Dáil Uladh Advanced Series.

Gruidean Caoitainn

(Donegal Folk Version)

Pearsus Mac Róis

Do ćuir i n-eagar.

DUBLIN:
M. H. GILL & SON, 50 Upper O'Connell Street.

1917.

PRICE ONE SHILLING NET.

DUNDALGAN PRESS

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Padraig de Burca
Coiṁ Ó Beartoori.

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(Donegal Folk Version)

Dómhnall Ó Baoigill

agus

Seagan Mac a' Bháird

D'innis an sgéal.

Fearghus Mac Róigh

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1911.

IRISH TRADE MARK No 092

PRINTED ON IRISH PAPER,
WITH IRISH INK, AND BY
IRISH LABOUR.

PREFACE.

THIS beautiful story only appeared in book form for the first time three years ago. It is very common in the MSS. where there are several dozen copies of it, one of the oldest being a version in a Scotch Gaelic MS., dated 1603. In 1908 Padraig MacPiarais edited the tale for the Gaelic Leauge, from three Munster MSS. Naturally the MS. version has a good many archaic words, and the language generally is somewhat obsolete.

The version given here is a folk version, taken down by me last year in Co. Donegal from the recitation of Daniel Boyle, of Classy, on the south bank of the Gweebarra river, near Doocharry. Boyle was assisted by John Ward, also of Classy, and it was from Ward's uncle that Boyle learned the tale many years ago.

The tale is beautifully told by Boyle. It is the finest and best told folk-tale I have ever met with. Indeed, personally, I prefer this folk version to the manuscript version. It suffers occasionally, no doubt, from folk exaggeration, but it is less pedantic, and often more vivid and picturesque than the MS. version. But the astonishing thing is that a hard-working peasant, in a remote glen in Tirconaill, and with only a slender education in a foreign tongue, can tell a tale in his native language with a literary grace and finish, and a perfection of style, which not one in a thousand even of educated persons could hope to equal in English. There are several passages in this tale where the language is of classic beauty. Of course Boyle cannot get the whole credit for this beauty of style and language; this tale has passed from mouth to mouth for many generations; it was rehearsed in all likelihood by the camp fires of Red Hugh, and it may contain literary touches by many a nameless *seanachaidhe;* but if Boyle had not had literary taste and appreciation most of these literary touches would undoubtedly have been lost. This is what Irish speakers possessed, and what

English speakers do not possess; the Irish speaker was so steeped in songs, and lays, and proverbs, and stories—was master of a whole literature in fact, that he easily recognised beauty of expression, and ambitioned it himself. No mere English reader can understand this, or can feel or know what we have lost in the disappearance of a language which thus brought literary taste and culture, not alone to the favoured few, but down to the masses of the people and the humblest in the land. I have known smoky cabins where literature was cherished and appreciated in a way that few except great men of letters can or do appreciate it. And I have seen wearied haymakers, after the prolonged toil of a midsummer day, sit round in a circle while one of their number recited in Irish a Fenian lay—the "Chase of Slieve Gullion" perhaps, or "The Lay of the Great Woman." Breathless they listened, till at some turn in the narrative they broke out into a chorus of applause, or sorrow, or indignation. What impressed me then, and impresses me even more now, was the intensity of interest which they showed in these poems or stories, showing as it did a literary taste which has disappeared with the language. The reciter of these occasions has long since been robed in clay, and most of his audience too sleep beneath the sod. The sons of these men are all English speakers—I know them well; and one of them could not tell a tale or recite a poem if his life depended on it. When not card-playing their mental appetites are fully satisfied by the local newspaper, largely made up of petty-sessions' news, or the proceedings—almost as petty—of the local councils and boards of guardians, while a few of them have risen so high as to read and appreciate *Reynold's Newspaper*.

And then we wonder at the decadence of the reading tastes of the people, and periodic warnings are issued against foreign corrupting literature. We might as well break down the sea-dykes of Holland, and then warn its alluvial plains not to let in the sea, as to think we can keep out the spring-tide of English trashy publications when we have destroyed the natural bulwark

of the native language, which gave to the people a literary taste and refined imagination, which lifted them high and dry above the sewage flood of the English press.

If I have dwelt on this point unduly long, it is because I feared that many might read and enjoy this text, and not advert to, or grasp the deep significance of the fact that it came from the lips of a Donegal peasant ; that he learned it, not for an Intermediate examination to be forgotten in a few weeks, but for pure mental pleasure ; and that he kept it fresh and complete in his memory by reciting it scores of times for his neighbours, who were also cultured enough to listen to it with enjoyment, and esteem him for being able to tell it so well. And then the converse of this fact is that if Boyle had been brought up without Irish he would have had no story to tell, never would dream of learning to tell such a story, and even if he did, he would not get an English-speaking audience to listen to him.

Let us keep in mind then, while reading this story, that it gives us a fairly good standard of the literary taste of the Irish mind, and let us compare it with the corresponding standard, as most of us know it, of the English mind in Ireland.

I hope this book will remain as a monument and memorial to the two *seanchaidhthe*—Daniel Boyle and John Ward, of Classy, in whose faithful keeping this story has remained for many years past ; they willingly bequeath it now as a heritage to the young students of the Irish Language.

I have to thank Mr. P. Donlevy, National Teacher, of Derryloughan, for assisting me to get this story ; and Messrs. J. C. Ward, A. O'Doherty, and P. T. M'Ginley, the Dail readers, for the care with which they read the manuscript, and the many suggestions they made.

FEARGUS MAC RÓIG.

Doire Colum Cille
Lúgnasa, 1911.

ALTERATIONS MADE BY THE EDITOR.

With the exception of the changes noted here the story is given in this book exactly as it came from the lips of the narrator. The following are the only changes made :—

The prepositional pronoun ċuġam, Vc., is invariably pronounced in this part of Donegal as 'aġam, Hence I have written

ċuġam	for	'aġam
ċuġat	,,	'aġat
ċuiġe	,,	'aiġe
ċuġainn	,,	'aġainn
ċuġaiḃ	,,	'aġaiḃ
ċuca	,,	'acú
ċuiġ (ḟionn)	,,	'aiġ (ḟionn)

The simple prepositions ap and aġ were always pronounced aip and aiġ by Boyle, but are here written in the usual way, ap and aġ.

The preposition aġ, in the dative verbal noun (equivalent to the English present participle), is always pronounced a' before a consonant, but is here written fully. Sometimes in Donegal, and indeed all over Ulster, aġ becomes aiġe, thus

aiġe inniġ=aġ iniġ
aiġe teaċt=aġ teaċt
aiġe n-a=aġ a

As a rule these peculiarities are not given in the text.

Other instances of dialectic pronunciation that have been disregarded are the following :—

acú	changed to	aca
oṙṫú	,, ,,	oṙṫa
'ac (occasionally)	,, ,,	ṁac
cóiġí	,, ,,	cúiġí
'aċ	,, ,,	ġaċ
a'n 'uine	,, ,,	aon ḋuine
beaṙan § 45	,, ,,	biorran
cionn (nom.)	,, ,,	ceann

binn (regard nom.) §31	changed	to	beann
ar feag	,,	,,	ar fead
loċt (folk)	,,	,,	luċt
bá'mogan	,,	,,	bainṁíogan
sgin' (gen.)	,,	,,	sgine
a' caigneaḋ	,,	,,	ag cognaḋ
cad ċuí'e	,,	,,	cad ċuige
roirú § 31	,,	,,	romṁra
daoḃṫa (occasionally)	,,	,,	dóḃṫa

Strange enough Boyle never used dóḃṫa and made no distinction between the prepositions de and do. This is rather confusing to students, and dóḃṫa, is given in the text where the preposition do is meant.

Instances of change of aspiration are the following :

le ṁéad § 34	is changed to			le méad
srág ṁór	,,	,,	,,	srág mór
go dtí'n ċeiṫearnaċ	,,	,,	,,	go dtí'n ceiṫearnaċ

The dative plural ending -ib has been added ; examples :—

coraib	for	cora
criocaib	,,	criocnaí
caogadaib	,,	caogadanaí
(le) fearaib	,,	(le) fir
(ċuig) na fearaib	,,	('aig) na fir
(fríd) a ṁéaraib	,,	a méara, etc., etc.

This -ib ending is sometimes heard wrongly used in other cases ; for instance, a ḟeara, (§ 21) (vocative case), was given as a ḟearaib. The only dative plural in which the -ib ending was pronounced by the narrator was the word riannaib, and this probably because it is a literary word, not often used outside stories and poetry.

The genitive éireann is given instead of the narrator's éirinne, formed from using the dative éirinn as a new nominative. See Sgéalaiḋe Óirġeallta for other examples of the genitive éirinne. The genitive tráiġe has also been changed to the more usual tráġa. Dar gcuid fir in § 35 has been changed to dar gcuid

ꝼeaꞃ: an ꞃeiꞃeaꞃ in § 24 has been substituted for na ꞃeiꞃeaꞃ. The peculiar form muiꝺ-inne has been twice changed in § 37 to ꞃinne, though it is left unchanged in § 47 as a specimen of a common Donegal form. A ꝼinnꞃeaꞃ in § 11 was given as a ꝼinnꞃiꞃe.

Coming to verbs, in past participles of more than two syllables ending in -ṫe, this final -ṫe is almost invariably omitted in the spoken language, but of course it is written fully in the text.

Examples :—

ꞃéiꝺtiġṫe	for	ꞃéiꝺtiġ'
cꞃuinniġṫe	,,	cꞃuinniġ'
cuṁꝺaiġṫe	,,	cuṁꝺaiġ'
ꞃꞃeaṫnuiġṫe	,,	ꞃꞃeaṫnuiġ'

Boyle had even ceangailte as ceangailí.

Past participle endings in -ṫa or -ta are generally pronounced -ṫaí, or -taí ; thus,

leagṫa	is	leagṫaí
cꞃoċta	,,	cꞃoċtaí.

Some present passives generally ending in -teaꞃ were given by Boyle as ending in -ṫeaꞃ, thus :

cuim'lṫeaꞃ	for	cuimilteaꞃ
caiṫṫeaꞃ	,,	caiṫteaꞃ.

Another important peculiarity of the Ulster dialect generally is that the final ꝺ of the third person singular conditional is pronounced unaspirated before pronouns beginning with ꞃ. The following are instances from the text :—

ċuiꞃꝼeaꝺ ꞃé	is pronounced		ċuiꞃꝼeaꝺ ꞃé
ḃeaꞃꝼaꝺ ꞃé	,,	,,	ḃeaꞃꝼaꝺ ꞃé
ꝺá mbéaꝺ ꞃé	,,	,,	ꝺá mbéaꝺ ꞃé
go gcluinꝼeaꝺ ꞃiaꝺ	,,	,,	go gcluinꝼeaꝺ ꞃ aꝺ
ní ꝼoġnóċaꝺ ꞃé	,,	,,	ní ꝼoġnóċaꝺ ꞃé
go ꝺtaḃꞃaꝺ ꞃé	,,	,,	go ꝺtaḃꞃaꝺ ꞃe

The cause of this is purely phonetic ; it never occurs in the 3rd singular future ending in -iꝺ.

Some obselete words were given by Boyle slightly

disguised. Thus for dóro fianna he had dóirn fianna; for droma draoidheacta he had drom draoidheacta; for do dúad he had do dúná; for i n-a n-áirsir he had i n-a n-iomairsir (§ 31); for go h-ainbfioraca láidir, but this final a may be for a suppressed go, so that the phrase should read go h-ainbfioraca go láidir; for a díoltar ar (§ 31) he had a deagaltar which he explained as "revenge." Instead of the plural imperative tabairsigid in § 31 Boyle used tug, a new imperative evidently derived reversely from tug; this is the modern tendency to make the irregular verbs as regular as possible.

In § 15 beannuig sé d' fionn was given by Boyle as beannuig sé fionn, but was changed in compliance with the opinion of one of the Dail readers. I may mention that the majority of the changes suggested by the Dail readers were ignored by me, because I did not wish to tamper with the language of the story any more than was absolutely necessary.

Boyle told this story singularly pure and free from English words. I only struck out three, viz., arrún, for which I substituted prárgin (§ 40); geineárláite, for which I substituted go léir in § 16; and a frequent introductory bal (=well) which I knocked out altogether or substituted for it maire.

With these changes scholars, students, and folklorists can accept this text as representing the story exactly as it fell from the *seanchaidhe's* lips.

I here append a comparison of the tale with the MS. version as published by Mr. Pearse. I have divided the story into episodes, which I have numbered, the same number in either case referring to the same episode or division of the tale.

Donegal Folk Version of Bruidean Chaorthainn.

1. Opens with a Fenian hunt, followed by a feast.

2. An Irish *Kern* goes to Lochlainn: slights the feasting and entertainment of that country, and compares them unfavourably with those of Ireland. The King of Lochlainn determines to invade and conquer Ireland.

3. The King of Lochlainn invades Ireland: is defeated by the Fianna, and himself and two sons slain. Miodhgach mac Colgna, the youngest son, is spared by Fionn.

4. M. M. Colgna serves seven years in the Fianna and then is given a territory for himself by Fionn.

5. After seven years more M. M. Colgna meets Fionn alone and invites the Fianna to a feast. He has two mansions, one on an island, the other on the mainland: the Fianna are invited to the latter—the *Bruidhean Chaorthainn*.

6. Fianna go to B.C. leaving six on guard on the Hill of Allen, viz.:—Oisin, Oscar, Fiachna son of Fionn, Inse son of Suibhne Sealg, Diarmuid O Duibhne, and Fatha Canann.

7. Splendour of B.C. described.

8. Fianna enchanted in the B.C. They sleep for a space, and on waking find they are all immovably fastened to the floor.

9. Fionn chews his Thumb of Knowledge, and tells them that Miodhgach mac Colgna is in the Island Mansion with a numerous host, including the King of the World, the Son of the King of the World, Corran Cath-Mhilidh, and the Three Kings of Innis Tuile (=Iceland) and that before morning the Fianna will all be beheaded.

10. They all sing the Dord Fianna, (Fenian Anthem or Chorus).

Manuscript Version of Bruidean Ċaonṫainn.

1. Opens with an *Aonach* in Bergin.

2. The Ard-Ri of Lochlainn resolves to invade and conquer Ireland.

3. Same as Donegal version.

4. Same as Donegal version.

5. M. m. Colgain invites Fianna after fifteen years.——Rest same as Donegal version.

6. Same as Donegal version, except that Caoilte mac Ronain is given instead of Oscar among the six on guard, and the hill of Knockfierna instead of the Hill of Allen is where the six watchers take their stand.

7. Same as Donegal version, even in detail.

8. Same as Donegal version, except that their having slept is not mentioned.

9. Same in general, but differs somewhat in the account of those in the Island Mansion.

10. Same as Donegal version.

11. This is heard in Allen. Oisin sends Fiachna mac Finn and Inse mac Suibhne Sealg to the B.C. to bring tidings of how the Fianna are faring.

12. On learning the situation F. mac Finn goes to the Island Mansion and leaves Inse m. S.S. to guard the Ford till his return.

13. First defence of Ford: Inse m. S.S. *versus* Corran Cath-Mhilid. Inse m. S.S. is slain by C. C.-Mhilid. Fiachna mac Finn returning from the Island Mansion meets and kills C. C.-Mhilidh.

14. Second defence of Ford: Fiachna mac Finn *versus* Miodhgach mac Colgna. Diarmuid O Duibhne and Fatha Canann having been dispatched from Allen by Oisin now arrive at Ford. Diarmuid kills M. m. Colgna with a spear cast, but not before M. m. Colgna has slain F. mac Finn. Diarmuid goes to the Island Mansion, and returns with the King of the World's goblet, and with food and drink for Conan. Diarmuid feeds Conan: Fatha Canann sleeps at the Ford.

15. Third defence of the Ford: Diarmuid and Fatha Canann *versus* the Three Kings of Innis Tuile. Diarmuid slays the Three Kings, and with their blood releases the Fianna from the enchantment which binds them—all except Conan, who leaves portion of his skin fastened to the floor. Diarmuid swears to hold the Ford against the men and women of the world until sunrise on the morrow.

16. Fourth defence of the Ford: Diarmuid, Fatha Canann, Oscar, and Oisin *versus* the King of the World and all his host. Oisin and Oscar arrive during progress of fight. Eventually Goll joins in. The foreigners are all annihilated, and the Fianna celebrate their victory by a seven days' feast.

11. Fiachna son of Fionn and Inse mac Suibhne Seilge—who have already been dispatched by Oisin—hear the Dord Fiann on the way.

12. Same as Donegal version.

13. First defence of the Ford : Inse mac S.S. *versus* a Greek Earl. Inse mac S.S. slain by latter, and Greek Earl killed by F. mac Fhinn returning from the Island Mansion.

14. Second defence of the Ford : Fiachna mac Fhinn *versus* Ciorthann Cath-Mhileadh. Latter killed by F. m. Fhinn.

14A. Third defence of the Ford : Fiachna mac Fhinn *versus* Miodhgach mac Colgain. Former killed by latter, and latter killed by Diarmuid as in Donegal version.

15. Fourth defence of Ford : Diarmuid and Fatha Canann *versus* the Three Kings of Innis Tuile. Same as Donegal version.

15A. Fifth defence of Ford : Diarmuid and Fatha Canann *versus* the Son of the King of the World. Oisin and Caoilte arrive from Knockfierna. Fionn's party also join in. The Son of the King of the World slain by Goll. This episode resembles generally the Donegal version.

16. Sixth defence of Ford : All the Fianna *versus* the King of the World and his host. Oscar slays the King of the World, and the foreigners are all routed or slain.

bruiḋean ċaorṫainn.

Seilg agus fríoṫáileaḋ agus comṁóraḋ le Fionn Mac Cumaill ṁic Tréanmóir Ui Ḃaoisgne, fríd ṡléiḃtiḃ Droma Ċoilleaḋ, fríd ṡléiḃtiḃ Droma Duilleaḃair d' n-ionnsaiḋe ar éadan agus (fríd) na cúigí eile mar an gcéadna.

'S iad an luċt fealga a ḃí aca Goll ṁac Móirne, Oisín ṁac Finn, Oscar ṁac Oisín, Diarmaid Ó Duiḃne, Fionn bán Ó Ḃaoisgne, Fionn bán Ó Ḃreatain, Clanna Diarmaid, agus Clanna Smóil; sin an ceannport a ḃí orṫa an lá sin.

2. Rinne siad seilg ṁór-éifeaċtaċ naċ dteasnaḋ a leiṫid ins an tír asiaṁ. Nuair a ṫainic siad a ḃaile ins an tráṫnóna ḃí gaċ aon ḟear ag innsiġ tréarṫa a ċon agus a ġaḋair féin go dtí aon ċeiṫearnaċ aṁáin a ḃí ann, nár ċuir teaċ nó áit, bean nó páirde buaiḋreaḋ ar biṫ asiaṁ air, agus smaoi'tiġ sé go n-imṫeóċaḋ sé amaċ ar Éirinn go ḃfeicfeaḋ sé an rab sport ar biṫ ar an doṁan a b' ḟeárr ná ḃí ag Fionn ṁac Cumaill, agus ag na Fiannaiḃ.

3. Fuair sé caḃlaċ ag imṫeaċt, agus d'imṫiġ sé leis go críoċaiḃ Loċlann, cá h-uair agus cá h-am go rab mac óg ag an ḃainsíoġan, agus go rab teaċtairí ar ṁuin teaċtairí amuiġ ag taḃairt cuireaḋċa do gaċ uile ḋuine a ċul (= ḋul) a ċaṫaṁ na cuirme.

"Goidé an sgéal do seo," arsa' an ceiṫearnaċ, "a ḃfeicim an iomad de ḋaoinib fá'n ċúirt?"

"Do ḋuaḋ is do ḋoṫairne ort, a ċeiṫearnaiġ ḃradaiġ, ná naċ ḃfuil 'ḟios agat go ḃfuil mac óg ag an ḃainsíoġan, agus go ḃfuil teaċtairí ar ṁuin teaċtairí amuiġ ag taḃairt cuireaḋċa do gaċ uile ḋuine

ċul a ċaṫaṁ na cuiṗme, agur tá cuiṗeaḋ agat-ṡa coṁ maiṫ le duine má ṫéiġeann tú ann."

"Ḃeiṗim briaṫṡa go ṗaċaḋ," arṡ' an ceiṫearnaċ.

4. Ḃí cuiṗm annṡin ḃí le maiṡṡtin ar ṗeaḋ ṡeaċt n-oiḋċe agur ṡeaċt lá.

I gcionn lae agur i gcionn na h-aimṡiṗe d'éiṗiġ bollṡaiṗe 'na ṡearaṁ agur d'iarṡ sé ar ġaċ uile duine an ċuiṗm a ḋeánaṁ a ṁolaḋ nó a ḋiṫṁolaḋ.

Rinne gaċ aon duine an ċuiṗm a ṁolaḋ 'ar ndóiġṫe go dtí'n ceiṫearnaċ, agur níor laḃair seisean.

"A ċeiṫearnaiġ, deán an ċuiṗm a ṁolaḋ nó a ḋiṫṁolaḋ," arṡ' an bollṡaiṗe.

"Ní molaḋ mo ṁolaḋ-ṡa uiṗṫi, agur ní cáineaḋ mo ċáineaḋ-ṡa uiṗṫi, aċt iṡ maiṫ an ċuiṗm í," adeiṗ sé. "D'iṫ miṡe agur d'ól mé mo ṡáiṫ uiṗṫi."

Ċuaiḋ an ṡgéal ṡad leis an ṗíġ.

"Ḃeiṗim briaṫṡa," arṡ' an ṗí, "go mb'ṡéidir go ḃṡacaiḋ an ceiṫearnaċ ṗud éiġinteaċt i n-a ṡaoġal, agur gléaṡaiġiḋ cuiṗm anois a ḃéal ṡeaċt n-uaiṗe níos ṡeárṡ ná ḃí sin, a ṁaiṡṡeas go cionn lae agus bliaḋna.

5. I ndeiṗeaḋ na cuiṗme sin, i gcionn lae agus na h-aimṡiṗe, d'éiṗiġ an bollṡaiṗe, agus d'iarṡ sé ar ġaċ uile duine an ċuiṗm a ḋeánaṁ a ṁolaḋ nó a ḋiṫṁolaḋ.

Duḃairṫ gaċ aon duine aca gur ḃ'í an ċuiṗm a b'ṡeárṡ d'ar ṡuiḋ siad ariaṁ aici í, go dtí an ceiṫearnaċ, agus níor laḃair sé.

"A ċeiṫearnaiġ, naċ ḃṡuil tú dul a ḋeánaṁ na cuiṗme a ṁolaḋ no a ḋiṫṁolaḋ?"

"Níl," adeiṗ sé; "ní molaḋ mo ṁolaḋ uiṗṫi, agus ní cáineaḋ mo ċáineaḋ uiṗṫi, aċt iṡ maiṫ an ċuiṗm í; d'iṫ mé agus d'ól mé mo ṡáiṫ uiṗṫi."

Ċuaiḋ sior ṡad leis an ṗíġ. Ṫainic an ṗí é ṡéin i láṫair.

6. "A ċeiṫearnaiġ, deán an ċuiṗm a ṁolaḋ nó a ḋiṫ-ṁolaḋ," arṡ' a ṗí.

"Ní molaḋ mo ṁolaḋ uiṗṫi, agus ní cáineaḋ mo ċáineaḋ uiṗṫi, aċt iṡ maiṫ an ċuiṗm í; d'iṫ mé iṡ d'ól mé mo ṡáiṫ uiṗṫi," ar' seisean.

"A ċeiṫeaṙnaiġ, ḋeán an ċuiṙm a ṁolaḋ nó a aċineaḋ, nó baiṙṙiḋ mé an ceann ḋíoṫ," aṙṙ' an ṙí.

"Bain an ceann ḋíom," aṙ ṙeiṙean, "ná ṙa'n ṙuḋ áḋéaṙṙainn iṙ é an ceann a ḃainṙeá ḋíom aṙ ṙcoṙ aṙ biṫ."

"Ruḋ aṙ biṫ," aṙṙ' an ṙí, 'á ḃṙuil agat le ṙáḋ abaiṙ é, agur ní ḃainṙeaṙ aon ḋeoṙ aṙat."

"'Sé an ṙuḋ a ḃí agam le ṙáḋ gur ṁaiṫ an ċuiṙm í, aċt ṙaoil riḃ-ṙe í a ḃeiṫ ṙeaċt n-uaiṙe níoṙ ṙeáṙṙ 'ná ṙaoil miṙe í a ḃeiṫ; ḋe ḃṙíġ ḋó," aḋeiṙ ṙé, "gur ḃ'ṙeáṙṙ liom-ṙa ṙeilg aon ṁíol-ṁuiġe aṁáin ag ṙionn ṁac Cuṁaill i nÉiṙinn, 'ná ḋá mbéaḋ ṙí ṙeaċt n-uaiṙe níoṙ ṙeáṙṙ 'ná ḃi ṙí."

7. "Ḃeiṙim bṙiaṫṙa," aṙṙ' an ṙí, "go gcṙeiḋim-ṙa ṫuṙa go maiṫ, agur ḋeiṙteaṙ liom-ṙa ṙṙóṙṫ an ḋoṁain uile go léiṙ gur ag ṙionn ṁac Cuṁaill agur aige n-a ḋṙeam atá ṙé, agur iṙ ṙaḋa an lá ó ḃí ḋúil agam-ṙa ċul (=ḋul) agur a ċeann a ḃaint ḋe ṙionn ṁac Cumaill, agur an mac iṙ ṙine ḋe mo ċuiḋ a ṙáġail 'na ṙíġ aṙ Éiṙinn, agur an ceann a ḃaint ḋe ṙíġ na n-Alban, agur an ḋaṙa mac atá agam a ċur 'na ṙíġ aiṙ ṙin; agur Mioḋgaċ ṁac Colgna, an mac iṙ óige agam, ṙáġail ag ṙtiúiṙiġeaċt na ṙíoġaċta ṙeo 'mo ḋiaiḋ ṙéin, nuaiṙ a ġeóḃaṙ mé báṙ."

8. Nuaiṙ a ḃí an ċiall amuiġ agur an ḋeoċ aṙtoiġ ċṙíoċnuiġ ṙiaḋ eaḋṫoṙṫa ṙéin go ḃṙuiġeaḋ ṙiaḋ cṙúcaí móṙa ḋeánta, a ċuiṙṙeaḋ ṙiaḋ i ḃṙaṙṫóḋ i ḋtaoiḃ na hÉiṙeann, agur go ḋtaṙṙ'nóċaḋ ṙiaḋ anonn ċuig' n-a ḋtaoiḃ ṙéin í, go muiṙḃṙeaḋ ṙiaḋ ṙianna na hÉiṙeann, agur go ndeánṙaḋ ṙiaḋ iaḋ a ḋiṫċeannaḋ.

Ċuaiḋ ṙioṙ ṙaḋ leiṙ an ṙean-ḋall.

"Ṙiú!" aḋeiṙ an ṙean-ḋall, "an cnuicín beag iṙ luġa i nÉiṙinn ní ṫiuḃṙaḋ riḃ anall aṙ an ḋóiġ ṙin é. Aċt má tá ḋúil agaiḃ a mbuaiḋ 'ṙáġail gléaṙaigiḋ caḃlaiġ aṙ ṁuin caḃlaiġ, agur gaḃaigiḋ anonn. Cuiṙigiḋ teaċtaiṙe go ḋtí ṙionn ṁac Cuṁaill; ṙiaṙṙaiġigiḋ ḋó c'aca iṙ ṙeáṙṙ leiṙṫṙoiḋ agur bṙuiġean a ṫaḃaiṙṫ ḋóiḃ, nó é luiġe ṙaoi ċíoṙ láiṁe.

9. Rinneaḋ ṙeo, agur bliaḋain ó'n am ṙin ḃí ṙiaḋ ṙá ṫíṙ ṫiaṙ i gCill Eala. Ċuiṙ ṙiaḋ teaċtaiṙe ṙuaṙ ċuig

Fionn, ag fiafraiġe dó cia h-aca b'ḟeárr leis troid agus bruiġean a ṫabairt dóbṫa, nó é luiġe faoi ċíos láiṁe. Ċuir Fionn teaċtaireaċt síos ċuca nár luiġ seisean faoi ċíos láiṁe ag aon ḟear amáiṁ, agus go dtabhrad sé tréan troda agus bruiġne dóbṫa go dtí go muirbhfidhe é féin agus a ċuid fear.

Ċuaid deireadh na bhFiann síos 'un na tráġa agus ṫoisiġ (= ṫosaiġ) an cat dairíribh. Act le sgéal fada a ḋeánaṁ goirid ní rabh aon ċleite nó cluiṁ (= clúṁ) dá dtainic ar chíoċaibh Loċlann nach ndearna siad a ṁarbhadh agus a ḋiṫċeannadh go dtí'n Mioḋgaċ ṁac Colgna, an mac is óige a bhí ag an ríġ, agus bhí Conán ṁac Móirne agus a ċlaidheaṁ leagṫa eadar a dá ġualainn, agus ní ḟuair sé é a ċur fríd go dtí gur ċait sé é féin ar a dá ġlúin ag coraibh an ríoġ.

"Tá mé ag iarraidh cumraiġe m'anama ort, a Ḟinn ṁic Ċumaill," arsa' an Mioḋgaċ ṁac Colgna, "ná ċuala mé nár eitiġ tú mac ríoġ ariaṁ fá ċumraiġe a anama."

"Níor eitiġ," arsa Fionn, "ó's mac ríoġ atá ionnat ní bainfear aon deor asat. Fóil, fóil, a Ċonáin, ná bain do'n ġruagaċ."

Bhí sé aca annsin mar ḟear aca féin ar feadh seaċt mbliadhna.

10. I gcionn gaċ aon seaċtmhadh bliadhain ins an t-sean-am ṫiocfadh ceo fá ġearaibh droma draoiḋeaċta agus seaċrán sealg, agus ṫainic ceann aca sin, agus níor fágadh aon ċleite nó cluiṁ le ċéile d' Ḟiannaibh Éireann act Fionn agus Conán.

Bhí siad ag siubhal le ċéile go rabh neóin beag agus deireadh an lae ann. Nuair a bhí 's d'éis tráṫnóna ann labair Fionn le Conán. "A ṫiġearna! is tú an droċ-ċomrádaiḋe," adeis sé; "tá tú ag siubhal liom ó maidin agus níor labair tú focal, agus bhí mise mar an gcéadna leat, leisg oireadh de ḟáram a ṫabairt duit."

11. "Fóil, fóil, a Ḟinn, ná bí i n-a ḋiaiḋ orm, ná bí mé ar mo smaoi'tiuġadh."

"Beirim bhriatra," arsa Fionn, "go bhfuil dúil agam gur maiṫ do smaoi'tiuġadh: goidé an smaoi'tiuġadh a rabh tú air?"

"Ta," adeir Conán, "is é an smaoi'tiúgad a raḃ mé air, an Miodgaċ ṁac Colgna, ar ṁarḃ tusa a aṫair, a ḟean-aṫair, a ḟliġe agus a ḟinnfear, dá mbéad sé ag siuḃal leat indiú in m'áit-se mur treise leat 'ná leis go n-imeallfad cúl cnáiṁ do ċinn bás an iomláin."

"Ḃeirim briaṫra," arsa Fionn, "gur fíor duit, agus gléas báis ar biṫ ar mian leat-sa ċur ar an Miodgaċ go gcuirfiḋ sinne air é."

"Maise," deir Conán, "ní mórán clú dúinne bás an Ṁiodgaiġ a ḃeiṫ orainn, aċt ḃí mé ag smaoi'tiúgad cúige d' Éirinn a ṫaḃairt dó, mar ċongnaṁ beaṫa, agus a ḃeiṫ réidtiġṫe leis níos mó."

"Ḃeirim briaṫra," arsa Fionn, "go ndeánfamuid sin, aċt goidé an dóiġ a gcruinneóċmuid na fir agus gan aon ḟear le ċéile aċt tusa agus mise?"

"Is maiṫ eolaċ mise ar an dóiġ a gcruinniġeann tú iad. Seinn an dord Fianna agus béid siad uilig cruinniġṫe agat roiṁ an ṁeadon lae i mbárać."

12. Rinne Fionn mar adubairt sé, agus ḃí siad ag cruinniugad 'na gcaogadaiḃ agus 'na leaṫ-ċaogadaiḃ go dtí go raḃ an t-iomlán cruinn roiṁ an ṁeadon lae, lá ar n-a bárać.

Ċuaid sgéal fríd na fearaiḃ ag innsiġ dóḃṫa goidé dubairt Conán, agus dubairt gaċ aon aca gur ḃfíor do Ċonán a ċaint.

Sgairt Fionn ṁac Cumaill i láṫair ar Ṁiodgaċ ṁac Colgna.

"A Ṁiodgaiġ ṁic Ċolgna," adeir sé, "is buaidearṫa triobloideaċ mar tá seo agat, [ag]reilg fríd ċnocaiḃ agus mullaiġiḃ, fliuċ, báidte, agus ní hé sin a ċleaċt tú ag d'aṫair féin ariaṁ fá ḃaile. Agus ḃí mé ag smaoi'tiúgad cúige d'Éirinn a ṫaḃairt duit mar ċongnaṁ beaṫa, agus go mbéad sé i ḃfad níos sócaṁlaiġe agat."

13. Ṫug an Miodgaċ buidheaċas mór d'Fionn, agus dubairt sé go raḃ sé iongantaċ sásta ar sad, aċt gur ṁaiṫ leis fios a ḃeiṫ aige cá h-áit a ḃfuiġead sé an talaṁ sin.

Dubhairt Fionn leis go bhfuigeadh sé a sogha ar an taobh tall nó taobh i bhfus de'n Bóinn.

"Racamuid go bheicfimid an talamh," arsa' an Miodhgach mac Colgna. Smaoi'tigh sé i n-a intinn féin dá dtiocfadh sé tharsna isin t-saoghal go dtiocfadh leis sásamh a bhaint as Fiannaibh Éireann, gus b'fhéarr an cuan soiteach a bhí ar an taobh tall.

"Ó," adeis sé, "tabhair a sogha do'n bhodach agus slacfaidh sé an díogh' (= díogha): béidh an taobh tall agam," adeis sé.

"Maith go leor," arsa Fionn. "Maise," adeis sé, "slán agat, a Fhinn mhic Chumaill."

"Maise," adeis Fionn, "go seacht soirbhigh an Rí duit."

D'imthigh sé uatha agus ní fhacaidh siad é ní ba mó.

14. I gcionn an lae agus na haimsire thainic ceo fá ghearaibh droma dhaoidheachta agus seachrán sealg, agus níor fágadh aon chleite nó cluimh le chéile d'Fiannaibh Éireann acht Fionn agus Conán. Bhí siad ag siubhal le chéile go dtainic neóin bheag agus deineadh an lae orthu. D'amharc Fionn, agus chonnaic sé fear ag tarraingt air ins an cheo.

"'Siud fear ag tarraingt orainn," adeis sé, "agus má's ag teacht a chuidiughadh linn atá sé is fearrde dúinn é, agus má's i n-ar n-éadan atá sé is mirde dúinn é."

"Och, do dhuadh is do dhothairne ort," adubhairt Conán, "ná nach h-olc an bheirt nach sracadh aca ar aon fear amháin?"

"Is fíor sin," adubhairt Fionn, "acht níl dóigh air bith is fearr a mbéidh fior againn air 'ná muid (=sinn), amharc fhíd ar méaraibh."

Bhí fior ag Fionn go rabh an buaidh sin ag Conán, lá air bith a d'amharcfadh sé fhíd a méarabh go bhfuigeadh sé buaidh ar fheacht gcatha na Féinne go h-uile.

D'amharc siad fhíd a méaraibh, agus ní fhacaidh siad acht aon fear amháin.

15. Níor bhfada gur ghluais cuca an gruagach donn deallruighteach, cóta gearr glas fá meall a mháisi, agus a fhean-sgiath meirgeach leis ar bhacán a láimhe,

agus bí a ċlaiḋeaṁ úr, roillreaċ, croċtaí (= croċta) le n-a ṫaoiḃ.

Ḃeannuiġ sé d'Ḟionn ṁac Cumaill ins na bruaṫraiḃ a bí coitċionnta 'san am sin, agus d'ḟreagair Fionn é mar an gcéadna.

"Cá bfuil do ṫriall, an mise díom a ḟiafraiġe?" arsa Fionn.

"Ní mise, maise, leóga," adeir sé, "tá mé air lorg maiġistir. Ċualaiḋ mé nár eiriġ tusa aon ḟear aniaṁ fá ṫuarasdál bliaḋna."

"Níor eiriġ," arsa Fionn, "agus ní raḃ mé i n-anár buaċalla aniaṁ coṁ mór agus tá mé, de ḃríġ dó naċ ḃfuil aon ḟear le ċéile aċt mé ḟéin agus Conán annseo."

"Fóil, fóil," arsa Conán, "ná deán níor mó cainte leis an ġruagaċ."

"Cad uime sin?" arsa Fionn.

"Ná naċ n-aiṫniġeann tú mise agus Oscar, agus Oisín, agus Diarmaid, agus Fiaċna ṁac Ḟinn, agus Inse ṁac Suiḃne Ṡealg'?"

"Cad ċuige naċ n-aiṫneóċainn mo ḃunaḋ ḟéin?" arsa Fionn.

Cad ċuige naċ n-aiṫniġeann tú an Mioḋgaċ ṁac Colgna a ċaiṫ seaċt mbliaḋna ar d' uplár?"

16. "Do ḋuaḋ is do ḋoṫairne ort," arsa an Mioḋgaċ; "naċ seo an t-áḋḃar a raḃ mé duit aniaṁ, a Ċonáin, naċ raḃ foiġid ar biṫ agat. Ċa dtiocfaḋ leat a ḃeiṫ in do ṫost go mbainfinn tamall cuideaċta amaċ ar Fionn annseo." "Ḃeirim bruaṫra, maise," arsa Conán, "má's mó cuideaċta ba ċóir dó a ḋeánaṁ leat nó mío-ċuideaċta. Ba í do ċuideaċta-sa ḟéin an ċuideaċta gan suim. Tá sé seaċt mbliaḋna agus an t-am seo ó ṫug sinne cúige d' Éirinn, mar ċongnaṁ beaṫa duit, agus ní ṫeasfa muid (= sinn) oiread agus seilg aon ṁíol-ṁuiġe aṁáin ar do ċuid talaiṁ, leisg an oiread sin tríoblóide nó buaiḋeartaṫa a ṫaḃairt duit. Agus ní ṫug tú ó ṡoin cuireaḋ míosa, cuireaḋ seaċtṁaine, nó cuireaḋ lae dúinn."

"Do ḋuaḋ is do ḋoṫairne ort," ars' an Mioḋgaċ "naċ seo an t-áḋḃar a raḃ mé duit aniaṁ, naċ raḃ foiġid ar biṫ agat, ná naċ raḃ 'ḟios agat nuair a ċuaiḋ

mise annsiud go raḃ mé beó boċt, agus naċ raḃ bealaċ ró-ṁaiṫ orm. Aċt anois, nuair a ḟuair mé os a ċionn, tá mé 'teaċt le cuireaḋ ċugaiḃ go léir go cionn lae agus bliaḋna."

"Ḃeirim briaṫra," arsa Conán, "gur mór an gar anois ḟéin é, ó ṫarlaiḋ gur smaoi'tiġ tú air."

"Is buaiḋeartha trioblóideaċ mar tá sin agam-sa," arsa Fionn, "gan cleite no cluiṁ le ċéile d' Ḟiannaiḃ Éireann aċt mé ḟéin agus Conán anseo."

"Is maiṫ eolaċ mise," ar sé, "ar an dóiġ ag cruinniġeann tú iad. Seinn an dóird Fianna, agus ḃéiḋ siad uiliġ cruinn agat roiṁ an ṁeaḋon lae i mbárraċ."

17. Ṡeinn siad an dóird Fianna, agus ḃí siad ag cruinniuġaḋ 'na gcaogadaiḃ agus i n-a leaṫ-ċaogadaiḃ go dtí go raḃ an t-iomlán cruinn roiṁ an ṁeaḋon lae lá ar na ḃárraċ.

Ċuir Fionn sgéala fríd na fearaiḃ ag innsiġ dóḃṫa goidé mar ḃí, agus ḃí gaċ aon aca sásta go maiṫ ar a ċul (= ḋul) a ċaṫaṁ na cuirme.

"Anois," arsa' an Mioḋgaċ, "ná fanaḋ fear ar biṫ, ná níl 'ḟior agam-sa cé a ḃfuil mé níos feárr dó nó níos measa, de ḃríġ dó, go raḃ siad uiliġ coṁ maiṫ daṁ. Anois," adeir sé, "tá bruiḋean agam-sa ar muir, agus tá bruiḋean agam ar tír, agus ins an ḃruiḋin atá ar muir a ġléastar an biaḋ, agus ins an ḃruiḋin atá ar tír a ċaiṫtear é. Má's luaiṫe ḃéas mise annsin ná [ḃéas]riḃse béiḋ an biaḋ leagṫa agam fá mbur gcoinne, agus má's luaiṫe ḃéas siḃse ann ná[ḃéas] mise deánaiġiḋ moill, agus is gearr go raḃ mise agaiḃ."

"Maiṫ go leor," adubairt Fionn, "ḃí ar siubal."

18. Ġléas na Fianna orṫa tarraingt ['un]na cuirme. Nuair a ċuaiḋ siad ḟad le teaċ na cuirme, "'Ḃfuil siḃ uiliġ ag dul isteaċ?" arsa Conán.

"Tá, goidé a ḃéaḋ orainn gan a ċul (= ḋul) isteaċ," arsa Fionn.

"Ḃeirim briaṫra, maise, má's mar sin a ḋeánfainnse," arsa Conán.

"Goidé ḋeánfá, ṫusa, a Ċonáin?" arsa Fionn.

"Maise, an Mioḋgaċ ṁac Colgna," arsa Conán,

" ar mar̃b tura a ath̃air, a ṡean-ath̃air, a ṡliġe, agur a ṡinsear, b'ḟéidir gur bruidean ḟola agur dún mar̃bt̃a a tá innti seo, agur ṡílim-sa gur b'ḟeárr do ċuid de na ḟearaib̃ a ċul (=dul) go n-Almain Laiġean agur a ċoimeád dúinn go lá.

" B̃eirim bríath̃ra, a Ċonáin, gur ḟíor duit," arsa Fionn.

19. Ċuir Fionn sgéala ḟríd na ḟearaib̃ ag innriġ dóib̃t̃a goidé dub̃airt Conán, agur dub̃airt gaċ aon aca gur b'ḟíor do Ċonán a ċaint.

" Anois cé ġeob̃armuid a raċar ann ? " [arsa Fionn].

" Raċaid̃ mise," arsa Oisín.

" Raċaid̃ mise," arsa Oscar.

" Raċaid̃ mise," arsa Fiaċna mac Finn.

" Raċaid̃ mise," arsa Inse mac Suib̃ne Ṡealg.

" Raċaid̃ mise," arsa Diarmuid Ua Duib̃ne.

" Raċaid̃ mise," arsa Fat̃a Canann mac na Cuin.

" 'B̃ḟuil duine ar bit̃ ag dul act̃ iad siud," [arsa Fionn].

Ni rab̃ : níor lab̃air duine ar bit̃ eile.

" A Ċonáin, naċ b̃ḟuil tú ag dul leób̃t̃a ? " arsa Fionn.

" B̃earad ḟéin bríath̃ra má tá," arsa Conán. " Agur ċan ead̃ naċ raċainn, act̃ mur rab̃ an ċuirm in mo ṡárar̃ go dtí go ndeánfaid̃ mé í dit̃-ċáinte."

20. Ċuaid̃ siad go h-uile irteaċ i dteaċ na cuirme. act̃ an seisear a ċuaid̃ go dtí Almain Laiġean.

Ar a ċul irteaċ dóib̃t̃a b̃i seact̃ ndoirse ar an b̃ruid̃in sin, a b̃ḟuiġead̃ seact̃ gcat̃a na ḟéinne irteaċ ar aon dorar amáin aca.

B̃i toirt Ṫeamrac̃ teinead̃ faduiġt̃e i gceart láir na bruid̃ne, a b̃ḟuiġead̃ seact̃ gcat̃a na ḟéinne cead suid̃e go h-uile fá dtaoib̃ duit̃e.

B̃i brat de ṡíoda ṡleamain b̃uid̃e sreat̃nuiġt̃e i n-urlár na bruid̃ne le ṡárar̃ cuirp agur codlata a t̃ab̃airt do'n té a rab̃ an t-éadac̃ sliuċ ó'n lá air, a b̃aint de, agur a ċroiceann a leigint leis an tríoda ṡleamain b̃uid̃e. Ni rab̃ aon maide ins an b̃ruid̃in naċ rab̃ (ag) tab̃airt báirr deise agur deilb̃e ar an maide eile.

21. Luiġ ṡiad ṫaṙṫ, agus ṫuit ṡiad uiliġ 'na ġcodlaḋ. Nioṙ ḃṡada ġuṙ ṁuṙġail ṡeaṙ aṁáin aca, agus duḃaiṙṫ ṡé, "A ḟeaṙa, (= ḟiṙ) 'ṫcím-ṡa aṫṙuġaḋ móṙ ag teaċt aṙ an ḃṙuiḋin ṡeo. Ag teaċt iṙteaċ dúinn anoċt ḃí ṡeaċt ndoiṙṡe aṙ an ḃṙuiḋin ṡeo, a ḃṡuiġeaḋ ṡeaċt ġcaṫa na ḟéinne iṙteaċ aṙ ġaċ aon doṙaṙ aca, agus anoiṙ níl uiṙṫi aċt aon ṗoll beag aṁáin, aṙ an dtaoiḃ ó ṫuaiḋ, a mbéaḋ obaiṙ agam ḟéin 'ḟáġail amaċ aiṙ."

"Ḃeiṙim bṙiaṫṙa," aṙṡa ṡeaṙ eile, "go ḃṡeicim aṫṙuġaḋ coṁ móṙ leiṙ ṡin. Ag teaċt iṙteaċ dúinn annṡeo anoċt ḃí toiṙṫ Ṫeaṁṙaċ teineaḋ ṡaduiġṫe i gceaṙṫ láṙ na bṙuiḋne, a ḃṡuiġeaḋ ṡeaċt ġcaṫa na ḟéinne ṡá dtaoiḃ dí, agus anoiṙ níl uiṙṫi aċt tṙí ḟód ṡṙadaiṙ."

"Ḃeiṙim bṙiaṫṙa," aṙṡa ṡeaṙ eile go ḃṡeicimṡa aṫṙuġaḋ coṁ móṙ leiṙ ṡin. (Ag) teaċt iṙteaċ dúinn annṡeo anoċt ḃí bṙat de ḟíoda ḟleaṁain ḃuiḋe ṡṙeaṫnuiġṫe aṙ uṙláṙ na bṙuiḋne, agus anoiṙ ní ḟuaiṙe 'ná an leac oiḋṙe ġaċ ball de mo ḃallaiḃ dá mbaineann leiṙ an uṙláṙ ḟuaṙ."

"Ḃeiṙim bṙiaṫṙa," aṙṡa ṡeaṙ eile, "go ḃṡeicim-ṡa aṫṙuġaḋ coṁ móṙ le ceaċtaṙ aca. (Ag) teaċt iṙteaċ dúinn annṡeo anoċt ní ṡaḃ aon ṁaide inṙ an ḃṙuiḋin naċ ṡaḃ ag taḃaiṙṫ báiṙṡ deiṙe agus deilḃe aṙ an ṁaide eile, agus anoiṙ níl ṡí aċt ceangailte le ṡeanċleaṫaċaiḃ duḃa caoṙṫainn."

22. "Iṙ ḟioṙ é," aṙṡa ġaċ aon ḟeaṙ.

"Ḃṙuiḋean ḟola agus dúnṁaṙḃṫa atá annṫi. Láṁ luaṫ láṁ ṫapaiḋ: ḟáġaiḋ muṙ ġcuid aiṙṁ agus muṙ ġcuid éidiḋ; ġeaṙṡaiġiḋ an ḃṙuiḋean aṙ an taoiḃ agus bíġiḋ amuiġ."

Ṫug ġaċ aon ḟeaṙ láṁ luaṫ láṁ ṫapaiḋ ṡá n-a ċuid aiṙṁ agus a ċuid éidiḋ, aċt i n-áit maṙ ḃí ṡin dó, ḃí ṡiad-ṡan cúl-ċeangailte do'n talaṁ.

Leiġ ġaċ aon ḟeaṙ aca ġṙáġ móṙ caointe aṙ. "Iṙ náiṙ daṁ-ṡa ġol," aṙṡa Goll: "tá mé ṡá ḟad buille do'n doṙaṙ, agus ní leiġḟiḋ mé aon ḟeaṙ iṙteaċ ġan a ḋeánaṁ a ḋiṫċeannaḋ go dtí go ḃṡuiġ' mé báṙ de'n ocṙaṙ."

Annṡin laḃaiṙ Conán: "ná deán ṫuṙa maṙ ṡin, aċt

(a Ḟinn ṁic Ċumaill), cuir do ôrdóg fá do ḟiacail, can fior agus ná deán bréag, agus aiṫris dúinn goidé tá le héigse dúinn faoi ṁaidin."

23. Ċuir Fionn an ôrdóg fá n-a ġiall; ċogain sé í ó ḟeóil go fuil, ó ḟuil go cnáṁ, ó ċnáṁ go smior, agus ó smior go smaois. Ag cognaḋ na h-ôrdóige dó leig sé grág mór caointe as.

"Tá dúil agam," arsa Conán, "gur aon de na deaġ-labarṫa atá ionnam, gurab é nimṁideas (= nimṁneaċas) do ṁéis a ḃeis ort a léiṫid de ġrág do ċur arat."

"Ḃeirim briaṫra, má 's é," arsa Fionn. "Cé gur mór a ċuirfeaḋ sé orm lá de mo ḟaoġal m'ordóg a ċognaḋ is beag a ċuirfeaḋ sé orm anoċt, de ḃríġ dó go mbéidmíd uilig gan ċeann faoi ṁaidin."

24. "Cad uime sin?" arsa Conán.

"Tá," arsa Fionn, "an Mioḋgaċ ṁac Colgna, as maṙḃ sinn a aṫair, a ḟean-aṫair, a ḟliġe agus a sinnsear, tá sé annsiúd, a ċúig céad déag fear leis, leis na cinn a ḃaint duinne.

Tá Corran Caṫ-Ṁíliḋ Láṁ-ġaisgideaċ ṁac an Doṁain, agus cúig céad déag fear leis, leis na cinn a ḃaint duinne.

Tá Rí an Doṁain ann, agus deiċ míle ḟiċead fear leis, leis na cinn a ḃaint duinne.

Tá mac Ríoġ an Doṁain ann, agus cúig céad déag fear leis, leis na cinn a ḃaint duinne.

Tá trí ṙí Inse Tuile ann, agus cúig céad déag fear le gaċ aon ḟear aca, leis na cinn a baint duinne.

Is iad-san a ċeangail inn annseo le sisseóġaiḃ agus le draoiḋeaċt, agus a Ċonáin ṁic Móirne," ar sé, "an lá ba treise ḃí sinne i n-Almain Laiġean amaṁ ar sáiṫ ḃearfaḋ sé dúinn sin a ḋeánaṁ ċan é aṁáin anoċt, nuair atámuid cúl-ċeangailte do'n talaṁ."

"Ḃeirim briaṫra," arsa Conán, "dá mbéaḋ sinne sgaoilte, gur beag dá ḃárr a ḃéaḋ aca.

"Ḃfuil ḟios agat," arsa Conán, "goidé ḋeánfar tú a Ḟinn? Seinn an Dórd Fianna, agus an seiseas atá i n-Almain Laiġean b'ḟéidir go gcluinfeaḋ siad é

agus go gcoimeádfaḋ siad ḋúinn go dtí go dtarfaḋ an lá i mbárach; ná ba ḃeag a b'ḟiú liomsa mé a ṁarḃaḋ ins a' lá le taoiḃ mé a ṁarḃaḋ ins an oiḋċe."

25. Annsin ṡeinn siad an Dóirṫ Fianna, agus ċualaiḋ an seisear a ḃí i n-Almain Laiġean iad.

"A ṫiġearna!" arsa Fata Canann, "is mise an duine mío-ḟortunaċ nuair a ṫainic mé annseo anoċt: tá siad anois ag seinm an Dóirṫ Fianna le sporṫ agus le pléisiúr dóḃṫa ḟéin, i ndiaiḋ a sáiṫ a iṫe is a ól."

"Níl 'ḟios agam," adeir Oisín, "goidé déarfainn-se fá dtaoiḃ de sin. Tá mé iongantaċ buaiḋeartaċ in m'intinn, agus ní ḃéiḋ suaiṁneas agam go dtí go ḃfáġa' mé beirt agaiḃ a ḃearas sgéala ċugam goidé mar tá siad ag dul ar aġaiḋ annsin. Cé a ġeoḃas mé a racas ann agus a ḃearas sgéala ċugam?"

"Ġeoḃaiḋ tú mise," arsa Fiaċna ṁac Finn.

"Ġeoḃaiḋ tú mise," arsa Inse ṁac Suiḃne Ṡealg.

"Mo ḃeannaċt liḃ," arsa Oisín, "agus bíġiḋ ar ṡiuḃal."

26. Nuair a ṫainic siad go Bruiḋin Ċaorṫainn ṁoṫuiġ Fionn truisleaḋ amuiġ.

"Cé siud atá amuiġ?" ar seisean.

"Mise, Fiaċna ṁac Finn, do ṁac."

"Ḃeirim buaiḋ agus biseaċ a ṁic, gur ḃeag mo ċuid d'Éirinn gur éiriġ mo ċlann, agus anois is mór mo ċuid d'Éirinn ó d'éiriġ mo ċlann. Bí ar ṡiuḃal go broinn an áṫa, agus is geasr go ḃfeicfiḋ tú drong ag teaċt leis na cinn a ḃaint duinne."

"Goidé an ċiall ar sin siḃ-se a ḃeiṫ isṫoiġ annsin?" (arsa Fiaċna ṁac Finn), agus d' innis Fionn dó mar ṫarlaiḋ dóḃṫa.

27. D'imṫiġ sé ḟéin agus Inse ṁac Suiḃne Ṡealg' go broinn an áṫa.

"Anois," adeir se, "fan ṫusa annseo go dtéiḋ mise go Bruiḋin an Oileáin, go dtí go ḃfeicfiḋ mé goidé an gléas báis atá dúil aca a ċur ar m'aṫair, agus ná leig ṫusa fear ar biṫ ṫarad annseo gan a ḋeánaṁ a ḋiṫċeannaḋ go dtí go dtagha mise arís."

Ċuaiḋ ſé go teaċ na cuiſme ċuca, agus ſinne ſé é ḟéin coṁ beag is ṫainic leis, agus ḃí ſé ag éisteaċt leó.

" A ṫiġearna ! " adeis an Mioḋgaċ ṁac Colgna, is ſada atá Corran Caṫ-Milid, láṁ-ġaisgideaċ ṁac an Doṁain amuiġ gan cinn Ḟinn ṁic Ċumaill agus a ḋreama a ṫaḃairt ċugainn. Aċt is ag éisteaċt le ſean-ċoraideaċt Ḟinn ṁac Ċumaill atá ſé, cé gur maiṫ an ſean-ṁadaḋ é [de] ġeall ar tamallt de'n oiḋċe ċur ṫart. Aċt dá muirḃſeaḋ ſé a aṫair agus a ſean-aṫair, a ſliġe agus a ſinnſear, is beag éisteaċt a ḋeanſaḋ ſé le n-a ċuid ſean-ċoraideaċt. Aċt caiṫfiḋ mé ḟéin agus mo ċúig ċéad déag ſear a ċur go dtugamuid linn na cinn.

28. D'aiṫin annsin Fiaċna ṁac Finn go dtearn ſé ḟéin ſailliġe. Léim ſé amaċ agus ar go bráṫ leis. Níor ḃſada a ċuaiḋ ſé gur caraḋ an ſear mór dó.

" Cá raḃ tú a ġiolla ṁóir ? " arſa Fiaċna.

" Ḃeirim briaṫra," ar ſeisean, " go raḃ mé i mullaċ na mío-ḟortuine, mé ḟéin agus mo ċúig ċéad déag ſear ċul amaċ anoċt i dtúr an tſluaiġ, agus gur caraḋ an caol-óganaċ beag aṁáin orm ṫiór adaiḋ, agus ṫuit mo ċúig ċéad déag ſear leis.

" Cad ċuige nár ṫuit tú ḟéin leis ? "

" Tá áḋḃar maiṫ," ar ſeisean.

Dá dtiocſainn air i dtúr an tſluaiġ ṫuitſinn leis coṁ maiṫ le ſear éiġinteaċt eile, aċt ṫainic mé air i ndeiſeaḋ an tſluaiġ nuair a ḃí ſé imḋearġṫa agus gan aige aċt lán a ḋoirn de ḃrollaċ a ſgéiṫe, agus mar ba mé Láṁ-ġaisgideaċ ṁac an Doṁain ḃain mé an ceann de.

29. " Ba ḋóiċṫe liom dá mbainſeá an ceann de go mbéaḋ cuid éiġinteaċt dá ċúig ċoraṁlaċt leat," arſa Fiaċna ṁac Finn.

" Ní ṫig liom coraṁlaċt ar bit a ḃeiṫ liom níor mó ná an ceann," arſ' an ſear mór, ag tarſaingt aniar an ċinn agus 'gá ṫair'eann dó, agus nuair a ċonnaic Fiaċna ceann a ċomráḋaiḋe lion na ſúile air.

" Ċan ḟuil 'ḟior agat cé 'ḃfuil tú ag tair'eann a ċinn dó," arſa Fiaċna ṁac Finn.

"Ċan ḟuil ḟior agam," adeir an ḟear mór. "Nać do ḋream i mbruiḋin an oileáin ṫú?"

"Ḃeirim briaṫra má 'r eaḋ," arsa Ḟiaċna ṁac Ḟinn, "aċt de ḋream Ḟinn ṁic Ċumaill mé," ar seirean "agus mur treise leat nó liom imeallfaiḋ cúl cnáṁ do ċinn bás mo ċomráḋaiḋe."

Ṫoirġ an cat eadar é féin agus an ḟear mór agus ċar ḃfada gur ḃain Ḟiaċna ṁac Ḟinn an ceann de. Ċuir sé a ċlaiḋeaṁ i ḃfartóḋ i dtaoiḃ an leacan, agus níor stad sé go raḃ sé ag ḃruiḋin Ċaorṫainn.

30. "Cé siud amuiġ?" arsa Ḟionn.

"Mise Ḟiaċna ṁac Ḟinn, do ṁac."

"Cé siud," arsa Ḟionn, "a gcuala mé gáir na mbaḋḃ-ḋún or cionn an ċuain, agus ornaḋ na ḃfear, ag sgara'int a n-anama leis an ċorp?"

Tá, do ḋalta is mó ṫug é," arsa Ḟiaċna ṁac Ḟinn.

"Goiḋé mar tá mo ḋalta ḋá ċionn?" arsa Ḟionn.

"Tá, gan anam," arsa Ḟiaċna ṁac Ḟinn.

"Ḃeirim buaiḋ agus biseaċ," arsa Ḟionn, "cé gur mór a ċuirfeaḋ sin orainne lá d'ár saoġal is beag a ċuirfiḋ sé orainn anoċt, de ḃríġ go mbéiḋ an t-iomlán againn gan ċionn faoi ṁaidin. Agus imṫiġ anois go broinn an áṫa, agus is geall go ḃfeicfiḋ tú drong ag teaċt níos tréine ná iad sin, leis na cinn a ḃaint duinne."

31. D'imṫiġ sé go broinn an áṫa, agus ag ḋul annsin dó ḃí an Mioḋgaċ ṁac Colgna taoḃ ṫall de'n deán agus a ċúig ċéad déag fear féin leis.

"Ná tarraigiḋ níos faide," arsa Ḟiaċna ṁac Ḟinn.

"Cé siud?" arsa' an Mioḋgaċ, "a gcluinim a ġlór borb, agus a ḃfeicim ins na léinti' dearga?"

"Is maiṫ an ḟiafraiġe," arsa Ḟiaċna ṁac Ḟinn, "aċt an té ġeoḃṫar 'na ḟeasam os cionn a ġníoṁ' ar ċúl ċnáṁ a ċinn féin is cóir é a ḋíoltaḋ ar."

"Is fíor é, arsa' an Mioḋgaċ: "gearraigiḋ an t-áṫ ar an rógaire, agus taḃairigiḋ anall a ċeann ċugam."

Ní eagla nó uaṫḃás a ġlac Ḟiaċna ṁac Ḟinn romra, aċt teannaḋ i n-a n-éadan agus i n-a n-aiscis

Ṫoiṡiġ ṡé oṡṫa go h-ainḃṡioṡaċ láidir.

Ṡuiḋ an Mioḋgaċ 'ac Colgna ar ardán ag coimḋeaḋ air, go raḃ deireaḋ marḃ aige go dtí é ḟéin.

"Is buaiḋeaṡṫa trioblóideaċ seo," arsa mac an ṡíoġ: dá dtiocfá orm-sa i dtúr an tsluaiġ ní ḃéaḋ beann ar biṫ agam ort aċt oireaḋ le ḟear éiġinteaċt eile aca seo. Aċt anois tá tú ag teaċt orm nuair atá mé imḋeargṫa, agus gan agam aċt lán mo ḋoirn de ḃrollaċ mo sgéiṫe."

"Ḃí 'ḟior agamsa sin lán go maiṫ" ars an Mioḋgaċ.

32. Ins an am seo an ceaṫrar a ḃí i n-Almain Laiġean duḃairt Oisín leóḃṫa gur ṁaiṫ leis go raċaḋ beirt aca go Ḃruiḋin Ċaorṫainn agus sgéala a ṫaḃairt ċuige goidé mar ṫarlaiḋ dóḃṫa.

"Cé ġeoḃar mé a raċar ann?" arsa seisean.

"Cé ġeoḃṫá," arsa Diarmaid, "aċt mise agus Oscar? "Aċt i n-a ḋiaiḋ sin is uilig" ar seisean, "ní ḟóġnóċaḋ sé daṁ-sa Oscar a ṫaḃairt uait agus tusa 'ḟágáil i muiniġin Fata Canann; aċt is feárr liom Fata Canann a ṫeaċt liom ná tusa a ḟágáilt i n-a ṁuiniġin."

33. D'imṫiġ sé ḟéin agus Fata Canann annsin, agus duḃairt sé naċ mbéaḋ sé i ḃfad go dtaḃraḋ sé sgéala ar air ċuig' Oisín.

Nuair a ṫainic siad ar aṁarc ḃroinne an áṫa ċonnaic siad an talaṁ cuṁdaiġṫe leis na corraiḃ, gan aon duine beo le feiceáil aca aċt mac an ṡíoġ agus an Mioḋgaċ ṁac Colgna agus iad ag troid.

"Nil aon duine a ċuaiḋ amaċ anoċt naċ ḃfuil marḃ aċt mac an ṡíoġ," arsa Diarmuid. "Siud anois é ḟéin agus an Mioḋgaċ ṁac Colgna le ċéile, agus nil mac an ṡíoġ i n-innib buille a ċornaṁ, ċan é aṁáin buille a ḃualaḋ, agus béiḋ sé marḃ sul a raḃ muid aige," arsa Diarmuid.

"Béiḋ gan aṁras," arsa Fata Canann.

34. "Ó a Ḋiarmaid, a Ḋiarmaid," arsa Fata Canann, "ḃí an t-uṡċar díreaċ aniaṁ agat; cuir do ṁéar faoi imeall do ḟleaġa agus caiṫ an t-sleaġ agus b'ḟéidir go muirḃfeá an Mioḋgaċ ṁac Colgna."

"Há, do ḋuaḋ ir do ḋoṫairne ort," arsa Diarmaid, "seo an t-áḋbar a raḃ mise duit aniaṁ, díoġbáil naċ raḃ tú 'do ġairġiḋeaċ ró-ṁaiṫ aniaṁ. Goidé 'ḟior agat dá gcaiṫfinn an t-sleaġ naċ mbféidir gur ab é mac an ríoġ a ṁuirḃfinn?"

"Ḃeirim briaṫra, maise, dá mair'ṫeá (= mairḃṫeá) féin ní ḃéaḋ aon duine le n-a innseaċ ort aċt mise, agus ní innseóċainn ort ó indiú go dtí lá mo ḃáis."

Le méad an rosca fileaḋ sinne sé do Diarmaid, ċuir sé a ṁéar faoi imeall a ṡleaġa agus ċaiṫ sé í, agus ċuir se coṁ-ḟad roiṁe agus i n-a ḋiaiḋ fríd an Mioḋgaċ ṁac Colgna duiṫe.

"Is maiṫ a aiṫniġim an t-sleaġ sin," arr' an Mioḋgaċ; "sin sleaġ Diarmada Ui Duiḃne" ar seisean.

"Ná marḃ mac an ríoġ go raḃ muid agat," arsa Diarmaid, agus ġeoḃaiḋ tú cumraiġe d' anama mar fuair tú aniaṁ."

"Ó a Diarmuid, a Diarmuid," ar seisean, "'sé is trom leat do dá ċois ag tarraingt orm leis an ċeann a ḃaint díom. Aċt anois, béiḋ mac an ríoġ marḃ agam-sa sul má raḃ tú agam."

35. D' ḟior dó. Ḃí sé marḃ aige. Ar a teaċt 'un toraiġ do Diarmuid ċaiṫ sé an ceann de'n Mioḋgaċ, ċuir sé ċlaiḋeaṁ i ḃfartóḋ i dtaoiḃ a leacan, agus tarraing sé ar Ḃruiḋin Ċaorṫainn.

"Cé siud amuiġ?" arsa Fionn.

"Mise, Diarmuid Ua Duiḃne."

"Ḃeirim buaiḋ agus biseaċ a Diarmuid, má ḃí mé i n-aisc nó i ngéibionn aniaṁ nár ṁaiṫ liom agam tú agus ní raḃ mé i n-aisc nó i n-géibionn aniaṁ níor mó ná a ḃfuil mé ann anoċt, de ḃríġ go mbéiḋ an t-iomlán againn gan ċionn faoi ṁaidin. Cé siud a gcuala mé gáir na mbaḋḃdún or cionn an ċuain, agus ornaḋ na ḃfear ag sgara'int a n-anama leis a' ċorp?"

"Tá, do ṁac is mó a ṫug é," arsa Diarmuid.

".Goidé mar tá mo ṁac dá ċionn?" arsa Fionn.

"Tá, gan anam," arsa Diarmaid.

"An bfacaiḋ tú dá ṁarḃaḋ é?" arsa Fionn.

"Ċonnaic," arsa Diarmaid, ag a innsiġ dó goidé mar ḃí, "aċt an fear a ṁarḃ é, mar ḃí, an Mioḋgaċ ṁac

Colgna, feo a ceann cugat-fa anoir," arfa Diarmaid.

"Beirim buaid agus bireac," arfa Fionn, "cé gur mór a cuirfead fé orainn lá d'ar faoigal duine d'ar gcuid fear a caillead, is beag a cuirfid fé orainn anocht, de brís go mbéid an t-iomlán againn gan cionn faoi maidin."

36. "Agus goidé tá fib-se a déanam isteoig annsin, a Finn?" arfa Diarmaid. "Támuid ceangailte do'n talam le draoideacht," arfa Fionn.

"Agus an bfuil dadaid le fib a féidteac?" arfa Diarmaid.

"Nil," arfa Fionn.

"Dadaid air bit," arfa Diarmaid.

"Nil aon feort," arfa Fionn.

"Na trí eiteac agus na trí míod is mó tugad air aon fear amam, buille fgine nó claidim agus ní buailfid Diarmaid in mur leit ó indiú go dtí lá mo báis, ó tarla nac bfuil dadaid le fib a féidteac amac ar sin. Racaid mé féin agus Fata Canann annseo, agus an beist atá i nAlmain Laigean, agus gléarfamuid áruis dúinn féin, agus béidmid féid féidtig' lib ar fad. Slán agat, a Finn mic Cumaill."

"Maise go seacht soisbige an Rí duit," arfa Fionn, "agus is maisg atá sgara'int leat."

37. Nuair a d'imtig Diarmuid giota ar siubal buail cumaid iongantac mór air, agus bill sé ar ais, agus labair sé le Fionn.

"Tá mé, ar air, a Finn," ar seisean.

"Maise, gur mait liom sin," arfa Fionn, "mur mbéinn act tamallt ag cómrád leat."

"Tá," arfa Diarmuid, "'sé an rud a tug ar air mé, má tá nid air bit air an doman is é fib a fábáil, caillfid mise mé féin leis nó geobaid mé é."

"Nil, maise" arfa Fionn, "act rud nac bfuil mait a beit ag caint air."

"Goidé sin?" arfa Diarmuid.

"Tá," arfa Fionn, "trí ri Inse Tuile, is iad a ceangail inne annseo le draoideacht', go dtí go ngearftar a gcuid sceadamán sin, agus go gceartar a gcuid fola i gcorn ríog an domain, agus go gcuimil-

teas an ḟuil sin eadas sinne agus an talaṁ, ní ṫig sinn a sgaoileaḋ as seo."

"Beirim bhiaṫra," arsa Diarmaid, "gur maiṫ liom sin a ċluinstin, ná caillfiḋ mé mé ḟéin leis anois, nó ġeoḃaiḋ mé é. Slán agat a Ḟinn."

"Maise go seaċt soirbiġe an Rí duit," arsa Fionn.

38. "'Ḃfuil tú as ṡiuḃal, a Ḋiarmaid," arsa Conán, ag sgáirtiġ taoḃ isteiġ.

"Tá," arsa Diarmaid. "Cuirimse fá ġearaiḃ droma draoiḋeaċta ṫú, do ċeann agus do ċosa agus do ċongnaṁ beaṫa ḟéin a ḃaint díot-sa, mur dtugaiḋ tú greim ċugamsa a íosfas mé, nó is beag is fiú liom--sa mé a ṁarḃaḋ le taoiḃ mé bás a ḟáġail leis an ocras."

Ṫug gaċ aon aca iarraiḋ ar Ċonán, agus d'iarr siad air na gearrógaí a ḃaint de Ḋiarmuid.

"Ċa ḃainim," ar seisean, "aċt iad a ṫeannaḋ air."

39. D'imṫiġ Diarmaid agus Fata Canann leó.

Air a ċul go broinn an áṫa dóḃṫa ḃí lasta báid d'ḟeoil ḃruiṫte ann.

"Beirim bhiaṫra," arsa Fata Canann, "gur seo an áit as furus dúinn a ḟáiṫ ḟáġail do Ċonán.

"An sin mar ḋeánfá do ġnoiṫe?" arsa Diarmaid.

"Is eaḋ," arsa Fata Canann.

"Beirim bhiaṫra," má's mar sin a ḋeánfainnse é, (arsa Diarmaid).

"Cad uime sin?" arsa Fata Canann.

"Tá," arsa Diarmuid, "sin lasta d' ḟeóil ḃruiṫte atá annsin, agus tá dúil aca ḃeiṫ dá ċaṫaṁ isteaċ ċuig' na fearaiḃ 'sagainne (ag) faġáil ċuideaċta orṫa dá sgealpeaḋ ó n-a ċéile nuair a ḃéaḋ ocras orṫa. Agus dá dtiocfaḋ sé ṫart ins a' t-saoġal a ċoiḋċe go ḃfuiġeaḋ Fianna Éireann séidṫiġṫe amaċ as siud ní ḃéaḋ a ḋaṫ aca le caṫaṁ suas linne aċt naċ dtiocfaḋ linn feóil daoine beoḋa a ṫaḃairt annsoin orṫa is go dtaḃraimis feóil daoine marḃṫa annsoin orṫa."

"Beirim bhiaṫra, maise, go n-íosfaiḋ mise mo ḟáiṫ duiṫe," arsa Fata Canann.

"Féadann tú sin," arsa Diarmuid, "aċt ní íosfaiḋ mise aon ġreim duiṫe.

"Anois," arsa Diarmuid, "fan tusa annseo, agus ná leig fear ar bit tarad gan a deánam a ditceannad go bfeicfid mise goidé an gléas báis atá dúil aca a cur ar Fionn."

"Ní leigfid mise fear ar bit tarm," arsa Fata Canann, "nuair a iosfaid mé greim de'n feóil seo.

40. D'imtig Diarmaid annsin go broinn an oileáin, agus sinne sé é féin com beag is tainic leis, agus cuaid sé isteach. Cuaid sé fad leis an cócaire agus cuis sé osdóg le bun a géill, agus tact sé é, agus cait sé isteach i gcóisneál dosca é.

Cuis sé féin sráisgín an cócaire air agus cuaid sé ag cócaireacht, agus bí sé 'na cócaire com maith is bí ar an doman, agus ní rab aon greim maith a rab sé 'fágail nach rab sé ag cur i bfiadnaise Rígh an Domain agus a mic.

41. "Beisim briatra," arsa Rí an Domain, "gur fada atá an Miodgach mac Colgna amuigh le cinn Finn Mic Cumaill agus a dreama a tabairt cugainn. Can é sin a geall an Miodgach mac Colgna dúinne i dtús na hoidce, act go mbéad oidce bréag sróist agus pléisiúir againn nuair a bearad sé na cinn annseo. Bí muid gann go leor i gcuideacta agus an t-iomlán againn a beit i gcionn a céile, act ag éisteacht le sean-coraideacht Finn Mic Cumaill atá sé, cé gur maith an sean-madad é, 'geall ar tamallt de'n oidce a cur tart, act caithfid mé féin agus mo cuid fear a cul go rab tamallt dá cuid sean-coraideacht' againn com maith le duine; agus mo cócaire bocht," ar seisean, "is é atá súigte tirim, or cionn bid ó tainic an oidce, agus caithfid mé deoc a tabairt dó ar mo corn."

"Maise," arsa Diarmaid, 'ní rab sult ariam liom deoc a fágáil ar láim fir eile, go bfágainn in mo láim féin é."

42. Smaoi'tig Diarmaid air féin dá mbéad an corn taob amuigh de'n doras aige gur bréag an éadáil é.

Cuis sé 'n corn faoi n-a argaill. Seas sé giota ar a cúl, agus tainic sé un toraigh annsin, agus buail sé dórn ar Rígh an Domain, agus bris sé naoi bfiacla i n-a cionn. Buail sé buille le n-a coir ar mac Rígh

an Domain, agus bris sé trí arna i n-a taobh. Cuir sé ceithe cóirneál na braithline le chéile agus chaith sé an t-ualach sin ar a dhruim agus ghearr sé trí túrlógaí amach ar an doras.

"Anois," arsa Rí an Domain, "tcíonn sibh uilig goidé atá deánta, agus a thí sí Inse Tuile, sibhse is cionntach leis seo. Dubhairt sibh linne gur chéangail sibh iad siud le draoidheacht, agus sin fear aca a bhí annsin anois, agus níl aon fear dá dteachaidh amach anocht nach bhfuil marbh."

"M' focal duit-se," arsa trí sí Inse tuile, "fear ar bith dá dteachaidh isteach go Bruidhin Chaorthainn (gur) comh-chéangailte atá siad-san do'n talamh."

"Caithfidh muid uilig a chur amach anois," arsa Rí an Domain, "agus a chur agus cath a thabhairt dóibhtha."

43. D'imthigh Diarmaid an méid a bhí i n-a chorp go rabh sé ag bhroinn an átha, agus bhí fatha Canann annsin, agus sgáth fargaidh deánta aige de na corpaibh agus é 'na chodlad.

"Tcím," arsa Diarmaid, "(is) fear thú a bhain dúil de chabhair nó atá (ag) dhréim le cabhair a fhagháil, agus fágfaidh mé annsin thú."

D'imthigh sé annsin go Bruidhin Chaorthainn.

"'Bhfuil tú annsin, a Chonáin?" ar seisean.

"Tá," arsa Conán.

"Tá gheim liom anois chugat le h-ithe, dá mbéadh 'fhios agam an dóigh a dtabharfainn duit é."

"Maise," arsa Fionn, "má tá gearra air an bhruidhin taobh istoigh níl siad uisci taobh amuigh. Gabh suas i mullach an tighe agus dean puill agus caith anuas an fheoil chugainne; agus béidh sinne dá ceapadh."

44. Rinne Diarmaid mar d'iarr Fionn air, agus fuair gach aon fear a sháith le h-ithe.

"'Bhfuil mur sáith agaibh?" arsa Diarmaid.

"Tá," arsa' gach duine aca.

"Slán agat, a Fhinn," arsa Diarmaid.

"Go seachtaí soirbhigh an Rí duit," arsa Fionn, agus ní fhacaidh mé aon fear amhain aca a bhí comh maith leat."

"'Bhfuil tú ar shiubhal, a Diarmaid?" arsa Conán.

"Tá," arsa Diarmaid.

"Cuirim-sa na geasa céadna ort a bí ort a roime, mur bfágaid tú deoc damsa a ólfar mé; ná ba beag a b'fiú liom-sa bás 'fagáil ó'n ocras le taoib bás 'fagáil ó'n tart."

"Tá deoc fósta liom," arsa Diarmaid, "dá mbéad 'fios agam an dóig le n-a tabairt duit."

"Luigfid mise ar cúl mo cinn," arsa Conán, "agus aimsig tusa mo béal com maith agus tig leat."

Bí buaid ar an corn deoc ar bith a sgairtfeá air geobtá ann é.

Cuaid Diarmaid suas ar mullach an tige ós cionn Conáin, agus bí sé ag sásugad air béal Conáin a aimsiugad. Act ins an deisead d'aimsig sé é go dtí go rab Conán ag cur na dige amach ar a béal.

"Bí ar siubal anois, a Diarmaid," ar seisean, "agus mo seacht mbeannacht go rab leat."

45. Nuair a cuaid Diarmaid 'un na trága annsin dá dtuitfead biorán beag anuas ar an sséis (is) ar ceann ceannpuirt nó cat-milid a tuitfead sé. Ar fead seacht míle ar fad agus ar leithead bí sé cumdaigte le fearaib.

Ní h-eagla ar bith a glac Diarmaid romhpu (=rompa) act tarraingt i n-a n-aircis agus túrugad orta go h-ainbfiorach láidir. Bí sé ag éirige tuisseach ins an deisead, agus smaoi'tig sé dá mbéad fata Canann aige gur b'feárr é ná a beith folamh. Caith sé é féin ar an talamh, agus d'imtig sé ar siubal ceithe gcor go rab sé ag fata Canann, agus níor mothuig fata Canann dadaid gur éirig Diarmaid ins an meannach air.

Tug fata Canann léim fá n-a arm agus fá n-a éidead, agus tug sé iarraid ar Diarmaid.

"Goidé tá tú dul a deánamh?" arsa Diarmaid.

"Tá mé dul a cuidiugad le mo námaid ort-sa," ar seisean, "de bríg go dtug tú mo náire, a beithigh falaig."

"Tug tú féin do náire féin i' do luige in do codlad annsin, agus mise do mo cargairt annseo." Le méad a sorca filead sinne sé do fata Canann, cuidig sé le Diarmaid, go h-ainbfiorach láidir. Bí tálac mór ag teacht ar Diarmaid, agus ní rab 'fios aige goidé a deánfad sé.

46. Ṫug ṡé ceiṫṗe amaṗc ṗiṗ mṗe ḟṗíd ċeiṫṗe ċeaṗn an ṫṗluaiġ go bḟeicḟeaḋ ṡé cá h-áit ba laiġe a náṁaid.

Ċonnaic ṡé tṗí ṗí Inṗe Tuile, agus iad 'na ṡuiḋe taob ṫall de'n deán, agus tṗí clócaí oṗṫa, agus iad ag ġáiṗiḋe, (ag) magaḋ aṗ Ḋiaṗmaid agus aṗ ḟaṫa Canann. Dan leis ḟéin, "Dá mbéinn-se ṫall agaiḃ-se ní ḃéinn-se i ḃḟad ag cuṗ deise oṗaiḃ-se."

Ċaiṫ ṡé é ḟéin ḟá'n talaṁ agus leig ṡé aiṗ ḟéin go raḃ ṡé imḋeaṗġṫa, agus ṗiṫ ṡé aṗ ṡiubal ċeiṫṗe gcoṡ, agus níoṗ ṁoṫuiġ tṗí ṗí Inṗe Tuile gur ḃuail ṡé tṗí ḃuille oṗṫa agus ġeaṗṗ ṡé a gcuid ṡceadamán, agus ṫaṗṗaing aniaṗ an coṗn agus ċeap ṡé a gcuid ṡola ann.

47. Ní iaṗṗaiḋ aṗ biṫ a ṫug ṡé aṗ ḟaṫa Canann le cuidiuġaḋ leis aċt annṡoiṗ Ḟionn.

"'Ḃḟuil tú annṡin a Ḟinn ṁic Ċuṁaill?" aṗ ṡeiṡean.

"Tá," aṗṡa Ḟionn.

"(An) ṗud ṡin a ḃí tú ag ṗáḋ naċ ḃḟuiġṫí go deó é tá ṡé liom-ṡa anois."

"Ná bí ag magaḋ oṗm," aṗṡa Ḟionn.

"Níl mé ag deánaṁ magaid aṗ biṫ oṗt," aṗṡa Diaṗmaid.

"Ḃeiṗim briaṫṗa," aṗṡa Ḟionn, "má tá ṡin ḟíoṗ, a Ḋiaṗmaid, go ndeánḟaiḋ mé ṡaiḋḃiṗ go deó tú. Anois, a Ḋiaṗmaid," aṗ ṡeiṡean, "má tá ṡin leat, cuimil an ḟuil do ḃonnaiḃ do ċoṡ, agus do ċionn, do ḋá láiṁ, agus tar iṡteaċ agus cuimil eadaṗ muid-inne agus an talaṁ í. Rinne Diaṗmaid maṗ h-iaṗṗaḋ aiṗ, agus ṫug ṡé uilig go léiṗ amaċ iad.

"'Ḃḟuil ṡiḃ uilig amuiġ anois?" aṗ ṡeiṡean, agus iṗ annṡin a ṁuṡgail Conán. Ḃí ṡé 'na luiġe 'na ċodlaḋ i ndiaiḋ a ḟáiṫ a iṫe agus a ól.

"Tá an ḟuil uilig ṗiṫṫe anois," aṗṡa Diaṗmaid.

"Ó a Ḋiaṗmaid, a Ḋiaṗmaid," aṗ ṡeiṡean, "b' ḟada an lá ó ṁaiṗḃṫeá mise aċt a b'é eagla ṗoiṁe Ġoll. Tá 'ḟíoṗ agat anois naċ mbaineann ṡé duit de ḃṗíġ gur ḟáḃáil tú é."

48. Nuair a laḃair ṡé maṗ ṡeo le Diaṗmaid ċuaiḋ Diaṗmaid iṡteaċ agus ċuimil ṡé a ṁéaṗ ṫaṗt do'n ċoṗn, agus ḟuair a ḋá láiṁ a ċuṗ ṡíoṗ ḟaoi ḋá ġualainn

Ċonáin, agus ċappaing sé amaċ ó'n talaṁ é, gur ḟág sé cuid dá ċuid croicinn gleamuiġte ar an urlár.

"Maire, anois," arsa Fionn le Diarmaid, "is tú a ḟábáil sinne ar ar mbás agus i ndiaiḋ a dteasn tú dúinn béidhmid uilig gan ċionn go ḟóill."

"Cad uime sin?" arsa Diarmaid.

"Ar ṁéad is a ċuaiḋ an sioc is an síor-ṡeoḋ i n-ar gcnáṁaiḃ. Buille sgine nó claiḋiṁ ní béidhmid i n-innib a bualaḋ go n-éireóċaiḋ an ġrian ġaṁ ar aisde i mbárać."

"Maire," arsa Diarmaid, "fir agus mná an domain agus bioḋ siad-san i n-a seasaṁ uilig i n-aon láċair, buille sgine nó claiḋiṁ ní leigfiḋ mise in mur gcrioceann go n-éireóċaiḋ an ġrian ġaṁ ar aisde i mbárać," agus sin an focal is mó a h-ubraḋ i nÉirinn ariaṁ.

49. Ċuaiḋ Diarmaid annsin 'un na tráġa, agus ar na ċul na tráġa dó, ċonnaic sé Fata Canann i measg an tsluaiġ agus é 'na luiġe air ċúl a ċinn, agus iad uilig ag tarraingt air, agus é ag sgairtiġ ar Diarmaid. Ġlan Diarmaid bealać do ḟéin fríd na ṡeasaiḃ go dtainic sé ḟad le Fata Canann, agus ḃeir sé air, agus ṫóg sé 'na ṡeasaṁ ar a dá ċois é, agus ṫoisiġ sé ḟéin agus Fata Canann orṫa, go hainḃfiosać láidir.

Ní buaiḋreaḋ ar bit a ḃí ar Diarmaid fá n-a ḃár ḟéin, aċt an gealltanas a ṫug sé d' Fionn.

50. Ins an am seo, an ḃeirt a ḃí i nAlṁain Laiġean labair Oisín le Oscar agus dubairt sé, "Caiṫfiḋ sé go ḃfuil sud éiġinteaċt ceart, ná naċ ḃfuil aon duine teaċt ċugainn le sgéalaiḃ, agus caiṫfiḋ muid ḟéin a ċul go ḃfeicfiḋmid."

Ar a teaċt ar aṁarc ḃroinne an áṫa dóḃṫa ċonnaic siad an t-ár a ḃí deánta.

"Níl aon duine dá dteaċaiḋ amaċ anoċt naċ ḃfuil marḃ, ar seisean (.i. Oisín), "aċt Diarmaid agus Fata Canann annsiud. Agus tá cuma ar Diarmaid is go ḃfuil sé loitte go mór, agus tusa is guirte agus bain ċugat coṁ tiuġ is ṫig leat agus taḃair táirṫáil ar Diarmaid: tá tusa óg agus tá tú níos guirte ná mise."

51. Nuair a d'iarr sé ar Oscar seo a dhéanamh sin sé, agus níor mhothuigh Diarmaid gur bhuail Oscar bos eadar a dhá shlinneán air.

"'Bhfuil siad uilig marbh?" arsa Oscar, "act tusa agus Fata Canann annseo?"

"Nil fear ar bith marbh go fóill," arsa Diarmaid, "act Fiachna mac Finn agus Inse mac Suibhne Shealg'."

"Gabh tusa anois suas," arsa Oscar, "agus suidh ar an mhéile go nabh tamallt sposnt agat ag amharc orm-sa ag leigint mo mhéin' amach ar mo námhaid."

Ni chorróchadh Diarmaid; fuair sé an oiread sin uchtaigh nuair a bhi Oscar aige.

Thainic Oisín 'un torruigh annsin agus an fear a d'imtheóchadh ó Dhiarmaid charfaidhe ar Oscar é, agus an fear a d'imtheóchadh ó Oscar charfaidhe ar Oisín é, agus an fear a d'imtheóchadh ar Oisín charfaidhe ar Fata Canann é.

Bhi siad ar an dóigh sin gur éirigh an Ghrian Gamh ar aindhe.

52. "Maise," arsa Goll mac Móirne, "is mise an duine mí-fhortunach a raidhtear dó go bhfuil sé le catham suas ag Diarmaid liom gur ab é a fhábháil ar mo bhás mé, an rud is é," ar seisean; agus annsin chuaidh sé féin 'un na tráigha agus lean an chuid eile de na fearaibh é. 'Sé an t-arm a glac Goll mac Móirne óro mór i ngach aon láimh dá chuid agus bein sé greim ar Diarmaid eadar a dhá láimh, agus d'fág sé 'na suidhe suas ar mhéile é.

"Anois," adeir sé. "Bhi tusa ag amharc orm-sa ag leigint mo mhéin' amach air mo námhaid."

Thug sé iarraidh 'un torruigh agus sitheadh dá dtabhradh sé mairbhfeadh sé deich gcloigne, agus sitheadh eile dá dtabhradh sé mairbhfeadh sé dá fear déag.

53. Leis an sgéal fada a dhéanamh goirid ní nabh aon chleite nó cluimh d'ar fág Chríocha Lochlann nár mharbh sé iad, agus nach dtearn sé éadáil dá gcuid óir agus airgid.

Annsin ghléas siad cuirm mór le h-ollghairdeachas, a mhair ar feadh seachtain-oidhche agus seachtain lá, agus d' fhéarr an oidhche dheireannach 'ná an chéad oidhche.

Page Paragraph

1.—1. Seilg agus fhiodhailead . . . . mar an gcéadna. This opening sentence is elliptical, some word such as Rinneadh being omitted. Supplying this it reads—" A hunt and a service and an assemblage (was made) by Fionn mac Cumhaill, the son of Treanmhoir O Baoisgne, through the mountains of Droma Coilleadh, and the mountains of Droma Duilleabhar, taking them *out of the face* (i.e., making a clean sweep of them) and through the other provinces in like manner."

The mountains and woods referred to above were all in Ulster.

1.—1. Sin an ceanphort a bí orta an lá sin—that is, the head (i.e., leadership) that was on them that day.

1.—3. Cá h-uair agus cá h-am, what hour and what time—i.e., at the particular hour and time. Cp. " What time the pea puts on the bloom
Thou fliest the vocal vale."—*Aubrey de Vere.*

1.—3. Go raḃ teachtairí ar muin teachtairí, that there were messengers on the back of messengers; that is, they were crowding so fast after one another, that like a pressing mob, they were mounting on one another's backs. It is simply an exaggerated way of saying that numerous messengers followed one another fast.

1.—3. Goidé an sgéal do seo, what is the meaning of this ; *lit.* what is the story or explanation to this. See numerous examples of this phrase in Sgéalaidhe Ḋíreallta.

1.—3. Do ḋuaḋ is do ḋochairne ort, a ċeiṫearnaig ḃradaig, your confusion and misfortune on you, you roguish kerne—a mild curse, not seriously meant.

Page Paragraph

1.—3. Tá cuireaḋ agat-ra coṁ maiṫ le duine, you have an invitation as well as anyone else.

2.—4. Ḃeirim briaṫra go raċaḋ, 'pon my word I'll go ; *lit.* I give words that I'll go. Ḃeirim briaṫar is more commonly heard, but the narrator always heard briaṫra in this story. This oft-repeated phrase when followed by go or gur always introduces a positive or affirmative sentence. See pars. 3, 4, 7, 11, 16, 18, 21, 24, 28, 37, 39, 41, 47.

2.—4. I gcionn lae ⁊ i gcionn na n-aimsire, at the end of the day and at the end of that time—i.e., towards the end of the last day of the period.

2.—4. An ċuirim a ḋeánaṁ a ṁolaḋ nó a ḋíṫṁolaḋ, to praise or to dispraise the feast. This idiomatic use of ḋeánaṁ is also heard in Munster.

2.—4. Ní molaḋ . . . uirṫi, my praise is not praise of it, and my reviling is no reviling of it—i.e., ye would not accept either my praise or my dispraise of it.

2.—4. Ḃeirim briaṫra go mbféidir . . . i n-a ṡaoġal, 'pon my word, perhaps the kerne saw something in (the course of) his life. The "something" referred to means something great, something better than what he now sees. This use of "something" is very common in Hiberno-English.

2.—5. Ṫainic an rí é féin i láṫair, The king himself came to the fore. The use of the pronoun é here has come through the influence of English ; it is quite superfluous in Irish.

3.—6. Ná fa'n rud adeafrainn . . . ar scor ar biṫ, for no matter what I should say it is the head you would take off me in any event.

3.—7. Deirtear liomsa . . . aige n-a ḋream atá sé, I'm told that the sport *par excellence* of the whole world is that which Fionn mac Cumhaill and his folk have.

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3.—8. Go ndeánfaid fiad iad a dicceannad, that they should perform their decapitation.

3.—8. Act má tá dúil agaib . . . ar muin cablaig, but if ye desire to get their victory (i.e., victory over them) let ye prepare fleets on the back of fleets. See note under 1.—3.

3.—9. Cuir fiad teactaire fuar cuig Fionn. "Suar" here means "southward." The Lochlannachs landed at Killala, and the story-teller imagines Fionn to be probably about Allen in Kildare.

4.—9. Cuir f. teactaireact fior cuca. "Sior" here means "northward."

4.—9. Cuaid deireadh na bFiann fior na trága, the last of the Fianna went down the strand. This is very concise and vivid. The Fianna arrived in companies and passed down to the scene of the battle; when the last of them had gone down the battle began, and here the story-teller picks up the narrative.

4.—9. Ní fuab aon éleite nó cluim . . . go dti'n M. mac Colgna, there was not a feather or (piece of) down of those that came out of Lochlann that they (the Fianna) did not kill and behead except Miodhgach mac Colgna.

Where birds have rested they usually leave some of their finer feathers behind, so that not to leave a feather or piece of down behind means a very clean and exhaustive sweep.

4.—9. Ní fuair sé é a cur fríd, he did not succeed or manage to get it put through him; he did not get time to do so.

4.—9. Fóil, fóil, a Conáin, ná bain do'n gruagac, hold, hold, Conan, don't meddle with the lad. Fóil is probably the remnant of the phrase fan go fóil, but now used with the force of a verb.

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4.—9. Ḃí ſé ánnſin mar ḟear aca ḟéin, he was then (or there) as one of their men—i.e., as an ordinary *Fiann.*

4.—10. Ċiocfaḋ ceo . . . ſeaċrán ſealg, a mist under the bonds of druidical renunciation and a straying of hunts. See Ċruaċ Conaill for further examples of the phrase ḋroma ḋraoiḋe aċta.

4.—10. Nuair a ḃí 'ſ d'éiſ tráṫnóna ann, when late evening was *in it*—i.e., when it was just *after* evening. This is a very common phrase in Donegal. The explanation of 'ſ is not easy to see.

4.—10. Leiſg oiſead de ḟáſaṁ a ṫaḃairt duit, unwilling to give you an equal amount of satisfaction.

4.—11. Ná ḃí i n-a ḋiaiḋ orm, don't be pursuing me, don't blame me for it,

4.—11. Ná ḃí mé ar mo ſmaoi'tiuġaḋ, for I was on my thinking; I was fully occupied with my thoughts.

5.—11. Mur treiſe leat . . . . báſ an iomláin, unless you were stronger than he the backbone of your head would pay for (= suffer for) the death of them all.

5.—11. Iſ maiṫ eolaċ miſe, I'm very well learned.

5.—12. Sgáiſt ḟ. ṁac C. . . . M. ṁac Colgna, Fionn mac Cumhaill called on M. mac C. to come foreward.

5.—12. Iſ buaiḋeartaċ triobloiḋeaċ mar tá ſeo agat, annoying and troublesome is this (life) you have.

5.—12. Go mbéaḋ ſé i ḃfad níoſ ſócaṁlaiġe agat, that it would be far more comfortable for you.

6.—13. Dá ḋtiocfaḋ ſé ṫart . . . fiannaiḃ Éireann, should he come round in the world (i.e., should he succeed in overcoming his present difficulties) that he might be able to take satisfaction out of the Fianna of Erin.

6.—13. Go ṡeaċt ṡoiṙḃiġe an Ri duit, may the King (i.e., God) prosper you seven times.

6.—13. Ni ḟacaiḋ ṡiad é ni ba ṁó, they saw him no more.

6.—14. Ċonnaic ṡé ḟear ag tarraingt air ins an ċeo, he saw a man drawing on him (i.e., approaching towards him) in the fog.

6.—14. Má'ṡ ag teaċt . . . dúinn é, if it is coming to help us he is we are the better of it.

6.—14. Má'ṡ i n-ar n-éadan atá ṡé is miṡde dúinn é, if it is coming against us (*lit.* in our face) he is we are the worse of it (= for it).

6.—14. Ná naċ n-oiċ . . . aon ḟear amáin, for is it not a bad pair that it would not go with them (i.e., that should not succeed in beating) on one man alone.

6.—14. Go ḃfuigeaḋ ṡé buaiḋ ar ḟeaċt gcaṫa na ḟéinne go n-uile, that he'd get victory on the seven battalions of the Fianna together. These were the seven standing battalions of the Fianna, consisting of three thousand men each. These were always equipped for war, and ready for mobilisation like a modern army. Besides these there was a reserve of seven battalions more, which were called out only on special occasions.

6.—15. Cóta gearr glas fá meall a máṡai, a short green coat about (= reaching to) the convex part of his thighs (= his hips).

7.—15. Ḃeannaig ṡé d' Ḟionn . . . 'ṡan am ṡin, he saluted (*lit.* blessed) Fionn in the words that were customary at that time.

7.—15. Cá ḃfuil do ṫriall an miṡde díom a ḟiafraige, where is your journeying, is it any harm for me to inquire ; where are you going, if I have permission to ask.

7.—15. Cad uime ṡin, why so, why is that, what is the reason for that.

7.—16. Ċa dtiocfaḋ leat = níorḃ 'ḟéidir leat,, you could not.

7.—16. Ḃeiṗim bṗiaċṫa, maiṡe, . . . mío-ċuiḋeaċṫa, 'pon my word, indeed, it is not greater the company he should make with you than the ill-company. Note that when a negative idea is introduced after ḃeiṗim bṗiaċṫa it is always introduced by má, not by naċ or náṗ.

Other examples of this will be found in paragraphs 18, 19, 23, 29, 39.

8.—16. Ꝑo ṗaḃ me beo boċt . . . oṗm, that I was living poor, and had not a good way—i.e., was in poor circumstances.

8.—16. Aċt anoiṡ nuaiṗ a ḟuaiṗ mé oṡ a cionn, but now when I've got over it (i.e., his poverty).

8.—17. Seinn an ḋóṗḋ Ḟianna, sing the Fenian chant.

8.—17. Ċuiṗ Ḟionn ṡgéala ḟṗíḋ na ḟeaṗaiḃ, Fionn sent word amongst the men.

8.—17. Tá bṗuiḋean agam-ṡa . . . a ċaiṫteaṗ é, I have a mansion on the sea (i.e., on an island) and a mansion on the land : and in the mansion on sea the food is cooked, and in the mansion on land it is eaten.

8.—17. Má'ṡ luaiṫe ḃéaṡ miṡe annṡin ná ṡiḃṡe, if I'm there sooner that ye are.

8.—17. Is ḡeaṗṗ ḡo ṗaḃ miṡe agaiḃ, it is short until I be with ye. Note the use of the subjunctive ḡo ṗaḃ.

8.—17. Ḃí aṗ ṡiuḃail, be off. The stereotyped phrase aṗ ṡiuḃal is breaking down in Donegal and is being brought under the general rule of aspirating after aṗ. This is a modern tendency and is not yet found in South Ulster.

8.—18. Ꝑléaṡ na Ḟianna oṗṫa (ag) taṗṗaingt 'un na cuiṗme, the Fianna dressed and prepared themselves as the feast drew near.

8.—18. Ꝑoiḋé a ḃéaḋ oṗainn ḡan a ċul iṡteaċ, what would be on us not to go in ; what should prevent our going in.

9.—18. Ḃ'ḟéiḋiṡ ḡuṗ bṗuiḋean ḟola agus ḋúnmaṗḃṫa atá ann, perhaps it is a mansion of blood and murder that is *in it*.

9.—19. Ḃeaṗaḋ ḟéin bṗiaṫṗa má tá, I'll give my word that I'm not (going in). See note under 7.—16.

9.—19. Agus ċan eaḋ ·naċ ṗaċainn . . . . ḟ ḋiṫ-ċáinte, and it is not because I am unwilling to go, but in order, should the feast not prove to my satisfaction, that I may revile it.

9.—20. Ḃí tóiṗt Ṫeaṁṗaċ . . . . ḟá ḋtaoiḃ ḋuiṫe, there was the size of Tara of a fire kindled in the exact centre of the mansion, so that the seven battalions of the Fianna could all get sitting beside or around it.

9.—20. Ḃí bṗat . . . . ṡleaṁan ḃuiḋe, there was a garment of smooth yellow silk spread on the floor of the mansion, for satisfaction of body and of sleep to give to the person whose clothes were wet on him from the day (outside), so that he might undress himself, and lay his skin on the soft yellow silk.

9.—20. Ní ṗaḃ aon ṁaiḋe . . . . aṗ an ṁaiḋe eile, there was not a board or plank in the mansion that was not competing for superiority of beauty and of shape with its rival—i.e., every board or plank seemed grander than its companions.

10.—21. A mbéaḋ obaiṗ agam ḟéin 'ḟágail amaċ aiṗ, that I'd have work myself to get out on it; i.e., even I should have a difficulty in making my exit through it.

10.—21. Agus anoiṗ ní ḟuaiṗe . . . leiṗ an uṗláṗ ḟuaṗ, and now not colder is the flag of ice than each of my limbs that come into contact with the cold floor.

10.—22. Láṁ luaṫ láṁ ṫapaiḋ. This appears to have been some kind of Fenian command, on which however the narrator could throw no light.

It may be bíoḋ láṁ luaṫ iṡ láṁ ṫapaiḋ = let one hand be quick and the other rapid; i.e., use both hands with the utmost quickness and agility.

10.—22. Ꞅeapraiꞅaiḋ . . . ⁊ bíꞅiḋ amuiꞅ, cut (an opening) on the side of the mansion and let ye be outside (= get ye outside).

10.—22. Acht i n-áit . . . . ḋo'n talaṁ, but instead of that they were back-tied to the ground.

10.—22. "Is náir ḋaṁra ꞅol," arra Ꞅoll, "it's a shame for me to cry," says Goll.

10.—22. Tá me fá ḟad buille ḋo'n doras, I'm within a blow's length from the door—i.e., I'm so near the door I could strike a person coming in on the doorway.

11.—22. Cuir do orḋóꞅ . . . . ná ḋeán bréaꞅ, put your thumb under your tooth, relate truly, and don't make a lie. This refers to Fionn's "Thumb of Knowledge," which when chewed under his tooth enabled him to know things that ordinarily he could not know.

Notice that the "telling" of a lie is expressed as the "making" of a lie.

11.—23. Aꞅ coꞅnaḋ . . . . caointe ar, on his chewing of his thumb he gave vent to a loud wailing cry.

11.—23. Tá ḋúil aꞅam . . . . do ċur arat, "I hope," says Conan, "that I'm one of the well-spoken (when I say) that it is the pain of your finger that has caused you to make such a cry."

11.—23. Cé ꞅur mór . . . ċuirfeaḋ sé orm anoċt, although it would annoy me greatly at one time of my life to chew my thumb, it is little trouble it would give me to-night."

11.—24. Leis na cinn a ḃaint ḋúinne, in order to take the heads off us.

11.—24. An lá ba treise . . . . atámuid cúlċeanꞅailte ḋo'n talaṁ, the strongest day we ever were in Almhain of Leinster it would give us quite enough to do that, *letting alone* (or not to speak of) to-night when we're back-bound to the ground.

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12.—24. Ná ba ḃeag a b'ḟiú . . . inf an oiḋċe, for little should I think of being killed in the day-time compared to my being killed in the night.

12.—25. Níl agam . . . . fá dtaoiḃ de fin, "I don't know," says Oisin, "what I should say concerning that"—a mild way of expressing a rather doubtful disagreement with what Fatha Canann has said.

12.—25. Cé a ġeoḃaf mé . . . . fgéala ċugam, who shall I get who will go there and who will bring me news.

12.—26. Ḃeifim buaiḋ ⁊ bifeaċ a ṁic, I wish you success and prosperity my son.

12.—26. Goiḋé an ċiall . . . . annfin, what is the meaning of your being inside there.

13.—27. Rinne fé é féin coṁ beag if ṫainic leif, he made himself appear as small as he could (by stooping, crouching, etc.).

13.—27. Acht if ag éifteaċt . . . . ata fé, but it is listening to the old tales of Fionn mac Cumhaill's wrestling he is—that is, the deeds of wrestling Fionn performed in his youth, which, of course, were now ancient history. Wrestling was a very popular sport in Ireland up till a generation or two ago.

13.—28. D'aiṫin annfin Fiaċna . . . . . failliġe, Fiachna son of Fionn then saw clearly that he had made an error (in coming to the island mansion).

13.—28. Go raḃ me i mullaċ na mío-ḟortuine, that I was on the top of misfortune. This does not mean that he had the misfortune conquered, but, on the contrary, that the misfortune that overtook him was of the extremest kind.

13.—29. Cúig ċoramlaċt, the five appearances were the head, two hands, and two feet. It is by these a person is recognised, whereas the body or trunk being always covered with clothes would ordinarily give no assistance to identification.

13.—29. Ní ṫig liom=ní féidir liom=nil mé i n-ann = I cannot.

14.—29. Acht mur treire . . . . mo ċompádaiḃe, unless you are stronger than I am the back-bone of your head will suffer for the death of my comrade.

14.—30. Cé fuḋ . . . . . leis an ċorp, "What is that," says Fionn, "that I hear the shriek of the war-goddess over the harbour, and the sighing of the men (owing to) the parting of their souls from the body.

Baḃḃ was the Irish war-goddess, who, according to the ancient tales, used to appear as a raven or royston-crow shrieking over battles. But Baḃḃ having become lost to popular tradition, the commoner word Baḃḃḋun has been substituted for it by the storytellers.

14.—31. Cé fuḋ . . . na léinti ḋearga, "who is that," says the Miodhgach, "whose rough voice I hear, and whom I see in the red shirts." The narrator could not explain the use of the plural "shirts." Perhaps more than one of the garments he wore was called a léine.

14.—31. An te ġeoḃtar . . . . a ḋíoltʼ ar, the person who is found standing over his deeds on the back-bone of his head it is fitting to make him pay for it—i.e., to make him suffer for it.

14.—31. Ġearraiġiḋ an t-áṫ ar an róġaire, let ye cut (across) the ford to (*lit.* "on") the rogue.

14.—31. Acht teannaḋ i n-a n-éadan ⁊ i n-a n-aircir, but to close up against them in hostile meeting.

15.—31. Ṫosuiġ sé orṫa go n-ainḃfiosaċ láidir, he began on them ignorantly and strongly (i.e., to fight them). Here there is evidently an implied connection between strength and ignorance.

15.—32. Acht i n-a ḋiaiḋ sin . . . . i n-a ṁuinġin, "but after that and all" (=when everything is considered), says he, "it would not serve me to take Oscar from you and leave you depending

(for assistance) on Fatha Canann, but I prefer to take F. Canann with me rather than leave you depending on him.

Fatha Canann's conduct afterwards justified Diarmaid's low opinion of him

15.—33. Níl mac an ríoġ . . . . a ṗaḃ muiḋ aiġe the king's son is not able to defend a blow (i.e., to defend himself from a blow) much less to strike a blow, and he shall be dead before we reach him. Note again the use of the subjunctive ṗaḃ.

15.—34. Cuir do ṁéar faoi imeall do ṡleaġa, put your finger under the edge of your spear. Here again the narrator is at fault for want of an obsolete word. The Irish spears were furnished with a loop called a ruaineaṁ or ruaiċniḋ which enabled it to be cast the better. In the MS. version it says cuireas Diarmaid a ṁéar i ruaiċniḋ ríoḋa an ġaoi ḋeirġ, Diarmaid puts his finger in the silken loop of the Ga Dearg (a spear). Now this special word for the loop on a spear handle having become lost, the imeall has been substituted for it in the story, but imeall (= edge, border) does not suit the sense.

16.—34. Díoġḃáil naċ raḃ tú 'do ġairġiḋeaċ ró ṁaiṫ ariaṁ, because you were never a very good champion. With this peculiar use of díoġḃáil compare the Connacht phrase do ċeal, because, (*lit.* for want). Níorḃ ḟéidir liom mo ḋíneir d'ḟáġail, do ċeal naċ raiḃ an t-airġead agam.

16.—34. Goidé 'ḟior agat, what do you know (about it) ?

16.—34. Le méad an rorca ḟileaḋ rinne sé do Ḋiarmaid, with the amount of poetic exhortation he made to Diarmaid. "Rorca" may be a corruption for rorc caṫa, a battle song of exhortation.

16.—34. Ċuiṙ ṙé comḟad . . . . ḋuiṫe, he put it as far through the M. mac Colgna that equal lengths of it protruded before and behind.

16.—34. Ná maṙḃ . . . . agat, don't kill the king's son till we be at you—another use of the subjunctive ṙaḃ.

16.—34. Sé iṙ tṙom . . . . a ḃaint ḋíom, you think your two feet heavy as you approach me so great is your eagerness to behead me.

16.—35. Ar a ṫeaċt 'un toṙaiġ do Ḋiarmaid, on Diarmaid's coming forward.

16.—35. Ḋeiṙim buaiḋ ⁊ biṙeaċ a Ḋiarmaid . . . . agam ṫú, success and prosperity to you Diarmaid; if I was ever in a strait or danger would I not like to have you with me.

16.—35. An ḃṙacaiḋ tú dá ṁarḃaḋ é? Did you see him being killed?

17.—36. Agur an ḃṙuil ḋadaiḋ le ṙiḃ a ṙéiḋteaċ? and is there anything that could liberate ye?

17.—36. Ná trí eiteaċ . . . . amaċ ar ṙin. (By) the three greatest refusals and the three biggest oaths that were ever taken by any man, a blow of knife or sword Diarmaid will not strike on your behalf from to-day until the day of my death since there is nothing to liberate ye out of that.

17.—36. Iṙ maiṙġ atá ṙgarra'int leat, parting with you is woeful.

17.—37. Muṙ mbéinn aċt tamall ag cóṁṙaḋ leat, although I should be but a while conversing with you.

18.—37. Ní ṫig ṙinn a ṙgaoileaḋ ar ṙeo, to liberate us from this is impossible.

18.—37. Ná caillṙiḋ . . . . mé é, for I'll lose myself (= my life) with it now or I'll get it.

18.—38. 'Ḃṙuil tú ar ṙiuḃal, are you gone?

18.—38. Muṙ ḋtugaiḋ tú ġreim ċugamṙa a ioṙṙar me, unless you bring me a bit that I shal eat.

18.—38. Ċuġ ġaċ aon aca iarraiḋ ar Ċonán, everyone of them attempted to strike Conan.

18.—38. Ċa bainim . . . . ceannaḋ air, "I'll not (take them off)," says Conan, "but to tighten them on him (is what I will do)." Note that ċa takes the present habitual where ní would take the future.

18.—39. Ḃí iarta báiḋ ḋ'ḟeóil ḃruiṫte ann, there was a boat's cargo of cooked meat there. Iarta is used for iart: caṫa for caṫ and ṡlata for ṡlat are also heard in Donegal.

18.—39. Tá ḋúil aca . . . . ocṡar orṫa, they intend to be throwing it in to our men, getting company(=amusement) from (seeing) them tearing if from one another when they shall be hungry.

18.—39. Ḟéadann tú ṡin, you can (=you may) do that.

19.—40. Ċuir ṡé orḋóġ le bun a ġéill ⁊ ṫaċt ṡé é, he pressed his thumb in the base of his jaw (i.e., under the jaw-bone) and he choked him.

19.—41. Is é atá ṡúiġte . . . an oiḋċe, it is he that is jaded and dry (from being) without food since nightfall.

19.—42. Ġur ḃreáġ an éadáil é, that it would be a fine spoil.

19.—42. Ṫainic ṡé un toṡuiġ annṡin, he then came forward.

20.—42. Ġearr ṡé trí túṡlóġaí amaċ ar an doṡar, he cut three skips out on the door. To "cut" in such phrases means to jump, step, or run *quickly*, cutting the air almost.

20.—42. Ḟear ar biṫ . . . ḋo'n talaṁ, a single man of what went into the B. Caorthainn to-night (there is not), but they are all equally bound to the ground.

20—43. D'imṫiġ Diarmaid . . . i n-a ċorp, Diarmaid went with all (the speed) that was in his body.

20.—43 Is ḟear ṫú . . . . annṡin ṫú, you're a man who has given up all hope of help, or who is waiting for help to arrive.

21.—44. Ḃí buaiḋ . . . . ġeoḃṫa ann é, there was a virtue in the goblet that any drink you'd call for, you would get in it.

21.—44. Ḃí ré ag ráṗuġaḋ air béal Ċonáin a aimṗiuġaḋ, he was failing to aim Conan's mouth (with the drink).

21.—45. Ar ḟeaḋ ṡeaċt mile . . . le ḟeaṗaiḃ, throughout seven miles on length and on breadth (i.e., seven miles square) it was covered with men—the worst instance of folk exaggeration in the story.

21.—45. D'imṫiġ ré ar ḟiuḃal ceiṫre ġcoṡ, he went off on all fours.

21.—45. Ġur éiriġ D. inṡ an ṁeannaċ air, till D. got up (standing) on his (F. C's.) stomach.

21.—45. Tá mé ḋul . . . . orṫ-ṡa, I'm going to help my enemies against you (*lit.* on you).

21.—45. De ḃríġ go dtug tú mo náire, because you caused (*lit.* brought) my shame.

22.—46. Ṫug ré ceiṫre aṁarc fir ṁire, he gave the four looks of a madman; these four looks are in front, and behind, to the right, and to the left.

22.—46. Ní ḃéinnṡe i ḃfad ag cur deire oraiḃ-ṡe, I should not be long putting a fixture on you. Compare the Hiberno-English phrase "I'll fix him" = I'll give him what he deserves, I'll dress him.

22.—47. Ní iarraiḋ ar biṫ . . . . Ḟionn, he made no attempt to go towards F. C. to help him (but went) towards Fionn.

22.—47. Rinne Diarmaid mar ṅ-arraḋ air, Diarmaid did as he was asked (to do).

22.—47. Tá 'ḟios agat . . . . tú é, you know now he will not meddle you because you saved him from death).

22.—48. Fuair a ḋá láiṁ a ċur síos, he got (= he was just able to get) his two hands to put down.

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23.—48. Agus ṡin an focal iṡ mó a hubraḋ i nÉirinn ariaṁ, and that's the biggest word (= promise, undertaking) that ever was uttered in Erin.

23.—49. Ṡlan Diarmaid . . . . fearaiḃ, Diarmaid cleared a path for himself through the men (his enemies). What a grand conception of a war hero is in this sentence !

23.—50. Tá cuma ar Ḋiarmaid . . . . go mór Diar-, maid looks as if he were wounded very much.

23.—50. Ḃain ċugat . . . . ar Ḋiarmaid, be off as fast as you can and give assistance to Diarmaid.

24.—57. Ag leigint mo ṁéin' amaċ ar mo náṁaid, letting my spirit loose on my enemies (i.e., letting loose his fury and impetuosity on them).

24.—52. A ráiḋtear dó . . . . Diarmaid liom, to say that Diarmaid will have it to cast up to me, i.e., that Diarmaid will have it as a reproach to fling at me in future.

24.—52. An ruo iṡ é, the thing that is—i.e., that he saved me from death is a fact.

Ainmneacha Áiteann.

Alban, gen. of Alba, Scotland. The frequency with which Scotland is mentioned in Irish popular tales as compared with the rarity of the mention of England shows us how intimate the connexion between Ireland and Scotland was, and how strongly it impressed itself on the popular mind and folklore.

Almain Laigean, Almhain of Leinster—i.e., the Hill of Allen in Co. Kildare, the residence of Fionn and the headquarters of the Fianna. Almhain is the dative form used for the nom. Alma. According to this story the six sentinels of the Fianna were stationed on Almhain, but in the MS. version, owing to the influence of Munster scribes, the sentinels are placed on the hill of Knockfierna, near Croom, Co. Limerick.

Bóinn, the river Boyne. The territory of Miodhgach mac Colgna was, according to this version of the story on the south side of the river Boyne.

Bruidean Ċaorċainn, a Rowan-tree Mansion, the *locus* of the chief events of the tale.

Bruidean an Oileáin, the Island Mansion.

Cill eala, Killala. This is the place where the king of Lochlann landed his forces in Ireland, but in the MS. version it is said that he landed in some port in Ulster.

Droma Coilleadh, the Ridge of the Wood.—Unidentified.

Droma Duilleabair, the Ridge of the Foliage. The narrator explained that these were the names of two great woods that almost covered the whole of Ulster. These are not mentioned in the MS. version.

Inse Tuile, the Island of Thule, believed to be Iceland. The narrator always gave this name as Inse Tuileadh, which may be the correct genitive form.

Loċlann, gen. of Loċlainn—i.e., Scandinavia.

Clanna Diafraiġ, the clans, families, or descendants of Diafrach, presumably an earlier Fenian leader. These are not mentioned in the MS. version.

Clanna Smóil, the clans, families, or descendants of Smol. These also are not mentioned in the MS. copy, but they were one of the four recognised territorial divisions of the Fianna.

Conán ṁac Móirne, Conan, son of Morn, and brother of Goll.

Conan's gluttonous appetite is a subject of endless ridicule with the Fenian storytellers. We are never told that he is gluttonous, but the scrapes and difficulties into which this leads him are beautifully drawn. This tale and Eaċtra Lomnoċtain are very fine examples of this delination of Conan's character. Along with this unheroic trait, Conan was a general disturber among the Fianna, just as Bricriu was among the Red Branch Knights.

Corran Caṫ Ṁilid (pronounced Corran Caá-if-ly)—i.e., Corran the battle-champion ; he is further styled "the hand-hero son of the world." "Son of the world," though it occurs thrice may be for "Son of the King of the world." He was one of Miodhgach mac Colgna's people, and commanded 1500 men. He made the first attack on the ford and killed Inse mac Suibhne Shealg and was himself killed in turn by Fiachna son of Fionn. In the MS. version of the tale this character is called Ciorṫann Caṫ Ṁileaḋ, and is there styled a Grecian Earl. And, according to this, he made the second attack on the ford, and was killed by Fiachna, but Inse mac Suibhne Shealg was not killed by him, but by another Earl of Greece in the first attack on the ford.

Diarmaid Ó Duibne, Diarmaid O Duibhne, one of the bravest and most popular of the Fianna. Both

versions accord him the credit of performing the chief part in releasing his compatriots from the enchanted Bruidhean Chaorthainn.

Fata Canann mac na Coin; this name is evidently corrupted; it is given in the MSS. as Fata Canann mac mic Con—i.e., Fatha Canann, son of the son of the Hound; also as Fotaid Canainne, etc.

Boyle pronounced the name like Fóčanann. He was a member of the Fianna, and was one of the six that volunteered to remain on guard when the Fianna proceeded to B. Chaorthainn. But both versions agree in attributing to him a rather inglorious part in the subsequent business. To the feanačaide he served as a foil which enabled him all the clearer to show up the bravery and heroism of Diarmaid.

Fiačna ṁac Finn, Fiachna, the son of Fionn, another member of the Fianna, and another of the six sentinels. His name was pronounced by Boyle as Féačad 'ac Finn. Both versions agree in stating that he killed Coṙann Cať-Ṁiliḋ and was killed by Mioḋgać ṁac Colgna.

[The use of ṁac (instead of mac) in this and other names in the tale has been objected to by one of the readers of the Dail Uladh, but I have retained it, for not only is it the common colloquial form throughout Ulster (see numerous examples in Sgéalaiḋe Óiṙġealla and Cṙuać Ċonaill), but has even the high literary sanction of Keating, as the following examples from Sgéalaiġeać Ċéitinn (Bergin) will show:—

Naoiṙe ṁac Uiṙneać (page 4);
Maine ṁac Conċuḃaiṙ (p. 5);
Ceat ṁac Máġać (p. 8);
Coṙmac ṁac Airt (p. 28);
Feaṙġuṙ ṁac Róiġ (p. 45);
Ġuaiṙe ṁac Colmáin (p. 48);
Muiṙiṙ ṁac Ġeaṙailt (p. 94).

Mr. Craig, in his grammar (page 33), says that mac is usually shortened to 'ac. This is because

the ṁ, or w sound, is lost in vocalisation. But it is often heard, the word being pronounced clearly as *wac*.

The pronunciation of ꞟ in the genitive ꞟinn after ṁac is not sanctioned by literary usage, but is quite common among Irish speakers at the present day].

Fionn mac Cumaill, Fionn son of Cumhaill, the Commander-in-chief of the Fianna. As a popular national hero he stands a long way the first. Three of the Irish annals record his death under A.D. 284. He is sometimes called in this story " the king " in allusion to his kingship or leadership of the Fianna.

Fionn bán ó Baoisgne, white-haired Fionn, grandson of Baoisgne. He is mentioned as a chief of the Fianna.

Fionn bán ó Bhreatain, white-haired Fionn, grandson of Breatan ; he is also accounted a chief of the Fianna.

Goll ṁac Móirne, Goll, the son of Morn, leader of the Fianna of Connacht, and a champion of great bravery and nobility.

Inse ṁac Suibne Ṡealg, Inse, son of Suibne of the Hunts. He was one of the six sentinels on the Hill of Allen, and was the first to fall in defence of the ford. He was a *dalta* or foster-son of Fionn's. The MSS. give his name as Inse mac Suibne Seilge.

Mac Ríog an Domain, the son of the king of the world. Beyond stating that he was one of Miodhgach mac Colgna's people in the Island Mansion and commander of 1500 men, this version does not relate any action of his. But in the MS. version he is credited with making the fifth attack on the ford, in which attack he was slain by Goll.

Miodhgach ṁac Colgna (given as Miodach mac Colgáin in MSS.) the youngest son of the king of Lochlainn and the " villain of the piece." His secret desire for revenge on the Fianna is the mainspring of the tale. He died, as was fitting, by a spear-cast from Diarmaid O Duibhne.

Oisín mac Finn, Oisin, son of Fionn. He was in charge of the six sentinels on the Hill of Allen. He was Fionn's most famous son, and always plays a noble part.

Oscar mac Oisín, Oscar, son of Oisin, another of the six sentinels according to this version of the tale, but not according to the MSS. He is generally drawn as the bravest of the Fianna. The Donegal version does not mention him except as taking a prominent part in the fourth and last defence of the ford, but the MS. version credits him with the defeat and death of the king of the world.

Rí an Domain, the King of the World. There can be little doubt that this is an echo of the memory of the Emperor of Rome that still lingers in Irish tales and folklore. Another Donegal tale I have makes reference to the ríoghacht mór—i.e., "the great kingdom," by which, in all probability, the Roman Empire is meant. The "King of the World" is always an enemy in Irish stories, yet such was the fine independent spirit of the time in which these stories took their rise that he is always made to suffer defeat at the hands of the Irish heroes. What a wretched conception of themselves Irishmen of modern times have as compared with their forefathers to whom these tales were first told.

NOTE.—There are but seventeen names mentioned in this tale as against forty in the MS. version. This is rather an advantage, as a mere string of useless names is no addition to a story. Nearly all the names mentioned in the folk version play a part in the story, and are therefore indispensible, but most of the names in the MS. version are mentioned to be heard of no more.

focloir.

The following are the contractions used for Grammatical terms :—*m.*=masculine ; *f.*=feminine ; *sing.*=singular number ; *gs.*=genitive singular ; *gp.*=genitive plural ; *ds.*=dative singular; *dp.*=dative plural ; 2nd=second person ; *np.*=nominative plural; *acc.*=accusative case ; *voc.*=vocative case ; *rel.*=relative ; *vn.*= verbal noun ; *a.*=adjective ; *comp.*=comparative degree ; *v.*= verb ; *pr.*=present tense ; *pt.*=perfect tense ; *pp.*=past participle ; *fut.*=future ; *hab.*=habitual tense ; *imp.*=imperative mood ; *cond.*=conditional mood ; *opt.*=optative mood ; *pass.*=passive voice ; *per.*=perfect ; *dep.*=dependent ; *dim.*=diminutive ; *prep.*=preposition ; *interj.*=interjection.

a

a, his, her, its, their.

a, used before nouns in the vocative case.

a', for an = the.

a, a cut-down form of do used before past tenses of verbs (imperfect, conditional, etc.), except before a vowel or initial f in which cases the d' (of do) still survives. The following are examples of its use before ba : ba deag a b'fiú liom-fa lc 24 ; an fad frólt ar bit a b'feárr 2 ; 47 ; lc.

a, relative (gen. or dat.).
Examples : a dfeicim 3, 31 ; a dfuil 6 ; a dfuigead 13, 20 ; a mbéad 21 ; a gcuala mé 30.

a, the relative who or which. Examples : a mairfear 4 ; a déar 4 ; a deirear 25 ; a fadar 32 ; etc.

a, a cut-down form of do used before the verbal noun (or so-called infinitive). Numerous examples occur throughout the text, as a deit, a deánam, a fágáil The a has entirely supplanted the particle or pre

position do, even before vowels. Examples: a ite ir a ól, 25.

A, in phrases a coidce, a baile, is a worn-down form of a preposition (do ?).

A, after nuair. Followed by past tenses this a = do; but by analogy it is always used after nuair in the spoken language: nuair a iorfaid mé, 39.

A, in a beir (23) and a geobar (25) is a relic of the lost particle do-: do-beir; do-geobaid. The same is also the explanation of a in a bearar (25), but here it also fulfils the function of a relative.

A, in a gléartar, a caittear (17) = do.

A, in a fáidtear dó go (52) is either a = its, or a = an = the, probably the latter.

A, after prep. ar and before verbal nouns, as in ar a teact, 50; ar a cuil, 20; ar n-a cuil na trága do, 49.

Adbar, *m.*, cause, reason, 16, 34, etc.

Adéarfainn, I would say, 1*st sing. cond.* of adeirim, I say, 6, 25.

Aimrig, *imp.*, aim, aim at, 44. D'aimrig, aimed; *pt.* of aimrigim, 44.

Aimriugad, *m.*, act of aiming; *vn.* of aimrigim, 44.

Ainbfiorac, ignorant; go h-a, ignorantly, 31.

Airc, *f.*, want, hardship, 35.

Aircir, *f.* (properly aircir), a meeting, here a meeting with hostile intent, 31.

Aitnigim, *v.*, I recognise, 34; aitnigeann, *hab. pr.*, 15; d'aitin, *pt.*, 28; d'aitneócainn, 1*st sing. cond.*, 15.

Aitrir, *imp. sing.*, tell, relate, 22.

Anama, *m.* (and *f.*) *gs.* of anam, soul, life, 9, 34. Also in 30, 35; but here it seems to be *gp.* of anam.

Anár, *m.*, want, need, 15. Not in Dineen's Dictionary.

Annroir, *prep.*, to, towards, (followed generally by the prep.-pron. orm, ort, rc.), 39, etc.

Ár, *m.*, slaughter, 50.

Áruir, *m.*, dwellings, *pl.* of árur, 36.

Arna, *f.*, a rib of the body, 42.

Át, *m.*, a ford, 31.

Áta, *m.*, gs. of át, a ford, 26.

Atrugad, *m.*, a change, 21, etc.

b

bacán, *m.*, a hinge, anything whose parts are at a right-angles; hence bacán na láime ,the inside of the arm when the elbow is bent, 15.

baḋḃúin, *m.*, an enclosure or "bawn" around a house, but here it seems to be used for baḋḃ, a war goddess or fairy being that appeared in the form of a raven or vulture, 30, 35. [This word may be baḋḃann, gen. pl. of baḋḃ—S. Ó S.]

báiḋte, *v.*, drowned, *pp.* of báiḋim, I drown. But here it is used in the sense of being wet to the skin. Cp. the Hiberno-English saying, "I'm drowned wet"= wet to the skin, 12.

bain, *v. imp. sing.*, meddle, touch, interfere with, 9.

baineann, *v.*, touches; ḋá mbaineann = of all that touches, 21.

bainim, *v.*, I take, I take off, I lop; bainfeá, *2nd sing. cond.*, you would take, 6; bainfear, *fut. pass*, will be taken, 6; bainfiḋ, *fut. active*, 6; bainfinn, *1st sing. cond.*, I would take, 16.

báfr, *m.*, advantage, superiority, 24; báifr, *gs.* of báfr, 20, 21.

bealaċ, *m.*, a way, but here means a way of living, or one's circumstances, 16.

beann, *f.*, heed, attention, seriousness, 31.

béar, *v.*, will be, *rel. fut.* form of atáim, 4, etc.

beaṫaḋ, *f.*, *gs.* of beaṫa, life; congnaṁ beaṫaḋ, a way of living, livelihood, 11, 38.

bearas, *v.*, *rel. fut.* of do-beirim, I bring, take, 25, etc.

beir (ar), *v.*, compels, makes, 23.

beirim, *v.*, I take; beirim briaṫra = I take words, I swear, 3, etc.

beiṫiḋiġ, *m. voc. sing.* of beiṫiḋeaċ, a beast, 45.

beo, *adj.*, alive, living, 16.

bíġiḋ, *v.* (*imp. pl.* of bí) = biḋiḋ, let ye be, 22, 25.

biṡeaċ, *m.*, improvement, ease, 26, etc.

boḋaċ, *m.*, a churl, a term applied contemptuously by the Gael to the well-fed but rather stupid English farmers of the Pale, 13.

bollsaire, *m.*, a herald, a crier, 4, 5.

Bradaiġ, *adj.*, roguish ; *voc. sing.* of bradaċ, 3.
Braiṫline, *f.*, a sheet, a tablecloth ; *gs.* of braiṫlín ; 42.
Brat, *m.*, a cloth, a covering, 20, 21.
Briaṫra, *m.* and *f.*, words ; *np.* of briaṫar, 3, etc., briaṫraib, *dp.*, 15.
Broinn, *f. ds.* of bru, the bosom, etc., the brink, the edge, 26, 27, 40, etc.
Broinne, *f.*, *gs.* of brú, 33.
Brollaċ, *m.*, the bosom, hence the middle or most convex part of the shield, 28, etc.
Bruiḋean, *f.*, a mansion, 17, 18.
Bruiḋin, *f. ds.* of bruiḋean, 17, 20, 27, etc.
Bruiḋne, *f. gs.* of bruiḋean, 20.
Bruiġean, *f.*, strife, quarrel, fighting, 8, etc.
Bruiġne, *f. gs.* of bruiġean, 9.
Bruiṫte, *v.*, boiled, cooked ; *pp.* of bruiṫim, I boil or cook, 39.
Buaiḋ, *f.*, a virtue, an attribute, 14, 44.
Buaiḋ, *f.*, victory, 8.
Buaiḋeartá, *adj.*, troublesome, annoying, 12, 16.
Buaiḋreaḋ, *m.*, trouble, worry, affliction, 2.
Bunaḋ, *m.*, a family, household, 15.

C

Ċa,=ní, the negative verbal particle used in Ulster. It becomes ċan before a vowel or initial f. It cannot be used with the future. O.-Ir. *nicon, nocho, nochon.*
Cá, what, in the phrase cá n-uair ir cá n-am.
Caḃlaċ, *m.*, a fleet, 3.
Caḃlaiġ, *m.*, fleets, *np.* of caḃlaċ, 8 ; also used as *gp.* in 8.
Cáineaḋ, *m.*, act of reviling, belittling ; *vn.* of cáinim, I revile ; 4, etc.
Caṫaṁ, *v.*, eating, 3, 17, casting, throwing, 39, 52 ; *vn.* of caiṫim, I cast, throw, use, eat, smoke, etc.
Caiṫtear, *v.*, is eaten ; *pr. pass.* of caiṫim, 17.
Can, *v.*, recite, tell, 22.
Caogaḋaiḃ, *m.*, fifties ; *dp.* of coagaḋ, fifty, 12, 16.
Caointe, *m.*, of crying ; *gs.* of caoineaḋ, crying, 22.

Caol-ógánaċ, *m.*, a slender youth, 28.
Caoṙtainn, *m.*, of the rowan-tree ; *gs.* of caoṙtann, the rowan-tree, 21, etc.
Cargairṙt, *f.*, slaughtering, slaying ; *vn.* of cargairṙim, I slaughter ; 45.
Cat-ṁilid, *m.*, of a battle-champion, or warrior ; *gs.* of cat-ṁileaḋ, 45.
Ceaċtar, either, 21.
Ceannṗoṙt, *m.*, a leader, 1. Here it is used in a collective sense.
Ceannṗuiṙt, *m. gs.* of ceannṗoṙt, 45.
Ċeap, *v.*, caught, *pi.* of ceapaim, I catch, etc., 46.
Ceapaḋ, *m.*, catching, seizing ; *vn.* of ceapaim, I seize, stop, catch, etc., 43.
Ceapṫar, *v.*, is caught ; *pr. pass.* of ceapaim, 37.
Ceiṫearnaċ, *m.*, a kern or light-armed foot soldier, 2.
Ceiṫearnaiġ, *m. voc. sing.* of ceiṫearnaċ, 3.
Ċleaċt, *v.*, practised ; *pt.* of cleaċtaim, I practise, I accustom myself to, 12.
Cleaṫaċaiḃ, *f.*, wattles, stakes, 21.
Cleite, *m.*, a feather, 9, etc.
Clú, *m.* and *f.*, fame, renown, 11.
Cluiṁ (properly clúṁ), *m.*, down, plumage.
Cluinṙtin, *v.*, to hear ; *vn.* of cluinim, 37.
Cnuicín, *m.*, a little hill ; *dim.* of cnoc, 8.
Cócaire, *m.*, a cook, 40.
Cócaireaċt, *f.*, cooking, cookery, 40.
Codlata, *m.* of sleep ; *gs.* of codlaḋ, 20.
Ċoġain, *v.*, chewed ; *pt.* of coġnaim, I chew, 23.
Coġnaḋ, *m.*, to chew ; *vn.* of coġnaim, 23.
Coiṁeáḋ, *m.*, to watch or keep guard, 18 ; to watch or simply look on, 31 ; *vn.* of coiṁeáḋaim, I watch, keep guard.
Ċoiṁeáḋṙaḋ, *v.*, would watch or guard ; *3rd sing. cond.* of coiṁeáḋaim, 24.
Coiṫċionnta, *adj.*, customary, general, 15.
Coṁ-ḟaḋ, *f.*, an equal length, 34.
Coṁmóṙaḋ, *m.*, an assembling of people, pa ticularly for an important occasion, as for a wake or funeral, etc., 1.

Comṛáḋaiḋe, *m.*, a comrade—a Bearlacism, 10, 29.
Conġnaṁ, *m.*, help; what helps or enables us to live, hence coġnaṁ beaṫaḋ, a way of living, 11, 38.
Coṛaiḋeaċt, *f.*, the act of wrestling; here it means the stories or tales of Finn's youthful wrestling exploits, 27.
Coṛṛóċaḋ, *v.*, would stir; *3rd sing. cond.* of coṛṛuiġim I ṡtir; 51.
Coṛaṁlaċt, *f.*, an appearance, a likeness. The cúiġ ċoṛaṁlaċt were the five members by which a person could be recognised—viz., the head, hands, and feet, 29.
Coṛnaṁ, *m.*, to defend, to ward off; *vn.* of coṛnaim, I defend, protect, 33.
Ċṛíoċnuiġ, *v.*, finished, completed; *pt.* of cṛíoċnuiġim, 8.
Cṛoċtaí (=cṛoċta) *v.*, hung, suspended; *pp.* of cṛoċaim, I hang, 15.
Cṛúcaí, *m.*, crooks, hooks—a Bearlacism, 8.
Cṛuinn, *adj.*, round, but means collected, gathered round in, 12, 16, 17.
Cṛuinniġeann, *v.*, gathers, collects; *hab. pr.* of cṛuinniġim, 16.
Cṛuinniġte, *v.*, gathered, collected, 11.
Cuiḋeaċta, *f.*, company, chat, entertainment, 16.
Cúiġe, *f.*, a province (*pl.* cúiġí, 1); but in 11 and 12 it simply means a district.
Cuimiltear, *v.*, is rubbed; *pr. pass.* of cuimilim, I rub, 37.
Cuiṛeaḋ, *m.*, an invitation, 3.
Cuiṛeaḋċa, *m.*, invitations; *npl.* of cuiṛeaḋ, 3, etc.
Cuiṛiġiḋ (=cuiṛiḋ), *v.*, let ye put; *2nd pl. imp.* of cuiṛim, 8.
Cuiṛm, *f.*, a feast, 4, etc.
Cuiṛme, *f.* of a feast; *gs.* of cuiṛm, 3, etc.
Cúl-ċeangailte, *v.*, back-tied, held bound by the back, 24.
Cuma, *f.*, appearance, 50.
Cuṁaiḋ, *m.*, regret, sorrow, 37.
Cuṁḋaiġte, *v.*, strewn, covered over; *pp.* of cuṁḋaiġim, I cover, clothe, 33, 65.

Cumpaiġe, *f.*, protection ; c. anama=protection of life, 9, 34.

D

Dadaiḋ = dada, tada, a jot, anything, 36.
Dairíriḃ, in earnest, 9.
Dalta, *m.*, a foster-child, 30.
Deaġ-labḃarṫa, well-spoken ("people" being understood) —that is, those who bring good news or tidings, 23.
Deallruiġṫeaċ, *a.*, resplendent, 15.
Deán, a channel, a narrow piece of sea ; not in Dineen's Dictionary, 31, 46. [Usually, a stream left by the tide in a strand—S. Ó S.]
Deánaiġiḋ, *v.* = deánaiḋ, let ye do, 17.
Déarfainn-se, 25. See adéarfainn.
Deilḃe, *f.* of shape or form ; *gs.* of dealḃ, 20, 21.
Deirtear, *v.*, is said ; *pr. pass.* of adeirim, I say, 7.
Deise, *f.*, prettiness, beauty, 20, 21, 46. In the last instance it means a fixture, a dressing-up, but in an ironical sense.
Díoġ (= díoġa), *m.*, the dregs, the refuse, the worst, 13.
Díoġḃáil, because, *lit.* want.
Díolt, *m.*, act of paying, paying back, retaliating, 31.
Diṫ-ċáinte, *v.*, reviled, 19.
Diṫ-ċeannaḋ, *m.*, to behead ; *vn.* of diṫ-ċeannuiġim, I behead, 8, 22, 27, 39.
Diṫ-ṁolaḋ, *m.*, dispraise, 4, etc.
Dóiġṫe, 4 } = dóiġ, dóiċ, *f.*, opinion, belief.
Dóiċṫe, 29 }
Dóird, *m.*, *gs.* of dórd, 25.
Dórd (= doṙd), *m.*, a humming, a chanting, 11, 24, 25.
Dórn, *m.* (= doṙn), the fist, 42.
Doirn, *m.* *gs.* of dórn, 15.
Doṫairne, *f.*, evil, mischief, 37, etc.
Draoiḋeaċt, *f.*, enchantment, wizardry, druidism, 24.
Draoiḋeaċta, *f.* *gs.* of draoiḋeaċt, 10.
Dream, *m.*, a band, a company, a party, 7, 29.
Dreama, *m.* *gs.* of dream, 27, 41.
Dréim, *f.*, expecting, watching or waiting for, 43.
Droma, *m.* *gs.* of druim, back, and hence renunciation, 10.

Ꝺꞇoꝛꝯ, *f.*, a multitude, a big crowd, 26.
Ꝺuaḋ, *m.*, trouble, hardship, sorrow, 3, etc.
Ꝺúnṁaꞇḃṫa, *m. gs.* of ꝺúnṁaꞇḃaḋ, murder; a much stronger word than maꞇḃaḋ, 18, 22.

e

Éaꝺáil, *f.*, booty, gain, 42, 53.
Éaꝺan, *m.*, the forehead, the face; ar éaꝺan = out of the face, leaving nothing behind, a clean sweep, 1.
Éiꝺeaḋ, *m.*, dress, armour, 45.
Éiꝺiḋ, *m. gs.* of éiꝺeaḋ, 22.
Éiꝼeaċtaċ, *a.*, effective, powerful, successful, 2.
Éiġinteaċt (= éiꝯin), *a.*, some, 28, 47, 50, etc.
Éiꞇ, after, in phrase 'ꞇ ꝺ'éiꞇ tṙáṫnóna—i.e., after the time of the nones, or "in the late evening" as the narrator explained it.
Eiteaċ, *m.*, a refusal, 36.
Eiṫiġ, *v.*, refused; *pt.* of eiṫiġim, I refuse, 9, 15.
Eolaċ, *a.*, learned, skilled, fully acquainted with, 11, 16.

F

Fá, *prep.*, under, fá ꝺo ḟiacal, 22; about, fá ḟaꝺ buille ꝺo'n ꝺoꞇar, 22; fá ḃaile, 12; by an extension of the idea of "about" it is often used now with the sense of "for," fá n-a ċuiꝺ airm = for his arms; in phrases it sometimes means "on," as fá ṫir, 9.
Faꝺ, *f.*, length; nearly always used with the article (an) faꝺ = the length, as far as, whilst, 4, 22.
Faꝺuiġṫe, *v.*, kindled, lighted up; *pp.* of faꝺuiġim, I kindle, 20, 21.
Fáġaiḋ, *v.*, let ye get, 22; this is a rare instance of the use of the weak *imper. plural* in Ulster, the probable explanation being that fáġaiꝯiḋ might be mistaken for part of the verb fáꝯaim.
Faillíġe, *f.*, neglect, delay, a failure due to delay, which is the sense in 28.
Fanaḋ, *v.*, let (him) stay or remain; *3rd sing. imper.* of fanaim, I stay, 17.

ꞟaoi, *prep.*, before, ꞟaoi ṁaiḋin, 23.
ꞟarṫá, stuck, fastened; perhaps it should be written ꞟarṫuġaḋ, the *vn.* of ꞟarṫuiġim, I secure, foster, seize, 8, 29.
ꞟarġaiḋ, *m. gs.* of ꞟarġaḋ, a shelter, a protection, 43.
ꞟéadann (ṫú), *v.*, you can, you may, 39.
ꞟeáṗṗḋe = ꞟeáṗṗ + ḋe, the better of it, 14.
ꞟéinne, *f. gs.* of ꞟiann, the Fianna, the Fenian body, 14.
ꞟiaḋnaire, *f.*, presence, 40.
ꞟiaꞟṗaiġe, *f.*, an inquiry, the act of inquiring, 9, 31.
ꞟiaꞟṗaiġiġiḋ, *v.*, let ye inquire or ask; *2nd pl. imp.* of ꞟiaꞟṗaiġim, I inquire, 8.
ꞟiann, *m. gp.* of ꞟiann, a Fenian soldier, 9.
ꞟianna, *m. np.* of ꞟiann, a Fenian soldier, 8, 18, etc.
ꞟiannaiḃ, *m. dp.* of ꞟiann, 2.
ꞟileaḋ, *m. gs.* of ꞟile, a poet, 34.
ꞟóġnóċaḋ, *v.*, would suit or serve; *cond.* of ꞟóġnaim, I serve, 32.
ꞟóil, yet, but in the expression "ꞟóil, ꞟóil, a Ċonáin" it is used as a verb, and is equivalent to "wait, hold, forbear."
ꞟola, *f. gs.* of ꞟuil, blood, 18, 22.
ꞟóṙta, *ad.*, also, 44.
ꞟṙiocáileaḋ, *m.*, attendance, service.
ꞟolaṁ, *a.*, empty, vacant, hence alone, by on's self, 45.
ꞟuiġeaḋ, *v.*, would get; *dep. cond.* of ġeiḃim, I get, 8, 13, etc.
ꞟuiġṫi (or ꞟuiġṫiḋe), *v.*, would be got; *pass. dep. cond.* of ġeiḃim, 47.

G

Gaḃaiġiḋ, *v.*, let ye go; *2nd pl. imp.* of gaḃaim, I go, 8.
Gáiṙ, *f.*, a shout, a loud cry, 30, 35.
Gaiṙġiḋeaċ, *m.*, a hero, a warrior, 7, etc.
Gaṁ, a measure of space, 48, 51. It is not in the dictionaries, and narrators never heard it except in stories; they believe it is the apparent space the sun would travel in the sky in an hour.
Gaṙ, *m.*, a good, an advantage, 16.

Gealltanas, *m.*, a promise, a pledge, 49. Not in Dineen's Dictionary.

Gearraigiḋ, *v.*, let ye cut, but here it mans to cut across (the ford), to proceed by the shortest way, 22, 31.

Gearṫar, *v.*, is cut ; *pr. pass.* of gearraim, I cut, 37.

Gearaiḃ, *f. dp.* of gear, a bond, a spell, a prohibition, 10, etc.

Gearróga, *f. np.* of gearróg, a spell, a charm, 38.

Géiḃionn, *m. ds.* of géiḃeann, sore distress, 35.

Ġeoḃar, *v.*, will get ; *rel. fut.* of ġeiḃim, I get, 7, 19, etc.

Gléas, *m.*, a contrivance, preparation, apparatus, device, 11, 27, 39.

Ġléas, *v.*, prepared, got in order ; *pt.* of ġléasaim, I prepare, 18.

Ġléastar, *v.*, is prepared ; *pr. pass.* of gléasaim, 17.

Gléasaigiḋ (= gléasaiḋ), *v.*, let ye prepare ; *2nd pl. imp.* of gléasaim, 4, 8.

Ġluair, *v.*, moved, travelled, advanced ; *pl.* of gluairim, 15.

Gníoṁ, *m.*, an action, a deed.

Goirid, *a.*, = gearr, short, 9.

Grág, *m.*, a long shout or cry, 22. The narrator had this noun a feminine.

Greamuiġṫe, *v.*, fastened ; *pp.* of greamuiġim, I fasten, 48.

Gruagaċ, *m.*, a hero ; but here seems to be used in a depreciatory sense, = a fellow, a wight, 9, 15.

h

h-uḃradḋ, *v.*, was told ; *per. pass.* of adeirim, I say. It is formed thus adubradḋ—dubradḋ—ḋubradḋ—h-uḃradḋ, 48.

h-iarradḋ, *v.*, was asked ; *per. pass.* of iarraim, I ask, 47.

i

Iarraiḋ, *m.*, an attempt, a trying to, 47, 52 ; an attempt to strike, a blow aimed at some one, 38, 45 ; *vn.* of iarraim, I ask, I attempt.

Imḋeaṗṡṫa, *v.*, punished, reviled, but used in this tale in the sense of "wounded"; *pp.* of imḋeaṗṡaim, I revile, I punish, 28, 31, 46.

Imeall, *m.*, the edge, the border, 34. See note on the use of this word here.

Imeallṗaḋ, *v.*, would repay, would suffer for, 11.

Imeallṗaḋ, *v.*, would repay, would suffer for, 11. Narrator never heard this word except in the tale; he glossed ṡo n-imeallṗaḋ by ṡo ḃṗuinóċaḋ. It is not found with any such meaning in the dictionaries.

Imeallṗaiḋ, *v.*, will suffer for; *fut.* of imeallaim, 29.

Innṡiġ, *f.*, telling, relating; *vn.* of innisim, I tell or relate, 2, 12, 17, etc.

Inn (= ṡinn), us; 1*st pl. acc.* of mé in Ulster.

Innib in phrase i n-innib = able to, 33, 48. O.-Ir. indeb.

Iongantaċ, *a.*, wonderful, but used as an adverb in Donegal with the sense of very or exceedingly, 13, 25, 37. It sometimes aspirates the adjective that follows, but more often does not, according to the taste of the speaker. "Cruaċ Ċonaill," p. 50, has iongantaċ ṡáṡta, whereas in this tale we find i. ṡáṡta and i. buaiḋeaṗṫa, but in § 37 i. ṁór.

Ionnṡaiḋe, *m.*, an approach, assault, attack; ḋ'ionnṡaiḋe to approach or attack, 1.

Íoṡṗaṡ (or íoṡaṡ), *v.*, will eat; *rel. fut.* of ithim, I eat, 38.

Íoṡṗaiḋ (or íoṡaiḋ), *v.*, will eat; *fut.* of ithim, 39.

L

Lasta (properly last), *m.*, a lading or freight of a boat or ship, 39. Cp. slata for slat in "Cruaċ Ċonaill," p. 49, and the narrator of this tale used cata, for cath, a battle, in § 29.

Láthair, *f.*, presence, 12.

Leacan, *f. gs.* of leaca, the cheek, the jaw, 29, 35.

Leagta, *v.*, laid, placed; *pp.* of leagaim, I place or put down, 17.

Leath-ċaogadaib, *m.*, half fifties; *dp.* of leath-ċaogad, a half of fifty, 12, 16.

Leirg, *f.*, unwillingness ; the phrase leirg an oireaḋ ꝛc., is elliptical, some preposition being understood before leirg, and may be translated " (being) loth that much, etc.," 10, 16.

Léinti, *f.*, shirts ; *np.* of léine, 31. It may possibly b léantaí ḋearga, red meadows, but the narrator understood it to mean " shirts," which, however, does not seem to suit the sense.

Leiṫ (*ds.* of leaṫ, side, half) in phrase, in ḃur leiṫ = on your behalf, 36.

Loitte, *v.*, wounded ; *pp.* of loitim, I wound, 50.

Luaiṫe, *a.*, earlier, sooner ; *comp.* of luaṫ, early, soon, 17.

M

Mairg, *f.*, woe, sorrow, despondency, 36.

Mairfear, *v.*, will l've or continue ; *rel. fut.* of I live, 4.

Mairfitin, *f.*, act of living or continuing; *vn.* of mairim, 4. Cp. the *vn.* cluinfitin in § 37.

Maire (= má ir eaḋ, if it so) ; *interj.* well, however.

Máraí, *m.*, the buttocks or hips ; *np.* of már, the hip, 15.

Meaḋon, *m.*, the middle ; meaḋon lae more often means " dinner-time " and " dinner" than " mid-day " in Ulster.

Méile, a sandbank, 51, 52. Not in Dineen's Dict.

Meall, *m.*, a ball, a lump, 15. Meall a ṁáraí, the round or bulky part of his hips.

Meannaċ, entrails, the stomach, the belly, 45. Not in Dineen's Dictionary.

Meirgeaċ, *a.*, rusty, 15.

Mío-ḟortuine, *f. gs.* of mío-ḟortuin, ill-luck, misfortune, 28.

Mío-ḟortunaċ, *a.*, unlucky, unfortunate, 25, 52.

Miol-ṁuiġe, *m.*, a hare, 6.

Miora, *f. gs.* of mí, a month, 16.

Mirḋe, *ad.* (= meara + ḋe), worse of it, 14, 15.

Móid, *f.*, a vow, 36.

Moill, *f.*, delay, 17.

Ṁoṫuiġ, *v.*, felt, perceived by the senses ; *pl.* of moṫuiġim, I feel, I perceive, 26, 45.

Muid-inne, an emphatic form of muid = sinn, 47.
Muin, *f.*, the back, 3, 8.
Muinigin, *f.*, trust, confidence, 32. 1 m. Fada Canann= depending to F.C.
Muir, *f.*, the sea, 17.
Muirbfead, *v.*, would kill; *cond.* of marbaim, I kill, 8.
Muirbfide, *v.*, would be killed; *cond. pass.* of marbaim, 9.
Mullaigib, *m.*, hills, hilltops; *dp.* of mullach, 12.
Mur = bur = your, 36, etc.
Mur = muna = except, 11. Very often preceded by ach (= acht), but sometimes not.

N

Ná, *conj.* for, 3, etc. This is a very common word in the Donegal dialect.
Náir, *f.*, shame, 22; the form of náire used with is in such phrases as is náir liom; is náir duit. Cp. is cuimin liom, is eagal liom, etc.
Neóin, *f.*, evening, 10.
Nimideas (for neimneachas), *m.*, intensity of pain, 23.

O

Oidhre, *f.* of ice; *gs.* of oidhir, ice, 21.
Oligáirdeachas, *m.*, very great rejoicing, 53. Not in Dineen's Dictionary.
Osnadh, *m.*, a sigh, a sob, a groan, 30.

P

Pill, *v.*, returned; *pt.* of pillim, I return, 37.
Pirreógaib, *f.*, spells, witchcraft; *dp.* of pirreóg, a spell, enchantment, 24.
Piú, *interj.*, pooh-pooh, an exclamation decrying what has been said, 8.

R

Racas, *v.*, will go; *rel. fut.* of teidim, I go, 19, etc.
Ráidtear, *m.*, a saying, 52.

Réiḋteaċ, *m.*, a disentanglement, *vn.* of ṗéiḋtiġim, I disentangle, 36.

Réiḋtiġte, *v.*, freed, disentangled, finished with; *pp.* of ṗéiḋtiġim, 11, 39.

Reoḋ, *m.*, frost, hard frost, 48.

Ríoġaċta, *f. gs.* of ṗíoġaċt, a kingdom, 7.

Ritte, *v.*, run out, exhausted, used up; *pp.* of ṗitim, I run, 47.

Roġa, *f.*, choice, selection, 13.

Roṙca, *m. np.* of ṗoṙc, a poem, 45. But ṗoṙca ṗiteaḋ = a poet's battle speech. See note on this word.

S

Sáṗuġaḋ, *m.*, the act of overcoming or surpassing; *vn.* of ṙáṗuiġim, I surpass, overcome, 44.

Sáṙaṁ, *m.*, satisfaction, 10; satisfaction of revenge in § 13.

Sceaḋamán, *m.*, the throat, used in the *gp.* in §§ 37, 46.

Scoṗ, in phrase aṗ ṙcoṗ aṗ bit = in any event. Scoṗ is apparently from the English *score*, though the o is pronounced short. It is a different phrase from aṗ ċoṗ aṗ bit.

Seaċṗán, *m.*, a straying, a wandering astray, 10. Seaċṗán ṙealġ = a straying of hunts—i.e., hunting parties that missed their quarry, and got all separated and lost to one another.

Sealġa, *f. gs.* of ṙeilġ, a hunt, a chase, 1.

Sġairt, *v.*, call to, shout out to; *imp.* of ṙġairtim, I shout, I call to, 12. Usually ṙġairt, but the a is pronounced long in most parts of Ulster.

Sġairtiġ, *f.*, *ds.* of ṙġairteaċ, the act of calling or shouting to, 37.

Sġaṗa'int (=ṙġaṗaṁaint) *f.*, act of parting with, 30. Cp. ṙmaoi'tiġ for ṙmaointiġ; taiṙ'eann for taiṙbean.

Sġáṫ, *m.*, a screen, protection, shelter, 43.

Sġéala, *m.*, news, tidings; *np.* of ṙġéal, a story, news, 17, 25.

Sġealpaḋ, *m.*, act of snatching or tearing; *vn.* of ṙġealpaim, I tear, I snatch, etc., 39.

Sgéiṫe, *f. gs.* of ṡgiaṫ, a shield, 28, 31.

Sinnṡeaṗ, *m.*, ancestors, 11, etc.

Síoḋa, *m.*, silk, 20, 21.

Síoṗ (a prefix) = long continued. Síoṗ-ṗeoḋ, the long continued frost, the prolonged freezing, 48.

Siṫeaḋ, *m.*, a thrust, an attempt, 52. Not in Dineen's Dict., but O'Reilly has ṡiṫ, a pass, a thrust, an attempt, and ṡiṫeaḋ, a bending.

Sleaġ, *f.*, a spear, a javelin, 34.

Sleaġa, *f.*, *gs.* of ṡleaġ, 34, etc.

Sleaṁain, *a.*, slippery, smooth, glossy, 20.

Sliġe, *f.*, a way, a road, or line, 11, 18, etc. Used here figuratively in the sense of a line of ancestors or forbears.

Slinneán, *m.*, the shoulder or shoulder-blade, 51.

Smaoiṡ, *f.*, juice, marrow, cartilage, gristle, 23.

Smaoi'tiġ (= ṡmaointiġ), *v.*, thought, meditated, considered; *pt.* of ṡmaoinim, I think, 2.

Smaoi'tiuġaḋ, *m.*, act of thinking or meditating; *vn.* of ṡmaoinim, 11, etc.

Smioṗ, *m.*, marrow, 23.

Sócaṁlaiġe, *a.*, more comfortable or easy; *comp.* of ṡócaṁlaċ, easy, quiet, comfortable, 12.

Soillṡeaċ, *a.*, bright, shining, refulgent, 15.

Soiṗḃiġe, *v.*, prosper, succeed, thrive; *opt.* of ṡoiṗḃiġim, I prosper, 13, etc.

Soiṫeaċ, *m.*, a ship, a vessel; used in the *gp.* in 13. Cuan ṡoiṫeaċ, a navigable harbour, one offering safe anchorage to ships.

Spaḋaṗ, *m.*, a wet, heavy turf, 21.

Spreaṫnuiġṫe, *v.*, spread, extended at full length; *pp.* of ṡpreaṫnuiġim, I spread, extend, 20.

Stiúiṗiġeaċt, *f.*, the act of guiding, steering, and hence ruling; *vn.* of ṡtiúiṗiġim, I steer, 7.

Suaiṁneaṡ, *m.*, ease, rest, peace of mind, 25.

Súiġte, *a.*, dried up, wearied-looking; cuma ṡúiġte, the dried wearied appearance of a person who had sat up all night, 41.

Sult, *m.*, pleasure, delight, 41.

T

Tabairigiḋ (= tabairiḋ), *v.*, let ye bring; *imp. pl.* of do-beirim, I give, 31.

Tabraḋ, *v.*, would give; *dep. cond.* of do-beirim, 9.

Tair'eann (= tairbean), *m.*, the act of showing; *vn.* of tairbeanim, I show, 29. Cp. rgara'int and rmaoi'tiugaḋ.

Tálaċ, *m.*, a pain in the wrist from unusual labour, 45. This is in O'Reilly's, but not in Dineen's Dictionary.

Tara' (= tarraiḋ), *v.*, will come; *fut.* of taraim, I come, 27.

Ṫarad (= ṫart), past you, 27.

Ṫarraḋ, *v.*, would come; *cond.* of taraim, I come, 24.

Tarraigiḋ (= taraiḋ), *v.*, let ye come; *imp. pl.* of taraim, I come.

Tarr'nóċaḋ, *v.*, would draw or haul; *cond.* of tarraingim, I draw, 8.

Tárṫáil, *f.*, preservation, deliverence, 50.

Tċíonn, *v.*, see or sees; *hab. pr.* of atċím, I see, 42.

Teaċtaire, *m.*, a messenger, 8, etc.; *pl.* teaċtairí 3, etc.

Teaċtaireaċt, *f.*, a message, 9.

Teamraċ, *f.* of Tara; *gs.* of Teamair, Tara; but used here as a synonym for something very big, 20, 21.

Teannaḋ, *m.*, the act of tightening, pressing, closing in (in fight); *vn.* of teannaim, I press, I tighten, 31, 38.

Ṫeann, *v.*, made; *pt.* of deánaim, I do, 16. [This form of the verb (ṫeann) is heard regularly all over north-west Donegal, though still some Donegal scholars object to have it written.]

Teannaḋ, *v.*, was made; *per. pass.* of deánaim, I do, 2.

Teineaḋ, *f. gs.* of teine, a fire, 20, 21.

Tiubraḋ, *v.*, would bring; *dep. cond.* of do-beirim, I bring, 8.

Toirt, *f.*, a size, a quantity, 20, 21.

Toraiġ, *m. gs.* of toraċ, front, forward, face, 35, 42.

Tráġa, *f. gs.* of tráiġ, the strand, 9, etc. Tráiġe, also heard as *gs.*

Tréan, *m*, strength; tréan troda = strength of fighting, 9.
Tréarta, *m.*, accomplishments, gifts, 2.
Tréine, *a.*, more powerful or mighty; *comp.* of tréan, 30.
Treire, *a.*, stronger; *comp.* of treas, strong (*obs.*), 11, 24.
Triall, *m.*, a journey, a marching.
Triobloide, *f. gs.* of triobloid, trouble, 16.
Triobloideach, *a.*, annoying, troublesome, 12.
Troda, *f. gs.* of troid, fighting, 9.
Truirlead, *m.*, the act of walking or tramping, 26. It is a different word from either tuirlead or trurlóg, and is not in the dictionaries.
Tuarasdal, *m.*, wages, 15.
Túrlógaí, *m. np.* of túrlóg, a hop, a leap, a jump, 42.

U

Uathbás, *m.*, extreme fear, terror, 31.
Uchtaig, *m.*, *gs.* of uchtach, courage, hope, 51.
Urchas, *m.*, a shot, a cast, 34.

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