órace 17. [A Fomorian named Goll, LXIX; Elotha, king of the Fomorians, LXXXIII (note 1); Lugh, etc., oppose Fomorians, LXXIV (note 4), 213 (note 2), 217.]

Fordruim, VII 21.

Formáol: folaithe Formaolle V 11; tar Formaolol XIII 17: Fionn... a Formaool XXI 6, XXII 37: Fionn fláith Formaolle XLII 94: Fionn a Formaool XLVII 36; do loiseal Formaool na fFian XLVIII 7; fa d[h]ubh-fheadhaibh Formaool LIV 20.

Frainge, France: don F[h]rainge XXIII 119, asin F[h]rainge 146; fonn na Fraingeec XXVII 71, slóigh na Fraingece 72, rígh na Fraingece 74; sa fFrainge LVII 14; ar rígh Frange 35; as in fFrainge LXII 124, óghooig na Fraingece 134; a fFrangcaibh II 18, LXVI 29.

Frangaigh, the French: III 12; XXIII 120, 143.

Fráochmhaigh, tar Fráochmhaigh XIII 15.

Fúarrdhacht, (An Fh.), LXVIII 40, 48, 84. [Ind Uarda was a land beyond Iona, to which Cormac na Liatháin voyaged, according to the prose introduction to Dia do bhletha, a Chormaic cain, ed Reeves, Adamnan's Life of St. Columba, p. 264. « The Uarda » was north of Loch-ainn, according to a text cited in Hogan's Onomasticon.]

Fuire (gen.) torc Fuire XVII 41.

Gabhair • between two mountains •: Liffe, who left her name on Imbhear Liffe, dwelt there, I 11; an army marches from Tara to G. XXXIX 35; mac Lughach and Osgar buried at G. XLII 88, Cairbre Lifeachair buried at G. 90; see also Cath
Gleann Marc, gen. sg. Glinne Marc XLVII 11.
Gleann Righe, fuath Glinne Righe XXIV 70.
Gleann Smóil, aitheach Glinne Smóil XXIV 66.
Gleann Úachtmhar, ón Ghleann Úachtmhar LXVII 49, 59, 71.
Gleann Umha, a nGleann Umha XLVIII 3.
[Gobannio, LXXIX.]
Gorm-abhann na bhFíon, III 11.
[Greallach, see Glossary supra.]
Gréagáth, Greeks: XX 21, 36, 40; XXIII 162, 164.
Gréig, Greece: a tSríbh Gré[a]g XIII 7; san G[h]réig XX 20, rí Gréig 22, rí na Gréigi 28, a crích Gré[a]g 35, do s[h]luagh Gré[a]g 38; rí Gré[a]g XXIII 2, 3, 5, in Gréig 158, sa Gréig 159, airdrí Gréag 166, seacht riogha déag na Gréige 167, ar righ Gré[a]g 168; ón Gréig XXIV 49, sa Gréig 53; isin G[h]réig Bhig LVII 15, ar righ Gré[a]g 34; mac righ Gré[a]g LX 3, 9, 15.
Grian, a nGréin XLII 58.
Gulba: a nGullbain XVIII 7; cf. Beann Ghalban.

[Hades, xxix, n. 2 (p. xxx); xxxiii 192.]
[Hell, cit.]
[Howth, fairy, hill at, 87: see also Beann Éadair.]
Íle, the battle of, III 12.
Inbhearn Badhna, the battle of, XVI 50.
Inbhearn Buille, the battle of, XV 54.
Inbhearn an dá Eachlas, XXXVIII 36.

Inbhearn dhá Sháil, XLI 10.
Inbhearn Dubhghlaise, VII 25.
Inbhearn Muaidhe, XLVII 6.
Inis Aodh, III 9.
Inis Bhó Finne, XIV 8.
[Inis Caol [sic], place to which Fian are enticed in a Brúidhean-tale, xxvi, xxvii.]
Inis na nÉan, now called Inis Saimhéar, I 34.
Inis F[h]áil, a name for Ireland, see under Fál.
Inis Fhionnghall, ing[h]ean rígh Innis Finnghall XLIII 21.
Inis Ghaibhiel, the battle of, XVI 52.
Inis Saimhér (cf. Innis na nÉan), island in the river Erne, I, 34, 38. [xciv.]
Inis Sigir, see Sigear.
Inis Tuír, XX 49, 50.
Innía, India: ón Innía XXIII 121, san Innía 168, rí na hInnía 169,172, do chuid ór na hInnídheach 173, an Innía mhór LVII 16, an Innía 35.
Ísbeirn, san Isbeirn mhóir XXIII 174, isín Íspírn 176, rí na hÍsibirne 177, cios Ísibirne 178.
Iubharghleann: na naoi b[h]fuatha a hluhbarg[h]linn XIII 41; i nlo-bharghlionn XIX 23. [84.]
[Iuliobona, LXXIX.]
Laighin, Leinster: go nAlmhain leathain Laighceann I 19; rí Laighceann IV 36; go Laighneibh IX 5; Cruacha ós Liffe Laighceann XVI 40, a Laighneibh 56; dèna seilg Laighceann XVII 18; rí Laighceann XXIII 8; fir Laighceann XXXV 32, 87, laochraidh Laighceann 95; do Laighneibh XXXVII 1; rí Laighceann XXXIX 83, 88; mac rígh Laighceann XLI 65; Laighin (nom.) XLIX 12; a laochraidh léidim[h]each Laighceann
LXIII 48; Ealmaidh a Laighean
LXVI 53; go hAlm[h]uin Laighean
LXVII 11, 13. Laighnigh, Leitir
stermen; dā e[h]ead Laigheanch
XXXV 8; Laighneacha (acc. pl.)
XXXIX 30.

Láimh Núadhad, ag Laim Núadhat
XIV 8.

[Leabaidh Diarmada, xxxv.]
Leac Dháire, XLIII 40; cf. note
Pt. iii, p. 102.

Leamhain, LIV 4.

Leithmhóin, see Liathmhóin.

Leithgheann, XXI 3.

Leitir Laoi, sgall[gh]arnach luin Lei-
treach Laoi LV 5.

Leitir Loinndéirg, trí Faoláin Lei-
treach Loinndeirg LXII 79.

Leitir Lon, V 3, 4, 8.

Leitir Lonnghairg, as Leitir Lonn-
hairg VII 19.

Liathdhruim, III 5, XVII 14.

? Liathmhóin: dat. sg. Leithmhóin
XXI 21.

Liffe, name attached to an Inbhear
I 11; áonach Liffe XIII 1; Cuacha
oS Liffe Laighean XVI 40; tar
Life XXXV 94.

[Lind Ferchis, on the Bann, LVIII.]
Liog Dhoire, um Líg nDoire XLIII
40. Cf. Leac Dháire.

Lios Beag, XXXVII 3, 4.

Lios na tTobar, VI 8.

Loch Carmain, a lac (loch fionn-
Charmain XXXIII 9.

Loch Ceara, ilp[h]ast Loch a Ceara
XXIV 75.

Loch Cúan, XXIV 42, 49.

Loch Cuillean, ilp[h]ast Loch a
Cuillean XXIV 66.

Loch Dha Dhall, VII 20, XLIII 40.

Loch Derg, LX 1, 18, 19; previ-
ously called Fionnloch. [Story
of how it got its name, 130.]

Loch nEachach, Lough Neagh: pēist
Loch a Eachach XXIV 66. [Folk
tradition about its origin, xviii.]

Loch Feabhail, Lough Foyle: dā
p[h]ēist Loch a Feabhail XXIV
72.

Loch Gair, XIII 4.

Loch Goibhniu, VII 17.

Loch Láoghaire, XXIV 77.

Loch Léin, the Lakes of Killarney:
XXIV 69; LIV 1 (cf. Glossary
s. v. lir), 3, 5; LXIV 20. [196.]

Loch Liathdraim, V 4.

[Loch Lughbhorta, lxxiii, n. 1.]

Loch Luig, VI 1, 22.

Loch Lurgan, VII 24; XII 30; go
sméardris Loch Lurgan, XIX 3;
fuath Loch Lurgan XXIV 79.

Loch Measga, Lough Mask: XXIV 76.

Loch Méilge, XXV 75.

Loch Neagh, see Loch nEachach.

Loch Righ, Lough Ree, Co. Ros-
common, XXIV 69.

Loch Ríacht, Lough Rea, Co. Galway:
III 42; VI 2; XXIV 68.

Loch Romhur, pēist Loch a Romh-
hir XXIV 73.

Loch Sáillion, pēist Loch a Sáillion
XXIV 72.

Lochlainn, Norway: (gen.) Loch-
laun IV 24, 58; (dat.) Lochlaun
VI 13; (gen.) Lochlann VIII 12,
XVI 52; (dat.) a Lochlaun leabha-
ir XX 89, a Lochlainn 91, a
Lochlaunabh 94, for Lochlann
XXI 24; (gen.) Lochlaun XXIII
2, 3, 6, 182, 185, 187, 188, 190,
XXII 4, XXXV 40, 42b, 42d, 82,
XXXVI 16, XXXIX 48, 49, 50,
56, 58, 61, XLII 91, LVII 15,
16, 36, LXII 113, LXIV 7, 14,
15, 20, 28, LVII 7, 9, 10, 12, 14,
15, 22, 24. [lxxxvi.]

Lochlaunach (adj.), Norse, LXIV 6.

Lochlaunach, Norsemann, LXVII
16. Lochlaunach, Norsemann: VI
11, 22; XXXIII 183; XXXIX 62.
(Cf. supra pp. LXXXV (note 4), 65.)

Lonnainn see Loundain.

Lúachair, a district covering large
parts of West Cork and Kerry: cath
Luachra XVI 44; ar Lúa-
chair Deaghaidh XXXVI 5, do leathtaoibh Lúachra Dheaghaidh 21; an Liath a Luachair Dheaghaidh XLVII 8; Leagán Lúaimhneach a Lúachar XLVIII 6; tar Lúachair LIV 1; an fear ó Lúachair Dheaghaidh darb[h] ainm Mac í Dhuibhne LXVIII 71. See Teamhair Lúachra.

Lúachair, 212; cf. Glossary s. v. colamha.]

[Lugudunum, LXXV, LXXXII.]

[Luighne, LVII.]

Lundain, London : a Lonnainn XXIII
114, a Lunnain 115, Lúnain (nom.) 116; ó Lunnainn 118; Lun-
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ADDENDA AND CORRIGENDA

PART I.

[Where Part I is concerned this list refers to misprints and errors of transcription only. Emendation proper has been relegated to the notes (supra pp. 1-85 and to the Addenda to them p. 442 sq. The editor of Part I was not meticulously accurate in transcribing the original MS. He followed, for instance, no fixed rule in transcribing the scribe’s tall e: it appears as e, ea, é and éa. For the scribe’s diar (poem I 7c) he has diar, for the scribe’s nGabhoir (I 11a) he has nGabhair, and for the scribe’s ingean (or ingen, as it might have been printed in Part I) (poem I 12c) he has inghion. Such minor points have not as a rule been noticed in the list below.]

I. 8a radh, recte rad.
13c Concha. The MS has signs under the o and n of this word apparently indicating that these letters are to be transposed and that the form Cnocha is to be read.
18c fol. 1b begins.
29d mac, recte mhac.
30b ecumasg, recte eomusc.
38c genis, recte geniss.
40c Sligheadh, recte Sligigh.
41c Maigh, recte Moigh.

II. 14c trándh, recte trá.
20b chur, recte chor.
20c diochra, recte diochra.
27a dhuinn rír foghail. The MS reads dhuinni ar foghail, rightly separating dhuinni and ar.
29a fol. 3a begins.
33c faigh, recte faídhe (MS faíd with a dotted stroke over the d; cf. I 44c, IX 9b, where biodhb and hádhb with dotted strokes over the final b have been expanded respectively biodhbha and hádhbha).

III. 3b caireach, recte caircheach.
8d am aghaigh, recte am seghaidh (The d used here and elsewhere (e. g. in fíledh, III § 39) is written something like the figure 8 and strongly resembles a g).
14a fol. 4a begins.
23b réis, recte réir.
30c senathair, recte senathar.
31d ba, recte budh.

Close of Poem. The opening words of the poem, A chdorthuinn, have not been repeated here in the MS. Instead the scribe has by mistake written cumhain.

IV. 2a fol. 5a begins.
6,7 These stanzas are preceded by the letters .b. and .a. respectively showing that their order is to be reversed.
16c dhernabhair, recte dhernasabhair.
23c ecoicedha. The MS has ecoicedhach with the 'ch' scratched out.
32c The MS has brighe deleted before urlaighe.
37a fol. 6a begins here.
38b fiafraidh, recte fiafraidh.
48b fa sile, recte sa file.
56c fol. 6b begins here.
59b na, recte nar.
62a tiodhlaictech. The original reading was tiodhlaicech, the 't' after the 'c' being inserted above the line.
62c eculabhair, recte eculabhair.

V. 2a fol. 7a begins here.
4b mór ecosecar, recte ecosecor con.
4c daim, recte doim.
11a do láimh, recte do láimh do laimh.
22c, d The MS first has Ro battarsan eacht oile deleted, then anocht gid fremha (small e) fola. rabsat gema (tall e) glastana.
23 Anoidheche. The MS has A nosdheche with the s altered so as to resemble an i.
33b ffalach. The MS has a dot over the first f. Is falach to be read? (cf. corrigendum to 38b and to XIV 29d; but cf. also corrigendum to VII 28a).
35d ro. MS has what looks like ré altered to ró.
38b dhleifrinn. The MS has a dot (punctum delens?) over the f: cf corrigendum to 33 b.

VI. 1a aghaidh, recte adhaigh.
7c ruffrith, recte rusfrith.
13a fol. 8b begins here.
16c nocha dláinig, recte nocha attainic.
19b leimionnach, recte beimionnach.
30c fol. 9a begins here.
34b agus, recte & (= is).

VII. 1b áithedrom, recte áith edrom.
3a, 4a trá. In each case the MS has a letter erased after trá.
11c fol 9b begins here.
15d After cloidhiom the MS has the correct reading cloidimh crossed out.
ADDENDA AND CORRIGENDA (pt. 1)

17c feagha recte feadha.
19d Chorraiffe, recte Choraiffe.
25c tas bhruach, recte tar brúach.
28a ffuarus. In the MS the first f is dotted (cf above corrigendum to V 33b).

VIII. 1a fol. 10a begins here.
  7a ba, recte budh.
  9c bidh, recte budh?
  14c borb, recte bhorb.
  15b budhdéin, recte búbhdéin.
 16a ré. The MS has go with 'nó ré' written above as a correction
  18a fol. 10b begins here.

IX. 4a bhrúigne, recte bhrúighne.

X. 1c gruaidhíreach, recte gruaidhíreach.
  6a fol. 11a begins here.
  7c go ngoil. In MS this, preceded by 'nó', is written as a correction
      over gus anocht.
  7d tugus might be expanded tuguis as frequently in the Duanaire.
  9d After thuit MS has le do laim deleted.
 12c After dénadh MS has aoínthear deleted.

XI. 2c fol. 11b begins here.
  3c nathadh, better uathaibh.
  9a gal, recte ghal.
 11b comhainn, recte comhainn.
 12c ger, recte gér.
 14d ó a, recte ó.

XII. 1a Finn, recte Fhinn.
  1b tigdis, recte tligdis.
  4a fol. 12a begins here.
  9a Finn. The MS has what looks like Finni with the last i deleted.
  9b After móir MS has mic deleted.
 10b claon. MS has cáomh with 'nó claon' inserted above the line.
 12d Morinn. MS has mboirinn with the b and the first i deleted.
 13a Agus, recte &.
 14a nÁilbhé, recte Áilbhé.
 16c Fionn. MS has Aódh with 'nó Fionn' inserted above the line.
 18c Glaic, recte Glos.
 18d Camluibh, recte Casluibh.
 20c fol. 12b begins here.
 29b buileach, recte builidh.
 29c bretem. MS has breleimh (the e is in each instance a tail e).
 32 Stanzas 31 and 32 are in reverse order in the MS, and are mark-
     ed a and b to indicate the correct order as in the text.

XIII. 3a fol. 13a begins here.
  7c nimhe, recte neimhe.
In the MS this stanza begins with Iar...; tar Druim Eadair (or Édair?), etc., being written as though it formed part of the preceding stanza. Eadair (the ea stands for a tall e) is in the MS immediately followed by a deleted tiach.

33d bhearaibh, recte bearáibh.
34c agus, recte &.
35a tangus, recte longuis (the compendium used can stand for either us or uis, It has been expanded uis already in this poem in § 33c).
37c fol. 14a begins here.
41a bhamar. The MS has bhattar with the tt deleted and ‘no m’ written above the line with a sign to insert the m.
42c dhioghail. The MS has doili dioghail; doili, which has a sign like a capital S beneath the l, being deleted.

XIV. 4c mile, recte mhile.
7a oigoiabh, recte oighoiabh.
9c fol. 14b begins here.
13b mionn. The MS has mbionn with the b deleted.
16d This line in the MS reads geéin do beithdis biad fiaaidh inr, with ‘beithdis’ deleted and a stroke over the ‘nr’ of ‘inr’ (cf. footnote to LXVI 30d in Pt. II).
18c bidh, recte budh?
23a ngredain, recte ngredhain.
26c fol. 15a begins here.
29b chionn, recte choíin.
29d bheidhil, recte ffeidhil with the first f dotted (= fheidhil?
    cf. corrigendum to V 33b); ar, recte as.
30a mad, recte madh; is, recte &.

XV. 3b druim, recte ndruim.
4d alladh, recte allaidh.
8a Bodhmann, recte Bódhmann.
9c fol. 15b begins here.
11b chuairt, recte chuairt.
11d cluith, recte chluithethe.

XVI. 7c fol. 16a begins here.
10a cuingidh, recte cuingigh.
10c cenn-sa, recte chenn-sa.
15b sléibhe, recte shléibhe.
18c fhes, recte fhes.
22a tuath, recte thuath.
23c fol. 16b begins here.
28c The MS has lui erased before chuir.
28d Dagda, recte Daghdha.
29a Dághda, recte Dághdha.
35c critheall, recte criteall.
36a b, recte b?h?
36d sgéith, recte sgiath?
39b mhoncaoin, recte mhoncaom.
39c fol. 17a begins here.
41c gleomhór. The MS has gleomhór with the first o deleted.
45b Maíghe, recte Máighe.
45c teas, recte treas.
48b Fathad, recte Fathadh.
51c ágh. MS has gan lár deleted with ‘nó ágh’ written above.
54c fol. 17b begins here.
56b tugas, recte tuguis.
60b deg-comnart, recte dégeomnart.

XVII. 5c fol. 18a begins here.
12b The bracketed (ear) is not in the MS.
14c agus, recte &; MS has chuirb deleted before thruiim.
14d Liethdruim, recte Liethdruim.
16b s mar (?), recte seach (MS has s with over it the siglum which stands for ach or each).
20c fol. 18b begins here.
33a The d of léigid is written over an erased letter, has two dots over it and is followed by three erased letters.
34b MS has goceanngarg with ‘nó dearg’ written over garg as a correction.
35b ba, recte budh.
35c fol. 19a begins here.
38a gabhus, recte gabhuis.
39b mharbhuis, recte mharbhuis.
40b thraothus, recte thraothuis: for dá MS has the figure 2 with a dot beneath, which usually stands for dhá.
41a Torc, recte Torc.
50c fol. 19b begins here.
51c chengail, recte chengail sé (with dir deleted before sé).
51d sgyth, recte sgieth.
54c trá. The MS has tráth with the th deleted.
57c suairighe, recte suarraighe.
58b thorc, recte torc.
65c fol. 20a begins here.
67d Tréanmhóir, recte Tréinmhóir.
71a Labhair, recte Lobhair (The o is very like an a).
80c fol. 20b begins here.
85b sgeth, recte sgieth.
86d delete the first is.
94a séinnti, recte séinti.
95c fol. 21a begins here.
99b buileach, recte builidh.
111a fol. 21b begins here.

XVIII. 7b Before nGullbain MS has na fiadach deleted.
8c fol 22a begins here.
18b Fionn, recte Fhionn.
18d The 'i' has been inserted later in the MS.
19a Comhrach, recte Comhrac.
19b iarrus, recte iarruis.
20a fregrus, recte fregruis.
22a Nochtus, recte Nochtuis.
23c fol. 22b begins here.
27b fuilingeadh, recte fuilngeadh.
30a bot, recte bhoi.
30c dheghfhianna, recte dheghfhiannaibh.

XIX. 4c fol. 23a begins here.
13b Galb[an]. The brackets mark the extension of a contraction (a stroke over the b).
17b «(i. gair)» is a MS gloss.
18c fol. 23b begins here.

XX. 3d dhithadh might have been expanded dhithaigh.
 5a mharbhuis, recte mharbhuis.
 6a mhárbhuis, recte mharbhuis.
 8c fol 24a begins here; cossain, recte chossain.
14c thrá. MS has thráth with the 2nd th deleted and almost erased.
17a, 18a Ílis, recte Ílis.
22c fol. 24b begins here.
23c bha, recte budh.
25b Laimeadóin, recte Laimeadón.
33b mnnaoi, recte mnnaot.
36b flor, recte fhlor.
36c folio 25a begins here.
39c lechtaigh, recte techtaigh.
41b trénghart, recte tréngharg.
50a fol. 25b begins here.
54b robá, recte robadh.

55 After this stanza the following two stanzas occur in the MS but have been omitted in the printed text:

Siris Caladh aisgidh meur ar Lomnochtach ger dheighfhearr
  tan doighphadh a hoigidh a hainm ar in deaghehloidhímh
Ba marbh Caladh do bhreith mheic issin tFrainge fo garbh a gleic
  ó do flóithigh áir a dath ja doiligh le Lomnachtach.
60 Stanza 55 and the scribal note that goes with it follow stanza
  60 in the MS.
61a fol. 26a begins here.
75a fol. 26b begins here.
89a fol. 27a begins here.
90c robá, recte robádh.
104a fol. 27b begins here.
107a corràith, better corraigh.
XXI. 2a chlaoldh, recte chlaol (The dh has been deleted in the MS).
6d tuaitheamra, recte tuaitheamraibh.
7a fol. 28a begins here.
19b mac, recte mhac.
20a fol. 28b begins here.
21a The sign here transcribed Et has been transcribed Agus in 20a,
   7 in 20b, d, 21b, d, is in Poem I 17b, and so variously elsewhere
   in Pt. I. In Pt. II it has always been transcribed &.
24d nirt, recte neirt.
28a sgith, recte sgieth.
33a fol. 29a begins here.
34d taobh, recte taoib.

XXII. 3c mac, recte mhac.
6b *mórd...* The MS contraction (m, ó superscript, d with a
   dotted stroke over it) might be expanded mórdach, mórdaiabh
   mórdaiabh, etc.
10a fol. 29b begins here.
10b Goll, recte Goll.
16b MS har mór deleted before geláir.
23a fol. 30a begins here.
23b síothach, recte síodhach.
31e sáin, recte sain.
36a fol. 30b begins here.
37b mac, recte mhac.
44b nerla, recte a nert.
49a fol. 31a begins here.
54d bhiodh, recte bhiodh.
57a geolmeolfeim. The letters eol are uncertain: the o seems to
   have been altered from an original i.
62a fol. 31b begins here.

XXIII. 12a fol 32a begins here.
12d sa, recte san.
13c Omit the a before aicme.
15d The bracketed (c) is not in the MS.
24a dana, recte dána.
26a fol. 32b begins here.
35a Delete in.
35b Insert in before tslabhraidh.
40a fol. 33a begins here.
54a Tegoidh, recte Tegoidh.
55a fol. 33b begins here.
57a tim, recte thim.
70a fol. 34a begins here.
33c fol. 34b begins here.
91a MS has Finn deleted before sinn.
99d ccomdhál. MS has ccomdháil with the i deleted.
100a onn, recte donn.
109a Monadh, recte Monaidh.
110a fol. 35b begins here.
114b The MS has go imperfectly erased before atúaidh.
173a fol. 36a begins here.
125c céd, recte ceó.
136a fol. 36b begins here.
149a fol. 37a begins here.
153c bheitth, recte beth.
163c fol. 37b begins here.
165a catha, recte ceatha (ea = a tall e).
166b Ghréag, recte Gréag.
178a fol. 38a begins here.
187b sochrach, recte sochraidh?
191a fol. 38b begins here; longaibh, recte longoibh.
196a MS has nar fíann with ‘nó ger thenn’ written above as a correction.
197d Barraigh, recte Borraigh.
199d tairpreach, recte tairpréacha.
203c MS has iad deleted before é which is written in above the line.
204a fol. 39a begins here.
206c MS has gan deleted with dia written above.
212d dubadh, recte dubach?
214d damhaibh, recte dámhaibh.
216c fol. 39b begins here.
220c mheabhrochus, recte mheabhrochus (The 2nd e has been deleted in the MS).

XXIV.
1a Fol. 40a begins here.
4a linn, recte leinn.
14a fol. 40b begins here.
18c Mach, recte Mac.
27a fol. 41a begins here.
28a MS has sa tres deleted before is.
31b 7, recte is.
33a MS has liom deleted before marbhadh.
36a MS has do with ‘nó re’ written above as a correction.
37c mó, recte móir.
40a fol. 41b begins here.
49d nírt, recte neírt.
53a fol. 42a begins here.
65c fol. 42b begins here.
70a croide, recte críde.
70b Righe, recte Righe.
72d oirn, recte oírn.
77a MS has do bhi deleted before go.
78a fol. 43a begins here.
79c MS has mborb deleted before mbúan.
XXVI. 1a etéirchibh, recte etéireibh.

XXVII. 2a Gabhra, recte Gábhra.
2c fol. 43b begins here.

XXX. 3a chléirchibh, recte cleireibh.
3c fol. 44a begins here.

XXXII. 1b Insert a before ffluil.
8a fol. 44b begins here.

XXXIII. 2a sáimh, recte sáimh sáimh.
7d tair, recte tar.
10a fol. 45a begins here.
12b brecldoich, recte brecldoch. In the MS the first e is preceded by a semi-erased g.
12d hadbhaidh, recte perhaps hadbhha (for the contraction, b with a dotted stroke over it, cf. Corrigendum to II 33c); but as inflection of adhbha as a dental stem was common in the Early Modern period Nac Neill's expansion should perhaps be allowed to stand.
14d hadbhaidh, recte hadbha (uncontracted in the MS).

XXXIV. 2b ba, recte budh.
7a fol. 45b begins here.
8b tes, recte thes.
8d mair, might have been expanded to the more usual form mar [or mur or muir: MS has ur-sign].

XXXV. 4a In MS « no me » is written as a correction over mor.
4b Line 4d, deleted, occurs in the MS before this line.
5c chaithreimh-sí, recte chaithreim-sí.
7a fol. 46a begins here.
9b Line 9d, deleted, occurs in the MS before this line.
9d tlíg; recte tlígh.
18d The MS has go erased before a.
20c fol. 46b begins here.
21c -chrannchar, recte -chrannchar.
26a MS has s half erased before lamhustair.
33d d'faghbháil. MS has dfag with an undotted stroke over the g.
34a fol. 47a begins here.
44c roibhèsach, recte soibhésach.
50a fich-. MS has fior with « nò fich » added as a correction above the line.
61a fol. 48a begins here.
69e Saxanaigh, recte Saxanach (The singular verb suggests a singular subject).
74a fol. 48b begins here.
74b MS has ilor deleted before shonnradh.
87a fol. 49a begins here.
ADDENDA AND CORRIGENDA (PT. I-II)

100c fol. 49b begins here.
101c tréin-, recte trén-.
113d da, recte dia.
114a fol. 50a begins here.
120b MS has leis deleted before go cruaidh.
128a fol. 50b begins here.
128c aimideach, recte aimideadh.
130c Cainche, recte Cāínche.

PART II.

[Additions to the list already published in Part II itself. Errors of transcription only are noticed here. For emendation proper, correction of the translation, etc., see the notes supra pp. 85-174, and the Addenda to them infra.]

XL. 7b dubha, recte dhubha.

XLIII. 4c D'arp, recte dearp (read 'and true foster-sister of brave Conn' in the translation: cf. X 6).

XLVIII. 8a tTulach, recte tTulaigh.

L. 17a leam, recte le[í]m (see note to the line supra p. 117).

LIV. 1c Lir recte lir, and in the translation read *Loch Léin Lir (the lake of numerously-attended Léan). *

10 garadh (riming with falach), recte garaidh (riming with falaiigh) (In the translation, Pt. II, p. 187, read 'lair' for 'hiding-place').

LVII. 8d leó, recte nó.

LXI. 1b Gulbain, recte Gulban (read 'over Beann Ghulban' in the translation).

LXII. 155a Eirgeann, recte Eirge ann (for Éirghidh ann).

LXVIII. 32b 'na mbróintibh, recte na mbróinteadh (in the translation read 'They come towards us into the presence of the brave golden masses' — i. e. into the presence of Fionn's massed troops).

PART III.

xxii-xxiii, Oisín in Tír na nÓg. Professor R. A. Bretnach has kindly drawn my attention to a Rathlin version of this folktale, published in Sgealtan Rachreann, fo láithí Mac Gréagóir (1910), p. 15 sq. The tale is there entitled An tSealg. Rathlin lies between the Antrim coast and Scotland. The tale, as there recorded, begins with what seems to be a genuine local folk variant of the tradition concerning Oisín's departure from the Fian. Oisín is made to disappear down a well in pursuit of a hare. The upper part of the well was blood, and the lower, water. There
is a break in the action of the story while the arrival of Oisín's companions at the well is described. When the narrator returns to Oisín's adventures, Oisín is beside the sea and sees a caoinbheann ar each gheat. From that on the story is clearly a summary of Micheál Coimín's poem, with verses from the poem quoted (incorrectly) here and there. It is natural to suspect that the Ossianic Society's edition of the poem (1859), read aloud on the island by someone interested in Irish learning, is the ultimate source of this part of the Rathlin tale. So, in spite of what has been said supra, pp. xxii-xxiii, it would appear that a poem written in a Munster dialect in the 18th century has, in this particular instance, been adopted, at least as partial basis for his story, by an unlettered storyteller in the north of Ireland. In spite, however, of this particular instance of contrary procedure in the second part of the Rathlin tale, it remains generally improbable that all, or even many, of the widely spread, widely variant, and sometimes definitely localised, folk versions of the tradition are based on the poem.

xl, line 24. For XXV read XXXV.

xli, note 4 (Cináed úa Artacáin on Fionn's death). Meyer's Item XIII (Fianaigecht, p. xxii consists of two parts, the first 1 opposes Fionn to the Lúalghne, and mentions Fionn's 'exploit' or 'death' (écht) at 'the Trench of the Seagulls' near Brugh na Bóinne. This first part undoubt-edly belongs to the 10th century (composed by Cináed úa Artacáin, who died A. D. 975). The second document in Item XIII is the portion of the poem Fianna bátar i nÉmain (ed. Stokes, RC, XXIII 310) which mentions Finn's death at the hands of 'fian Leagne' at Áth Brea, on the Boyne. This is the poem held by Thurneysen (Heldensage, 20) to belong to the 11th century, though it is attributed in manuscripts, to Cináed úa Artacáin. I am now, however, convinced that Thurneysen was wrong in doubting the attribution to Cináed (see Érlu, XVI, *On the dates of two sources used in Thurneysen's Heldensage*). Both documents in Item XIII should therefore be regarded as belonging to the 10th century.

xlv, Balor's head splits a rock, etc. In the eleventh-century Cath Étar (cf R. Thurneysen, Die ir. Helden- und Königsage (1921), p. 510) Mes Gegra, about to be slain, instructs Conall Cernach to place his head when it has been cut off on his own head. Conall places the head on a stone, and a drop of blood from it flows through the stone. In addition to the Curtin folk-version of Balor's poison-dropping head splitting the rock, another Donegal version may be found in S. Laolide's Cruach Conaill (1904) (story XIII, supplied by Dr. S. O Searcaigh). In Modern Philology


XLVI, allegory in which the hateful hag reveals herself as the sovranity of Ireland. In the American Journal of Philology (1942), p. 444 sq., Dr. Krappe (without reference to Thurneysen’s o Thurneysen’s articles) has written on Iranian and Hindoo parallels to the story of Lughaidh’s adventure with the maiden who reveals herself as the sovranity of Ireland. Cf. also Professor O’Rahilly’s amplification of Ó Maille’s arguments, Ériu XIV, p. 15 sq., and Professor A.C.L. Brown, The Origin of the Grail Legend, p. 325 sq.


LVI-LVII (Meyer’s Items V and VI). In an edition of these two items based on the YBL versions, Dr. Vernam Hull, Speculum, XVI (1941), 322 sq., gives good reasons for assigning them to the 8th century rather than the 9th.

LIX (line 2), LX (line 17) (Meyer’s Item XIII): see supra Corrigendum for p. XLI, notes 3, 4.

LIX (other 10th-century references to Fionn). In his Fianaigecht (1910), p. xv, Meyer cites a quatrain from the poem beginning Eól dam i ndairib dréchta, attributed in Rawlinson B. 502, 88a, to Fland mac Mael Maedoc, who died A.D. 977. In 1912 he published the complete poem in ZCP, VIII, 117 following. In q. 18 of that poem it is stated that Caille cos-táith gilla Find slew Fothad Airtech in the battle of Ollorta. In q. 19 that Fionn killed Aed mac Fidaig, ‘who loved the maiden of BriÉle’, with the spear of Fiacclach mac Con-chind. Also in ZCP VIII (p. 105) Meyer published a short account of Cath Séphé Cain, preserved in difficult Irish in H. 3, 18, 60b. This account (of the date of which I am doubtful) tells how Oséne mac Fint assisted Fint to defeat Gold and clann Morndai.

LX (Meyer’s Item XXII). This poem probably belongs to the early 12th century: see infra Addendum to p. LXXXVI, n. 3.

LXXVI, line 21 (Twrch Trwyd). Cormac’s ore Tréith is not the only reference in Irish literature to the Twrch Trwyd of Welsh lore. In Immacaileadain in dá Thuarad, a text at least as early as the ninth century (see R. Thurneysen, Heldensage, p. 520) oenach Tuire Tréith is mentioned (RC, XXVI, 26, no. 105 and note). In some versions of the twelfth-century Lebor Gabála account of the Tuatha Dé Danann Twrch Trwyd also appears in an Irish form: see Professor R. A. Macalister’s edition of Lebor Gabála Érenn, Part IV (1941), p. 122 (§ 314 h), Torc Triath ri torcraidé, diatá Mag Treitherne; p. 158 (§ 344 gh) Brigit banfile, ingen in Dagda... is oec ro bai Triath, ri a torcraidé, diatá Treithrive (cf. p. 132, § 317 gh).
In the E. Windisch Festschrift (1914), p. 65, Meyer compares Cormac's *oré tréith, « name of a king's son », with the Welsh statement that the Twrch Trwyd « was a king whom for his sins God transformed into a pig. »

LXXXVI, note 3. In view of the frequency of dramatic lyrics connected with Brian and his friends, written by poets who lived after Brian's day (cf. Ó Lochlainn in *Éigse*, III, 208-218, IV, 33-47), it would be rash to hold that *A Mór Maigne Moige Súit* (Item XXI in Meyer's *Fianaigecht* p. xxiv) was really by a contemporary of Brian's. Its language, however, suggests that it can hardly be later than the early 12th century. The general line of the argument therefore still holds good.

CXV, note 1 (singular verb with a plural subject). An instance from a fifteenth-century text, preserved in fifteenth-century manuscripts, may be found in *Regimen na Státinte*, I (ed. S. Ó Ceithearnaigh, 1942), l. 2126: *agus gortaighi lámanna nō bróga arna fás고d co eruaidh mēir na cos nō na lá.*

CXV, note 1 (tig, etc., with future meaning). J. Fraser, ZCP, X, 64, § 1, also comments on the tendency to use *tig*, etc., with future meaning.

CXXI, item 10 (plural adjective with a collective noun). Cf. northern Irish *don mhuintir óga* (Maire, *Nuair a Bhi Mé Óg*, p. 104), *an bheit bheaga* (Maire, *Rann na Fèirste*, p. 205). In his *Coimhleir Ghaedhilg an Tuaisceart*, p. 60, Dr. S. Ó Searcaigh cites as normal northern usage *an bheit bheaga, an tríúr mhóra, an ceathrar óga, an cüígear láídre.*

6 (note to I 42ed). Emend the translation (Pt. I, p. 98) to: 'when to the Grey Man's son who was not feeble he comes in the combat'.

9 (note to II 40e). See glossary *s. v. Ágh*.

14 (last line). For p. 208 read p. 207.

17 (note to VI 32ed). For the correct translation see glossary *s. v. Urán*.

19 (notes to VII). To the various examples of collecting animals as a bridal gift (p. 19, l. 3 and footnote 2) may be added Cú Chulainn's collecting the wild animals of Ulster before Conchubhar passes the night with Eimhear in *Tochmarc Emire*, § 89, (ed. Van Hamel, *Compert C. C. and Other Stories*, p. 65).

23 (note to XI 5d). For *buidhe* read *búidhe* (see supra Glossary). (note to XI 14d). Only one (or perhaps two) stanzas are missing at the end of poem XI (cf. full version in *Agallamh na Seanórach*, ed. N. Ní Shéaghdha, 1912, II (1942), pp. 109-111.

26 (notes to XIII). The *Agallamh*, referred to, p. 26, line 7 (and elsewhere in the notes to *Duanaire Finn*), as unpublished, has since appeared, edited by N. Ní Shéaghdha. On pp. xxvii-xxxvii of vol. I (1942) of her edition, N. Ní Shéaghdha gives reason for believing that the original *Agallamh* gave more importance to Caolithe than to Oisín.


29 (note to XIII 41). For other references to magic disappearing dwellings see Plummer, *Vitae*, I, p. CLXX, n. 2.
29 (notes to XIV). In Béaloideas, XVIII (1948), p. 191, § 137, Dr. K. Müller-Lisowski compares Donn, the stag of poem XIV, with Donn, the bull of Táin Bó Chúailnge, and finds an interesting parallel between the Donn-story of poem XIV and the Dionysus-Zagreus myth.

30 (note to XIV 9a). See 1 maol in the Glossary.

31 (note on XIV 29c). The MS reading a dteiridh should probably be left and the phrase explained as exemplifying the common Old and Middle Irish use of the pronoun a to anticipate a following genitive. The translation could then be: «The were at the tall of the stag’s rear, at his feet attending to him.»

34 (last line — notes on XVI — Balor’s head). Cf. supra addenda to p. XLIV.

35 (note to XVI 3). Instead of the translation (Part I, p 135) and the emendation (Part I, p. 136), a different emendation and a different translation are proposed supra in the glossary, s. v. táin, third last line of usage 1. (note to XVI 25c). The word dos should probably be referred to the person rather than the shield, to which it is referred in the translation (Part I, p. 136): see supra, glossary, s. v. dos.

37 (note on XVII 22). Add « For sithilin read sithil ».

40 (note on XVII 108c). Delete the note. There was an Osar mac Croim-chinn (see Index of Heroes).

41 (note to XVIII 8b). For ‘high Beann Ghulban of the esker’ (Part I p. 149) read ‘Beann Ghulban (high was that ridge)’.

49 (note to XXI 11b). For aindear read Aindear, and in the translation (Part I, p. 163) for ‘youthful’ read Aitinear (a proper name; see Index of Heroes).

58 (note to XXIII 157b). Delete the note, and see moed in the glossary.

61 (footnote to note on XXIV 22a — on the non-inflection of final án). In Giolla Brighde’s (i.e.Brother Bonaventure) Ó hEódhasa’s early-seventeenth-century Irish grammar (basic manuscript, p. 32, as cited by Father B. Egan in the typescript of a forthcoming edition) the following rule is given: quod si ultimam habent longam, duplex genetivus erit illis; unus modo praedicto; alter similis nominativo.

63 (note to XXV 3d). Alter the translation (Part I, p. 194) to ‘I shall not be as once I was’ (see glossary s. v. ataofa).

66 (note to XXX 3b). Transite logh-sa as ‘forgive (me)’.

70 (notes to XXXIII). « Nous avons perdu le monde et le monde nous, says Isolt to Tristan. The solitude of their forest life is peopled for the French poets by no tales of other lovers who have felt and lived as they. But the Celtic Gráinne sings her lover to sleep in the forest with stories of many another that has shared their fate, » writes G. Schoepperle in her Tristan and Isolde (p. 392). She then cites stanzas 3-7 of Duanaire Finn, poem XXXIII, in translation, and lists a number of Old Irish aitheda (‘elopements’). Other verses from Duanaire Finn, poem XXXIII, are cited by the same author, l. e., p. 412.

71 (note to XXXIII 15a). See the emendation proposed under gearg in the glossary.

75 (notes to XXXIV — line 17 of the first footnote on p. 75). The phrase ic
dul taris should have been translated 'going across (the sea)': see glossary s. v. 2 seach.

77 (ll. 5, 33, and p. 79, l. 25 — notes on XXXV). The oldest version of Bruidhean Chéise Coruinn, referred to as unpublished, has since been published by N. Úi Shéaghda, *Tri Bruidhne* (1941), pp. 3-15.

81 (note to XXXV 83). See BUNÁNHAIL in the glossary.

88 (note to XXXVI 19a). In the translation (Part II, p. 7) for geas read geis.

94 (note to XXXIX 45c). For the translation 'in the plain' (Part II, p. 45) read 'entering the plain' (see under magh in the glossary).

98 (note to XLII 1d). The translation (Part II, p. 67) is impossible (narsat — a copula form — could not mean 'is not in your power': a form of the substantive verb would be required); the true translation of the line may be 'that they [i.e. 'all sciences'] are not speech of lasting virtue' (cf. ciarsat, 3d pl., either pres. subj. or pres. ind., — gorsat, 3d pl. pres. subj., Táin, ed. Windisch, cited by Mrs. O'Daly, *Ériu*, XIV, 97, 2525. The idiomatic corsat comaim, a ócladh? on p. 76 (referred to in the note on XLII 1d), syntactically is to be explained as 'what are you, name?' (cf. modern Ulster *ca hainm tu?*) rather than 'what name is yours?' (cf., for -rs- in the present, nírsat 'I am not', Táin, ed. Windisch, 1699, and, for the -at ending of the second person, nírsat, either 'thou art not' or 'thou wert not', ib. 43, both examples cited by Mrs. O'Daly, *Ériu*, XIV, 88-89).

99 (note to XLII 79 d). The reference for justification of the possibility of the form *Bhreagadh boin* should have been to Pt. II, p. 88, footnote (not to these Corrigenda).

102 (note to XLI 4c). For Dearp read dearp and translate 'and true foster-sister of brave Conn' (cf. X 6).

103-104 (notes to XLIV). The notes for this poem were in print before Dr. J. R. Reinhard and Dr. V. E. Hull published their interesting discussion of Irish lycanthropic and kynanthropic tales, entitled «Bran and Scollang», in *Speculum*, XI (1936), 42 sq. Their study includes (pp. 47-48) an edition and translation of the tale from MS 8214 of the National Library of Ireland which has also been edited and translated above (pp. 103-104).

105 (note to XLIV 3b). For a better explanation of béat in compounds such as aithbhéat see under nún in the glossary.

111 (note to XLVIII 2d). In the translation (Part II, p. 143), for Feirceart read Feircheart (cf. IGT, ii, 112).

112 (notes to XLVIII). In the translation, Part II, p. 147, XLVIII 18, for 'the ten... ', read 'ten Ionchaigh...'.

118 (note to LI 2a). Add to the note «But see under tué in the glossary».

120 (notes to LI V). See corrigendum for Part II, LIV 10, supra.

123 (l. 25 — notes on LVI). Bran's strange colours (in the 13th-century poem LVI, qq. 4-5) remind one of the strange colours attributed to

129 (line 22 of the footnote) (declension of each part of a compound). Other examples of treatment of each part of a compound word independently for purposes of declension and initial mutation are: *im ard n-ebscop nErend* (Annals of Inisfallen, faes., ed. Best and Mac Neill, 33c 10, A. D. 1111 — 12th-century scribe); *Ar na Haireagatubh trachtas ar Naomh Dhoannacht Iosa Christo ar Tighearna* (Stapleton, Catechismus, 1639, p. 19, l. 3 and *ib. l. 8*); *faris an Naomh chuidecachtuin soin* (*ib.*., p. 36, § 54); *son [= ‘son’ naomhabhlain* (*ib.*., p. 124, l. 3) *ar bhárd* an aoil-chaisleáin... a bhfán an mhaoil-chnuic aird* (Leabhar Branach, ed. S. Mac Airt, II, 3934, 3936; these, the 18th-century manuscript readings, cited *l. c.* p. 309, are guaranteed by the sixteenth-century rimes with *d’fhuidheall an áir, na laoic sin stán,* etc.): *do réir buan-choimhghaidh béil-oidis* (An Ceallaigh’s *Stair an Bhiobla*, ed. M. Ní Mhuirgheasa, III, 117, l. 13 — early 18th century, Connacht); *an bháin-Ghuirt* (gen. sg.: ‘of the fair [town of] Gort ’) (RIA MS, 23 H 25, fol. 13r, 18th century, Munster, st. 2 of Aodh Buidhe Mac Cruittín’s *Is grin an Isollamhain*; a *measg na mór-nádaigh sin* and *air stéad nádol-nduibh* (Eachtra na Cúradh, ed. M. Ní Chléirigh, p. 127, l. 14, and p. 133, l. 17 — 18th century, Ulster); *dronga bhuirb-Bhrutuis móin* (Pádraig Phiarais Cündín, 1777-1856, ed. R. Ó Foghludha, p. 4, st. 5, where the form is guaranteed by rimes with *dlighthe Mhuire is Éoin* and *Chinidh Scuit i mbrón*); *an araid-námhad* (gen. sg., Munster poetic form of *arid-námhad*) (*ib.*., p. 19, st. 43).

131 (lines 20 sq. of the footnote) (aspiration of the initial of churtha in the phrase fear churtha na cerúadh-chosgair). Aspiration of this type is more widespread than I suspected. *Do luicht dhéanta na bpeacaigh, and fear bhrisde an dlighe*, are early-18th-century Connacht examples from An Ceallaigh’s *Stair an Bhiobla*, ed. M. Ní Mhuirgheasa, II, 246, l. 13, and IV, 99, l. 26. *Ar dohhuaidheachus lucht mhíllet an loraídh* (RIA MS, 23 M 30, p. 442, l. 8). is an example from the work of an early-18th-century Munster scribe, E. O’Keeffe, heading to D. Ó Bruadair’s *Geadh ainbhfiostach feannaire* (ed. Rev. J. C. Mac Erlean, III, 180, l. 16). To these may be added the earlier and later examples collected in *Éigse*, IV (1944), p. 304, V (1945), p. 67.

142, line 10 (*notes to poem LXI*). Read the note on gen. sg. *gail* in the light of what is said in the glossary *s. v. gail*. For LXI 1a see supra Corr. for Part II, and for 19c see *gail s. v. geist*.

144, line 9 (*notes to poem LXII*). The word *dámh in gach dámh* (wrongly explained as gen. sg.) is really gen. pl.; see the glossary *s. v. gach*.

147 (*note to LXIII 19d*). The translation (Part II, p. 303) should read *O hero who have come across the sea* *(cf. tar 4 in the glossary)*. *(note to LXIII 30a)*. Delete the note and translate *He seated the fighting men of Ireland*.

*(note to LXIII 31c)*. See the revised translation in the glossary *s. v. coinse*.

148 (*note to LXIII 64a*). See the revised translation in the glossary *s. v. othar*.

152 (*note to LXIV 33d*). For *‘against Magnus begins’* (Part II, p. 327), read *‘causes trouble to Magnus’*. 
ADDENDA AND CORRIGENDA (PT. III)

156, footnote 2 (horse-cared king). References to versions from many lands of the story of the animal-eared king are given by G. Schoepperle in her Tristan and Isolt, II, 270. See also an interesting article on 'A relief of Labhraidh Loingseach at Armagh', by A. K. Porter, Journal of the Royal Soc. of Antiquaries of Ireland, LXI (1931), pp. 142-150, where the Irish versions are looked upon as literary borrowings from classical versions. Prof. O'Rahilly, Early Ir. Hist. and M. (1946), p. 291, discusses the divine nature of the horse-eared king of Irish, Welsh and Breton tradition. Cf. also K. Müller-Lisowski in Béaloideas, XVIII (1948), p. 197.

163 (note to LXVI 76ab). Alter the translation (Part II, p. 357) to 'There was a bright shining chip large enough to weigh down any warrior but himself'.

166, footnote (singular adjective with dual noun). Add, as another 17th-century Ulster instance of singular form for the dual adjective, idir dá dhiaabhail chuíordhubh, Mac Aingil, Seáthain (1618), p. 243. A 17th-century instance by a scribe of unidentified district, is dá chonnsuine édrom[a] re hénchonnsuine édrom (the [a] has been added by the editor), IGT, I, § 56. Early-18th-century Connacht instances from Ua Ceallaigh's Stair an Bhloths, ed. M. Ní Mhuirghasea, are: an dá chlár dhéighionach, I, 143, l. 6; don dá ehaibidíl ndéighionaigh do Leabhar na Seanrálte, I, 157, l. 3 (the eclipse is hardly significant: cf. similar unexpected eclipsis, after a genitive singular, in i tús na caibidile ndéighionaigh, ib., l. 10). For the singular form of the dual adjective in Scottish Gaelic (in addition to what has been said supra p. 166) see RC, XXXII, 230. Two Middle Irish examples of dative singular form for syntactically non-dative dual adjectives, kindly supplied by Dr. Bergin, are to be found in Rawlinson B 502, 72 b 49: di ingin áin... di phthaí báin. What has been said (supra p. 166) of confusion between adjectivally used genitives and true i-stem adjectives should be studied in the light of Professor Bergin's remarks, Érin, XII, 229, where it is pointed out that in the case of forms such as sechen'uil, use as an i-stem adjective is earlier than the indeclinable use as attributive genitive.

172 (note to LXVIII 32b). See supra corrigenda for Part II. (note to LXVIII 40c) (1st. pers. sg. fut. do-dhéna, etc.). The late-17th-century East Ulster scribe mentioned in the note has two other examples of do-dhéna as 1st pers. sg. fut. in Dhá Sgéal Artáraochta, ed. M. Mhac an tSaoi, 899, 929. Another later East Ulster scribe has a 1st pers. sg. fut. do-gleabha (ib., 1583) (for the scribe's provenance see ib., p. 84).

173 (note to LXVIII 85b). See revised translation in the glossary s. v. Coimseach.

196, line 19 (poem in dán metre stating that Gearóid Iarla's wife eloped with a cripple). A version of this poem, beginning Tá seol beag agam ar na mna, may be seen in a University College, Dublin, MS, written in the late 19th century by P. Ferriter, pp. 808-809.

204 (Addendum to Appendix on Gwynn ap Nudd). Dafydd ap Gwilym, who lived in the middle of the fourteenth century, associates Gwynn with the tylwyth teg, or 'fairies' (cf. Stern, ZCP, III, 606-9). [Professor
Idris Foster, whom I have consulted, has warned me that not all poems attributed to Dafydd are really by him. Nevertheless Stern's references make it certain that at some time in Wales Gwynn was associated with the fairies, which is clearly of interest to those who see in Finn and Gwynn a Celtic leader of sid-folk.]


209, l. 12 (the three gods of Donu). Prof. O'Rahilly, Early Ir. Hist. and M., 308-17, shows that the ancient Irish knew a triad of craftsmen gods. These were sometimes called na trí dée dána (i.e. 'of art', or 'of craft'). Contamination with Tíatha Dé Danann (Donann), gave rise to forms such as na trí dée Danann (Donann).

261 (Glossary s. v. FAOBHAR, l. 4). Add the reference V 28.

278 (Glossary s. v. GLEÓRÁN). My friend Nioclás Breathnach showed cow-parsnip picked by him to natives of the district around Newcastle, Co. Limerick. «Oh! that's the gleórán», they said to him. He informs me that the cow-parsnip is edible, being eaten today by pigs.
ABREVIATIONS REQUIRING EXPLANATION

[References supra without indication of page or section are normally to the glossary or index of the work referred to.]

Aa = Aarne and Thompson, *The Types of the Folk-tale* (1928).


ACL = *Archiv für celtische Lexicographie* (W. Stokes and K. Meyer).

AIF = *Annals of Inisfallen* (faes.) (R. I. Best and E. Mac Neill).

Aithd. (and Aithdioghluim) = Aithdioghluim Dana (L. McKenna).

ALC = *Annals of Loch Cé* (W. M. Hennessy).

ALI = *The Ancient Laws of Ireland*.

Anecdota = *Anecdota from Irish Manuscripts* (Bergin, Best, Meyer, O'Keeffe).

AOD = *Religious Poems of A. Ó Dálaigh* (L. McKenna).

AS = *Acallam na Senórach* (W. Stokes).


BCC = *Betha Colaim Chille* (Manus O'Donnell), ed. A. O'Kelleher and G. Schoepperle.

BM Cat. = *Catalogue of Irish Manuscripts in the British Museum*, I (O'Grady), II (Flower).

BNE = *Bethada Náem nÉrenn* (C. Plummer).

Br. Chaorthainn = *Bruidhean Chaorthainn* (P. Mac Piaraí).  
Br. Chaorthainn, ed. É. Ó Muirgheasa = *Bruidhean Chaorthainn* (Donegal folk version), ed. Fearghus mac Róigh [i. e. É. Ó Muirgheasa].

Br. Eoch. Bh. Dheirg = *Bruidhean Eochaidh Bhig Dheirg* (unless otherwise indicated, references are to the ed. by P. Ó Bráin in *Bláithín haraide de mhilseáinibh na Gaidheilge*, 1893).

B. Shuibhne = *Buile Shuibhne*, ed. J. G. O'Keeffe (the references are normally to the 1931 edition).

B. Ventry = *Cath Finntrága, or the Battle of Ventry* (K. Meyer).

Cath Cath. = *In Cath Catharda* (W. Stokes).


Cúirt an M. Óidhche = *Cáirt an Mheadhion Óidhche* (Merryman), ed. R. Ó Foghludha (1912).


Dán Dé = *Dán Dé* (L. McKenna).

Dánfhocail = *Dánfhocail* (T. F. O'Rahilly).

Desiderius = *Desiderius* (Flaithri Ó Maolchóin), ed. T. F. O'Rahilly.


Dioghluim = Dioghluim Dána (L. McKenna).
d. sg.(pl.) = dative singular (plural).


Fél. = Féitire Óengusso Céili Dé (W. Stokes, 1905).

FFE = Foras Feasa ar Éirinn (Geoffrey Keating), I (Comyn), II-IV (Dinneen).


Fianaígecht = Fianaígecht (K. Meyer)
Flan-laiththe = Fian-laoithe (J. H. Lloyd).

Flans = The Fians (J. G. Campbell).

FM = Annals of the Four Masters (J. O’Donovan).

Foclóir do Sheádna = Foclóir do Sheádna, 1913 [explanations of words occurring in Father Peter O’Leary’s Séadna, approved of by Father Peter O’Leary himself].


Hessen = Hessen’s Irish Lexicon (Caomhánach, Hertz, Hull, Lehmaccher) (A-Cennid — 2 fasciculi ; I-O — 2 fasciculi).

IGT = Irish Grammatical Tracts (O. J. Bergin), supplement to Éritu, VIII sq.


Ir. Texts = Irish Texts, ed. by J. Fraser, P. Grosjean and J. G. O’Keeffe.

IT = Irische Texte, herausgegeben von Wh. Stokes und E. Windisch.

ITS = (a volume, or volumes, of the series published by) The Irish Texts Society (London).

Laoithe Cumainn = Laoithe Cumainn (T. F. O’Rahilly).

Laws = Glossary to Volumes I-V of the Ancient Laws of Ireland, compiled by R. Atkinson.

LB = Leabhar Breach (normally cited from editors’ editions of texts).

LCAB = Leabhrach Gloine Aodha Buidhe (T. Ó Donnchadh). 

Lec. = The Lecan Glossary (W. Stokes), in ACL, I, 50-100, 324.

LL = The Book of Leinster (cited from editors’ texts, or the lithographic reproduction).

LU = Lebor na hUidre, ed. by R. I. Best and Osborn Bergin.

Mac Aingil = Scáthain Sháramuinte na hAithridhe (Aodh Mac Aingil) (1618).

Mac Conglinne = Aislinge Meic Conglinne (K. Meyer).


McKenna = English-Irish Dictionary (L. McKenna).

Measgra = Measgra Dánta (T. F. O’Rahilly).

Meguidhir = Me Guidhir Fhearanach (P. S. Dinneen).


ML = Milan glosses (in W. Stokes and J. Strachan’s Thesaurus, II).

n. sg. (pl.) = nominative singular (plural).
O'Cl. = O'Clery's Irish Glossary [1613], as edited by A. W. K. Miller, RC, IV-V.
Ó Bruadair = The Poems of David Ó Bruadair (J. C. Mac Erlean), I-III.
Ó hE6. = An Teagasg Críosdaidhe (Bonabhentura Ó hEodhasa) (1611; but the 2nd ed., 1707, is that normally cited).
O.I. = Old Irish.
Oileánaich = An t-Oileánaich (Tomás Ó Criomhthain).
O'Leary's Sg. as an mB. = Sgéalaídheachta as an mBiobla Naomhtha (Peadar Ua Laoghaire).
O'Leary's TBC = Táin Bó Cuailnge 'na dhráma (Peadar Ua Laoghaire).
Ó L.'s TBC = Táin Bó Cuailnge 'na dhráma (Peadar Ua Laoghaire).
O’R. = An Irish-English Dictionary (E. O'Reilly), normally cited from the 1864 ed. (with a supplement) by J. O'Donovan.
Oss. = (a volume, or volumes, of the Transactions of) The Ossianic Society (Dublin).
PB = Philip Bocht O hUidhinn (L. McKenna).

Peadar Chois Fhairrge = Peadar Chois Fhaireag = Léigheas na Gaeilge (Peadar Ua Laoghaire) (T. Condon).

Réalta = The Irish-English Dictionary of the Royal Irish Academy (Dublin).
RIA Contrib. = Contributions to a Dictionary of the Irish Language: M (M. Joynt); N-O-P (M. Joynt); R (M. Joynt); T-tírthaigid (D. Greene and E. G. Quin); U (T. Condon).


Scoleiscg. = Scottish Gaelic Studies. Séadna = Séadna (Peadar Ua Laoghaire) (references are normally to the 1914 edition).
SG = Silba Gadelica (S. H. O'Grady). 
Sg. = St. Gall glosses (in W. Stokes and J. Strachan's Thesaurus, II).
Sgéalaídheachta as an mBiobla Naomhtha (Peadar Ua Laoghaire).

SR = Saltair na Rann (W. Stokes).
St. = The Stowe Glossaries (W. Stokes), in ACL, III, 268-289.
Strachan and O’K.’s TBC = The Táin Bó Cuáilnge from the Yellow Book of Lecan, with variant readings from the Lebor na hUidre, ed. by J. Strachan and J. G. O’Keeffe.

Táin = Die altirische Heldensage Táin Bó Cuáilnge, nach dem Buch von Leinster, herausgegeben von E. Windisch.

TBC: see supra O’Leary’s TBC (O’L.’s TBC), and Strachan and O’K.’s TBC.


TBF = Táin Bó Fraich (normally cited from the edition by M. E. Byrne and M. Dillon, 1933).

TBG = Tri Bior-Ghaoithe an Bháis (G. Keating), second ed. (Osborn Bergin) (1931).

TD = A bhfuil aguinn dá chum Tadhg Dall Ó hUiginn (E. Knott).

Tec. Corm. = The Instructions of King Cormac Mac Airt (K. Meyer).


Triads = The Triads of Ireland (K. Meyer).

Trip. Life = Bethu Phátraic, the Tripartite Life of Patrick (K. Mulchrone), I, 1939.


v.n. = verbal noun.

Wi. = Irische Texte mit Wörterbuch (E. Windisch) (1880).

Wb. = Würzburg glosses (in W. Stokes and J. Strachan’s Thesaurus, I).

ZCP = Zeitschrift für celtische Philologie.