THE Fáeⱦh Fiaꝺa (GUARDSMAN'S CRY) OF ST. PATRIC, WITH THE ANCIENT PREFACE.

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INTRODUCTION.—The following ceⱦnaꝺ, or *incantation*, improperly called a hymn[1], for it is neither a hymn, a psalm, nor a canticle, is printed from the ancient Liber Hymnorum, fol. 19, b. It has already been printed twice, and translated four times. Its first appearance was in Dr. Petrie's " Antiquities of Tara," with a Latin and English translation by Dr. O'Donovan, and its last in Dr. Whitley Stokes's " Goidilica," with an English translation and notes. The other two translations are—one by Dr. Stokes in the " Saturday Review " of the 5th September, 1857, and one by the late Dr. Todd in his " St. Patrick," Dublin, 1864. The after translations differ but very little from the original one by Dr. O'Donovan. Dr. Todd generally follows the " Saturday Review ;" while S.[2] himself follows in the most critical places not exactly the text before him, but something which he conceives that text should be. Any material difference of translation between myself and those three scholars will

[1] " In psalmis, qui ad bonam operationem commovent, et hymnis, qui de Dei laudationibus dicunt, et canticis, quæ de aeterno gaudio sunt."—Petr. Lombard. in Epist. ad Ephesios.

[2] The references used in this paper are as follows :—

A. E. M. = Death of Eochaid Mac Maireda, Lebor na hUidre.
B. B. = Book of Ballymote.
Beitr. = Beiträge zur vergleichenden sprachforschung. Berlin.
B. H. = Brocan's Hymn, Liber Hymnorum.
B. L. = Book of Leinster.
Br. D. = Destruction of Brudin Da Derga, Lebor na hUidre.
C. R. R. = Cato : Res Rusticæ.
C. Gall. = Cæsar de Bello Gallico.
D. L. = Daim Liacc.
D. S. = Dindsenchus.

F. A. = Vision of Adamnan, Lebor na hUidre.
F. B. = Feast of Bricriu, Lebor na hUidre.
L. H. = Liber Hymnorum.
L. Oll. = Lebor Oll., B. B.
L. U. = Lebor na hUidre.
M. R. = Battle of Mag Rath.
O'D. = Dr. O'Donovan.
S. = Dr. Whitley Stokes.
Sc. E. = Scela na Esergi, L. U.
S. C. = Spirit-chariot of C.Chulaind, L. U.
S. H. = Sanctan's Hymn, L. H.
S. M. D. = Sailing of the Curach of Mael Duin, L. U.
Ta. = Tain Bo Cuailnge, L. U.
T. E. = Tochmarc Emere, L. U.
T. Et. = Tochmarc Etaine, L. U.
Ur. = Uraicept.
Z. = Zeuss : Gramm. Celtica.

be pointed out in the notes, while the text will now, for the
first time, be correctly given.

In the original preface, our poem is technically called
Ƒáeᴄh Ƒíaᴏa, " Guardsman's Cry," incorrectly written
ƒeᴄh ƒiaᴏa by O'D. and T., and by the latter erroneously
rendered " Instruction of the Deer."—See note [b] on the
Preface.   In the L. Oll., we read that the curriculum
for the degree of ƒilɩ extended over twelve years ; and
among the subjects for the eighth year we find ceᴄnaᴏn
uıre, incantation for long life, introduced thus: Incıpıᴄ
ceᴄnaᴏn uıre, and proceeding thus : Nuall ƒıƞ ƒıa ƒoƞ ƒeᴄ,
&c., " Cry of a man of protection on a journey," &c.   This
ceᴄnaᴏ ends in the same way as St. Patric's—" Domini
est salus," &c., and is the only one in the book which so
ends.   It will be observed that the nuall ƒıƞ ƒıa of B. Bal-
lymote is the same as the ƒáeᴄh ƒíaᴏa of the Liber Hym-
norum—nuall being = ƒáeᴄh ; and ƒıƞ ƒıa = ƒíaᴏa.

At this point of our remarks, the Irish student will, no
doubt, call to mind the ƒeᴄh ƒıa of later manuscripts, and
ask himself if there is any connexion between it and our
ƒáeᴄh ƒíaᴏa.   Now, I give it as my opinion, that there is
a connexion between these two names.   In the seventh
Life of St. Patric, printed by Colgan (cap. 103), it is stated
that the apostle left his disciple Benignus as abbot at
Druimm Lias ; and in the Irish notes in the Book of Ar-
magh (S. " Goidilic." p. 38) the same fact is recorded ; and
further, that Feth Fio made a bequest to the monks of
Druimm Lias.   Colgan is not sure whether this Benignus
was our Benen or a fellow-disciple of his ; but it strikes me
that he must have been our Benen, and that Feth Fio was
his Irish name.   If so, the original name of our charm
would be Ƒáeᴄh ƒíaᴏa Ƒeᴄho Ƒıo, and the authorship of
it should be ascribed to Benen, as in fact, in all consistency,
it must be.   And, as in the oldest known copy of the pre-
face, that of the Liber Hymnorum, the a subjoined to e
(= ae) in ƒáeᴄh is at present scarcely visible, but most cer-
tainly there ; and as the ᴏ in ƒíaᴏa is in pronunciation
almost silent, so ƒáeᴄh ƒíaᴏa and ƒeᴄho ƒıo would become
almost identical in sound, and the one would be regarded
as a repetition of the other, and the consequence would be,
that one form only would finally be retained.   But whether

ɼeꞇh ɼio was Benen or not, it is certain that the ꝓeꞇh ꝓia, translated *magical mist*, &c., was, originally, name and rite, the same as our ꝓáeꞇh ꝓíaꝺa.

Poetic characteristics of the Faeth Fiada.—There are in Irish two kinds of poetry—the one metrical, the other not. The latter species was the composition of the ꝓili, never of the bard, who always sang in metre (ꞇomuꝓ) and in rhyme (cubꝺiuꝓ). There were sixteen classes of bards, eight of free- and eight of serf-bards : and each class, with the exception of the lowest in free and serf, had his own special form of poetry (his ꝓuioleꝓ), but was, at the same time, at liberty to compose in all the forms of those below him in rank. Thus the king-bard or olɫam, who was chief among the free-bards, composed in all the forms, but ꝺechnaꝺ (*bi-cantus*) was his ꝓuioleꝓ or propriety. An example of one species of this form will be found in all the poetic parts of the Sailing of the Curach of Mael Duin (H. 2.16, T. C. D.), a very interesting piece, which, together with the fragment in Lebor na hUidre, I have transcribed and translated for the Irish Archaeological Society.

The ꝓili, though originally the only poet, and a poet only, grew at length, in direct antithesis to the fate of the Greek κωμικός to be the poet *par excellence*, the teacher of philosophy, philology, rhetoric, &c.; and this development was due to the genius of Celtic polity, so rich in reverence for ancient dignities, so strong in sympathy for established customs, and so fertile in its own resources. All those mysterious compositions supposed to produce supernatural effects, such as incantations, satires, cries of poesy (of the last-named class is our ꝓáeꞇh ꝓíaꝺa) &c., were the works of the ꝓili, while at the same time his undergraduate course included all the metrical rules of the bards. Thus we see that the ꝓili and the bard were quite distinct ; yet, all our modern scholars have mixed them up together under the general name of *bards*. We read, for example, everywhere, that at the synod of Druimm Cetta (erroneously written Ceꞇ in all our printed books) St. Columba succeeded in retaining the bards in Ireland. But at this synod there was no question whatever about the bards : it was the *filis* and their disciples that created the disturbance at the time. The bards never taught, had no disciples, being in fact a modern and non-associate

institution, and represented as such in our manuscripts. Thus L. Oll. :—Cерс—сιᴅ αп nα p'сιnᴅеᴅ ᵽмαсhс Lоιꝫι αп nα hαιᵽсιb-ᵽеα? Nιn. Ɑп ιᵽαс nuαι-Lιсᵽιᴅι αᵽαnсαᴅαп ес: "Question—Why has there not been defined a condition of price on these proprieties? [that is of the bards.]   Not difficult.   Because it is late-literati that invented them." The *fili*, on the other hand, may be traced back to the remotest period, and indeed his title claims this antiquity, at least if the following idea as to the origin of the name can have any value.   In Z. 274, Lαᵽ nα ᵽιLеᴅα is glossed "apud comicos," which would seem to be an exact translation.   As from the Greek stem, *κωμ*, we have *κώμη*, village ; *κῶμος*, village revel ; *κωμικός*, village poet ; so from the Ir. stem ᵽеL, we have ᵽеL, or ᵽеLе,[1] an enclosure ; ᵽLеᴅ (written in full ᵽιLеᴅ in Br. D.), a village feast; and ᵽιLι, a village poet.

The non-metrical, like the metrical Goedelic poem, has various forms.   In some cases it consists of a certain number of bᵽιсhс's (eight-syllable combinations) in one or more divisions, and generally introduces some metrical lines.   Thus in the poem before us:—

> Ƒᵽι сιnсhесLα ᵽαιb-ᵽαсhе,
> Ƒᵽι ᴅub-ᵽесhсu ꝫеnсhιuсhсα,
> Ƒᵽι ᵽαιb-ᵽесhсu hеᵽесесᴅα,
> Ƒᵽι hιмсеLLαсhсn ιᴅLαсhсα,

is a complete quatrain of *Casbairdne*, the most majestic of Irish metres : other metrical portions will be shown in the notes.   And so in the B. B. Cry, before referred to, we find perfect metre :—

Rоhоᵽсhαп mо ᵽιсhс, ᵽоᵽαеᵽсhαп mо ᵽесhс, ᵽоmоᵽсhαп mо nеᵽс :

Nιᵽ'b еLLum ᴅо Lесhс, nιmсhι bαᵽ ᵽоᵽ ᵽесhс, ᵽоᵽιᵽсhαп mо сhесhс.

May my shape be gilt, may my law be freed, may my strength be magnified :

May it be not quick of monument, may death not come to me on a journey, may my coming be verified.

These two lines contain each fifteen syllables, and are in the metre called, "Commingling of variegated rod and

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[1] [ᴅо nα] ιb ᵽеLιb,(gl.de celis) S. "Goidilica," v. Introd. In the following line from B. L., Dindsenchus of " Sengarman," it means the enclosed residence of a hun- | ter: Cо ᵽαссα ᴅuιсе ιn ᵽnαιᴅе ᴅо bᵽú ᵽеιLе ᵽιαn-ꝫLαιnе : "Until he saw towards him the line from the brow of a bright booth of hunters."

half-great rounding." Further, for the making of an Irish poem, metrical or not, there are, as regards expression, certain laws, the three principal of which are defined as follows in the ancient preface to the Lebor na hUidre copy of the Amra:—

Iſ é immoꝛo a ainm ꝛein laſ in ꙁoébel aćeꝛꝛuć in ꙁućn ꙁnáć;[4] aꝛ bići cꝛi quale coꝛmaile labaꝛcha ic ꝛileoaib na ꙁoe-beilꙁe .ı. aaćeꝛꝛuć in ꙁućn ꙁlách, ocuꝛ ainꝛimoo ocuꝛ aoíabul: ocuꝛ iſ íꝛo aićne cećaı oib. Iſ é inc aićeꝛꝛuć quioem emnao oén-ꝛocuıl ın oen-ınıuo iſ ıno ꝛunn ocuꝛ cen lenamaın oe o ſein ımmać. Iſ é immoꝛo aınꝛemoo aınnıꝛein o muo ınuno .ı. ınc oén-ꝛocul oo ꝛáo com menıc ıſ ıno ꝛuno con ecaꝛcaıoećc ꝛocul ele ecaꝛꝛu. . . . . Iſ é immoꝛo aoíabul .ı. aꝛ̇lıuo .ı. oo-emnao:

" But the name of that with the Goedel is *return to a usual sound*, for there be three similar standards of expression with the *filis* of the Goedelic .ı. *re-return to a usual sound*, and *re-narration-mode*, and *re-duplication*; and this is the mark of each of them. The return, indeed, is a doubling of one word in one place in the round, and without following it from that out. But re-narration-mode is re-narrating from a like mode .ı. the one word—to say (it) frequently in the round with the intervention of other words between them. . . . Re-duplication again is, namely, refolding, that is, bigeminating."

An example of aıcheꝛꝛech ın ꙁuchn ꙁnach in a non-metrical poem is—Oıa, Oıa, ooꝛꝛoꙁuꝛ, "God, God, I beseech him"—in Dallan's preface to the Amra; and an example of it in a metrical poem is the following in the treatise on Irish Metres in B. B.:—

> Ꙁillı ꙁluaıꝛ, ꙁeb ouaınm oꝛıaın,
> Ꙁeb ouaınm oꝛıaın, a ꙁılla ꙁluaıꝛ :
> oꝛıan oꝛoꙁa ın ouaıꝛ, ouaıo ꝛeaꝛ Paıl,
> (ouaıo ꝛeaꝛ Paıl), oꝛıan oꝛoꙁa ın ouaıꝛ !

> " O splendid boy, sing Brian's poem,
> Sing Brian's poem, O splendid boy:
> Brian of the kine's plain, palm of Fal's men,
> (Palm of Fal's men), Brian of the kine's plain !"

Examples of aınꝛımoo, which, of the three forms here spoken of, is the only one that appears in the *Faeth Fiada*, as well as in the Amra, are the repetition of mıuꝛc at the

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[4] This poetic rule is alluded to in a gloss in S. "Goidilic," p. 28: Iſ ꙁnach hı ꝛal-maıb aıcheꝛꝛech ꝛoꝛꝛ na ꝛuınıu cecna, " Usual in psalms is *a return upon the same sounds;*" but S. erroneously— " usual in psalms is a change on the first words."

beginning of each line of the second division; of Oe and
aη in the fifth division; and of ϝϝι in the Caηbaιηone
quatrain quoted above. A metrical example is the follow-
ing in S. C.   Cu Chulaind says to Loegaire:—

> Nιϝϝa caú-ϝa ιmlomḃa ϝuιḃell,
> baϝa ḃau-ϝa caιϝḃe buḃen :
> Nιϝϝa ḃau-ϝa ιnзaιϝe зamna,
> báϝa ḃaú-ϝa ιnзaιϝe emna.

> "I was not a hound of round-lapping of leavings,
> I was a hound of slaying of troops :
> I was not a hound of watching of calves,
> I was a hound of watching of Emain."

The example of re-duplication given in the preface to
the Amra is:

> Aзuϝ, aзuϝ, ιaϝ cein ḃein, ηc.
> "I fear, I fear, after long long," &c.

From what has been said it will be clearly seen that,
in order to edit an Irish poem with any degree of correct-
ness, a knowledge not only of the Irish language, but also
of Irish prosody, is indispensable.   The want of this know-
ledge has been such amongst us, that poetry is often
printed in our books as prose.   Thus, in the Seηзlιзe,
edited by the late Mr. O'Curry, Loeg addresses his master
in a triplet of *casbairdne* (twist-bardism), introduced by five
sympathetic words in prose, thus: Iϝ moη eϝϝa ꝺo
láech—

> Laιзι ϝηι ϝúan ϝeηз-lιзe
> Aηꝺanaꝺbac зenaιcι
> Aéϝa a Cen-maз Cϝoзaιзι,

and concludes in a manner befitting this metre.   A second
time, without any introduction, he bursts at once into ano-
ther triplet:—

> Oιúḃcϝa a c'eϝbaιз anꝺϝeзoιn,
> Aη ꝺocaéc ꝺo loch-bϝιзa
> Ecιϝ aηзaιb eηϝιcιb,

and closes in a corresponding manner.   But all this is
printed as prose; and, to add to its prosaic look, the very
glosses are brought into the text; but, I must acknowledge,
within brackets.

Again, in Mr. Stokes's edition of St. Brocan's hymn

("Goid." p. 82), we are favoured with several textual cor-
rections, some of which violate all laws of syntax and word-
forms, and all to a great degree through want of acquaint-
ance with Irish prosody. The hymn is composed in the
form called ꝑαnnαιꝶeᴄᴄ mo�053 ꝑᴄαιlᴄe, "loose great round-
ing," which contains twenty-eight syllables in each couplet,
and of which the example in B. B. is:—

> Ꝛuαιoꝑι Ꝛαᴄhα bꝛoᴄαιn bꝛιc,
>   beιm bobeꝑ nαᴄhαιꝑ bo neoᴄ,
> Uα ꝑιꝶ Cαιꝑn-ᴄlαnn, bꝛαᴄhαιꝑ bꝛιαιn,
>   Iꝑ bαᴄh ιn ꝑιαιꝶ αꝑ α eoᴄ.

> "Ruadre of speckled Brocan's fort,
>   A stroke a serpent gives to one :
> Grandson of Cairn-clann's king,
>   Brother of Brian, and the raven's colour on his steed."

This fundamental metre, however, is variously modified
throughout the poem, though these modifications are quite
invisible to the uninitiated. For example, we have occa-
sionally what is called, " Commingling between loose great
rounding and twist-bardism," a form having the same num-
ber of syllables as the primary metre, but requiring one of
the two halves of the first line and a corresponding one of
the second line to end in a trisyllable. Thus, lines 47, 48 :—

> bα mo αmꝑu αꝑαιlιu—
>   ꝳ́ꝑ boᴄluᴄeꝑᴄαꝑ b'ιnb luᴄhᴄ—
> Nι coιll bαᴄh α mmαꝛoꝑᴄα :
>   bꝛoᴄhαᴄh ꝑoᴄꝑeꝑ ιιn α huᴄhᴄ.

> " Greater than another wonder was—
>   A portion she asked from the charge—
> Stained not her cape-cloak :
>   It was flung hot into her lap."

For α mmαꝛꝑᴄα S. has erroneously αnm—: the gloss
says, " noᴄhαb o'nbι αꝑ *mafortis* .ι. ᴄoꝑ-ᴄhαιlle" (*no-
vatio* (?) ab eo quod est *mafortis* .ι. ᴄαppαtum pαllιum).
Several examples of this metre are given in B. B.
Another variety is where we have an additional syllable in
the last half of each line of the couplet, such half line be-
ing called " a third of great-rounding," which consists of
twenty-four syllables, while " great loose-rounding," as we

'have seen, consists of twenty-eight. An example of this variety is :

Scαραιρ α hech cenn α bρειc
In can 'oopepcαcαρ po ρά[ι]n,
Ni ρ'bu leιch-ιρel ιn mαm—
Tllαcc 'Oe ρoρeραιʒ ιn ριʒ-lάιm.[1]

There are several other varieties in Brocan's hymn, but my discussion of these I must reserve for my own Brocan, which is just now ready; for with all due deference to highly scholarlike and most conscientious efforts, I must say that the Brocan of S. is not in either text, syntax, or translation the Brocan of the Liber Hymnorum. In support of this statement, I shall here examine a single couplet only, text and translation, and with this examination close my Introduction.

Ni ρ'bu αιρʒech αιρ ρlébe,
ʒenαιρ pop me'oon mαιʒe :
αmρα αρα'o 'oo chuαcα'o
'O'αρcnαm plαchα mαιc Tllαιρe.

Lines 11, 12.

" It was not a cattle shed(?) on a mountain,
It was born amid a plain ;
A marvellous ladder for the populace whereby
To visit the kingdom of Mary's son."

Text.—In the first place, 'oo chuαcα'o, is 'oo chuαcαιb in the original. In the second place, 'oo αρcnαm, which S. has corrected into 'o'αρcnαm, is quite right, because in reading, the o and α coalesce, a case of frequent occurrence in Irish poetry, though we still more frequently find the final vowel of the first, or the initial one of the second, elided, which of course comes to the same thing. Further, in order to reproduce the original correctly, we should write for the contraction in the MS. last line, mαιcc, not mαιc, because it is so written in full in the last word of the first couplet in the poem, where also S. omits one c.

Translation.—From the beginning of the poem down to this distich, the continuous subject is bριʒιc, and so is it here; but S. makes cαchιρ, taken from the preceding

[1] For my remarks on this distich, see note * on Text.

couplet, the subject, and hence in part the extraordinary translation. Ⱇıⱀᵹech is not a cattle-shed, but the occupant of an aⱀᵹ, " a hermitage ;" aıⱀ ⱂlébe is not "on a mountain," for ⱂlébe is the genitive of ⱂlíab, while aıⱀ would, in this case, require a dative ⱂléıb : ó ⱂléıb ᴅo ⱂléıb, from " mountain to mountain," Z. Ⱇıⱀⱂlíab is a compound, " a mountain side," of which aıⱀⱂlébe is the genitive : aıⱀm ın aᴅnacht 'ⱃ ınᴄ aıⱀⱂlıab, " where he was buried in the mountain side" (B. L. p. 156). Again, ᵹenaıⱃ is not, " it was born," which would be ᵹenaıⱂ, or ⱂoᵹenaıⱂ, or ⱂoᵹenaᴅ, but, " she worked," and is accordingly here glossed, "ᵹnⱀıⱃ bonum," "she works good," where the gloss takes it as the historical present, but the past is better. Again, ᴄuaᴄaᴅ is not an Irish word, but ᴄuaᴄaıb is, being the dative of ᴄuaᴄe = ᴄuaᴄh-ᴅe, "paganus," in a theological sense. Comp. Z. 1049 : ın ᴄan ⱂombóı eᴄıⱂᴄuaıᴄh, when she was a pagan : ᴄúaᴄı .ı. extra ecclesiam, Ib. 1043. In later times ᴄuaᴄe came to mean a *laic*, as distinguished from a *cleric*. Correct text as above, and translate :

> " She was not a hermit of a mountain tract,
> She worked in the middle of a plain :
> A wonderful ladder for pagans
> To go to the kingdom of Mary's Son."

[Ⱃemⱂocul.]

Ⱂaᴄⱂaıcc ᴅoⱂone ınn ımmun-ⱃo. In amⱃeıⱂ Loeᵹaıⱂe meıc Néıl ᴅoⱂıᵹneᴅ. Ⱇáᴅ a ᴅenma auᴄem—ᴅı a ᴅíᴅen con a manchaıb aⱂ náımᴅıb ın báıⱃ ⱂobáᴄaⱂ ın eᴄaⱂnıᴅ aⱂ na cleıⱂcheıb. Ocuⱃ ıⱃ luıⱂech hıⱂⱃe ınⱃo ⱇⱂı hımᴅeᵹáıl cuıⱂⱂ ocuⱂ anma aⱂ ᴅemnáıb ocuⱃ ᴅúıⱀıb ocuⱃ ᴅuálchıb. Cech ᴅuıne noⱂᵹéba cech ᴅía con ınnıᴄheım léıⱂ ın Ðía—ní ᴄhaıⱂıⱂⱇeᴄ ᴅemna ⱇⱂı a ᵹnúıⱃ : bıᴅ ᴅíᴄın ᴅó aⱂ cech neım ocuⱃ ⱂoⱂmaᴄ : bıᴅ comna ᴅó ⱇⱂı ᴅían-baⱂ : bıᴅ lúⱂech ᴅı a anmaın ıaⱂn a éᴄⱃéchᴄ. Ⱂaᴄⱂaıcc ⱂochán ⱂo ın ᴄan ᴅoⱂaᴄa na heᴄaⱂnaıᴅı aⱂ a chıun ó Loeᵹaıⱂe, ná ᴅıᵹⱃeᴅ oc ⱂılaᴅ chⱂeıᴄme co Ɔemⱂaıᵹ : conıᴅ annⱂın aᴄcheⱂⱂa ⱂıaᴅ luchᴄ nan eᴄaⱂnaᴅe comᴄıⱂ aıᵹe alᴄa, ocuⱂ ıaⱂⱂóe[a] ın an ᴅıaıᴅ .ı. benen ; ocuⱂ Ⱇáeᴄh[b] Ⱇíaᴅa a haınm.

ꝑa'ech ꝑꞃaꞃa.

1. Αcompꞃiuᵹᵃ inꞃiú niúꞃcᵇ—cꞃen-coᵹaiꞃmᶜ Cꞃinoic. Cꞃecimᵈ Cꞃeoꞃacaiꞃ ꝼoiꞃᵉ in O'enꞃacaꞃ inᶠ Oúlemáin ꞃáil.

2. Αcompꞃiuᵹ inꞃiu niuꞃc ᵹene Cꞃíꞃc con a bachiuꞃ : niuꞃc cꞃochca con a aꞃnocul : niuꞃcn eꞃéiꞃᵹe co ꝼꞃeꞃ- ᵹabáil : niuꞃc—cóniuꞃᵍ bo bꞃechemnaꞃ bꞃacha.

3. Αcompꞃiuᵹ inꞃiuʰ niuꞃcⁱ ᵹꞃáꞃ hlꞃuphin in uꞃlacaiꞃ ainᵹel, hi ꝼꞃeꞃciꞃin eꞃeiꞃᵹe aꞃ cenn ꝼochꞃaice, in eꞃ- naiᵹchib huaꞃal-achꞃach, i caiꞃcheclaibᵏ ꝼacha, hi ꝼꞃaiceꞃcaib aꞃꞃcal, in hiꞃeꞃaib ꝼuiꞃmeꞃach, in enꞃᵹai noem-inᵹen, hin ᵹnimaib ꝼeꞃ ꝼiꞃean.

4. Αcompꞃiuᵹ inꞃiu niuꞃc nime,ˡ ꞃoilꞃe ᵹꞃéne, ecꞃoch- ca ꞃnechcai, aneᵐ cheꞃeꞃ, ꞃéne lóchec, luache ᵹaeche, ꝼuꞃomna maꞃa,ⁿ caiꞃiꞃem calmain, cobꞃaiꞃechc ailech.

5. Αcompꞃiuᵹ inꞃiu niuꞃc Oé ꞃo m'luamaꞃachc,° cumachca Oé ꞃo m' chumᵹabail, ciall Oe ꞃo mm' im- chúꞃ, ꞃoꞃc Oé ꞃo m' ꞃeimcíꞃe, cluaꞃ Oé ꞃo m' éꞃcechc, bꞃiachaꞃ Oé ꞃo m' eꞃlabꞃai,ᵖ lám Oe ꞃo mm' imꞃeᵹail. Incech�q Oe ꞃo m' ꞃemchechcaꞃ, ꞃciach Oé ꞃo m' ꞃícin, ꞃochꞃaice Oé ꞃo mm' anucul—aꞃ incleꞃaib ꞃemna, aꞃ aꞃlaiᵹchib ꞃualche, aꞃ iꞃnechcaib aicniꞃ, aꞃ cechn ꞃuine miꞃúꞃʳ chꞃaꞃcaꞃ ꞃam i céin ocuꞃ in ocuꞃ, in uacheꞃ ccuꞃ hi ꞃochaiꞃe.

6. Cocuiꞃiuꞃˢ ecꞃum chꞃa na huile neꞃc-ꞃo ꝼꞃi cech neꞃcn amnaꞃn, ecꞃócaꞃ ꝼꞃiꞃcí ꞃo m' chuꞃꞃ ocuꞃ ꞃo mm'anmain : ꝼꞃi cincheclaᵗ ꞃaib-ꝼache, ꝼꞃi ꞃub- ꞃechcu ᵹeincliuchca, ꝼꞃi ꞃaib-ꞃechcu heꞃececꞃa,ᵘ ꝼꞃi himcellachcn íꞃlachca, ꝼꞃi bꞃichca ban ocuꞃ ᵹobanꞃ ocuꞃ ꞃꞃuaꞃ,ᵛ ꝼꞃi cech ꝼiꞃ a ꞃachuiliuʷ anmanˣ ꞃuini.

7. Cꞃiꞃc ꞃo mm' imꞃeᵹail inꞃiú aꞃ neim, aꞃ loꞃcuꞃ, aꞃ baꞃuꞃ, aꞃ ᵹuin, co nomchaiꞃ ilaꞃ ꝼocꞃaice. Cꞃiꞃc lim, Cꞃiꞃc ꞃium, Cꞃiꞃc i m' ꞃeᵹaiꞃ, Cꞃiꞃc innium, Cꞃiꞃc iꞃꞃum, Cꞃiꞃc uaꞃum, Cꞃiꞃc ꞃeꞃꞃum, Cꞃiꞃc cuachum, Cꞃiꞃc il liuꞃ,ʸ Cꞃiꞃc i ꞃiuꞃ, Cꞃiꞃc in eꞃuꞃ. Cꞃiꞃc i cꞃiꞃiu cech ꞃuine immimꞃoꞃꞃa, Cꞃiꞃc in ᵹin cech óen ꞃoꞃom- labꞃachaꞃ, Cꞃiꞃc in cech ꞃuꞃc nomꞃeꞃcaeꞃaꞃ,ᶻ Cꞃiꞃc in cech cluaiꞃ noꞃamchloachaꞃ.

8. Ɑτomριuᵹ ιnᴅιu nιuρτ—τρen-τoᵹαιρm Τριnoιτ. Cρeτιm Τρeoᴅαταιᴅ ꝼoιρ ιn Ôenᴅαταᴅ ιn Ôúlemáιn [ᴅáιl]. Ôomιnι eρτ ραluρ, Ôomιnι eρτ ραluρ, Chριρτι eρτ ραluρ; ραluρ τuα, Ôomιne, ριτ ρempeρ nobιρcum ! (Ɑmen.)

Translation.

[FORESPEECH.]

Patric made this hymn.   In the time of Loegaire, son of Nial, it was made.   And the cause of its making was— for his protection with his monks against the death's ene- mies, who were in ambush for the clerics.   And this is a corselet of faith for defence of body and of soul against demons, and persons, and vices.   Every person who will sing it every day with pious contemplation in God—demons will not stand at his face : it will be a protection for him against every poison and envy: it will be a safe-guard for him against sudden death : it will be a corselet for his soul after his death.   Patric sang this the time the ambuscaders were given in front of him from Loegaire, that he might not come a-sowing of belief to Temair : so that it is then it seemed before the band of the ambuscades that they were wild deer and a hind after them, that is, Benen : and Guardsman's Cry is its name.

GUARDSMAN'S CRY.

1. May there come to me to-day the power—the strong title Trinity.   I believe a Triadness as basis of the Unit- ness in the Elementer of elementation.

2. May there come to me to-day the power of Christ's birth with his baptism, crucifixion's power with his burial, resurrection's power with ascension, the power—departure for judgment's adjudication.

3. May there come to me to-day the power of Sera- phim's orders in obedience of angels, in hope of resurrec- tion for meeting of rewards, in prayers of patriarchs, in predictions of prophets, in precepts of apostles, in faiths of confessors, in purity of holy virgins, in works of just men.

4. May there come to me to-day the power of heaven, light of sun, brightness of snow, splendour of fire, speed of

lightning, swiftness of wind, deeps of sea, stability in earth, compactness of rocks.

5. May there come to me to-day God's power for my guiding, God's might for my uplifting, God's wisdom for my journeying, God's eye for my foreseeing, God's ear for my hearing, God's word for my good-speaking, God's hand for my defending, God's way for my precedence, God's shield for my protection, God's host for my guard—against snares of demons, against persuasions of vices, against inventions of nature: against every person who deems attack for me in nearness and in farness, in singleness and in maniness.

6. Now I have inter-invited for myself all these powers against every dangerous, merciless power that comes opposed to my body and to my soul : against incantations of false prophets, against black laws of hereticians, against surrounding of idolism : against spells of women, and of smiths, and of druids : against every science which is wont to profane the souls of man.

7. Christ for my defending to-day against poison, against burning, against drowning, against slaying, until a multitude of rewards comes to me : Christ with me, Christ before me, Christ behind me, Christ in me, Christ below me, Christ above me, Christ right of me, Christ left of me; Christ aside, Christ along, Christ around. Christ in the heart of every person that may think on me, Christ in the mouth of every one that may speak to me, Christ in every eye that may behold me, Christ in every ear that may hear me.

8. May there come to me to-day the power—the strong title Trinity. I believe a Triadness as basis of the Unitness in the Elementer of elementation. The Lord's is salvation, the Lord's is salvation: Christ's is salvation : thy Salvation, O Lord, be always with us ! (Amen).

[NOTES ON PREFACE.]

* Iɑꞃꞁoé, hind: this word is erroneously printed ιɑꞃꞁoe, and erroneously rendered "*fawn*" by O'D., for ιɑꞃꞁoe means the "mother," who kept behind the herd, and by a peculiar cry announced approaching danger. Two forms of the word occur in Ta., ιɑꞃꞁe, a fem. ιɑ-stem ; and eꞃꞁ a fem. ɑ-stem. Cu Chulaind kills the three sons of Nechta Scene :

cocūala ıaρ ρuıoıu ρóıo am māchaρ ın anoíaıo—" He heard after that their mother's cry after them." He then tells his charioteer to drive on— oíag ın cρeρρa ocuρ ınna ıaρρa ρıl ın aρn oíaıo, " on account of the fight and the *hind* that is after us." Here the *cry* of the hind is alluded to, and so in the following : Móρ ın cuıcbıuo oūıb, ol Meob, can coρuno na eρρı angceóıl ucuc ρıl co ρoρn guın—" It is a great disgrace to you," says Medb, " not to chase that dire-music hind who is slaying you." Next column we have aılıc : ρobρıρıρem aρ caρρac oc coρuno na aılıce ucuc Con Cuıaıno—" We broke our chariot at chasing of yon hind Cu Chulaind." The nom. eρρ occurs in a title given to Cu : ıno eρρ gaρcıo—" the hind of championship."

For the double forms ıaρρe and eρρ, comp. oρıgce and oρıgıc, Brocan's Hymn; mónae and móın, a bog; longae and long: oooeochaıo Cu Chulaıno ıaρ ρın ın a lunga . . . ıρ ıac ρobo luchc oén-lunga oó— " Cu Chulaind went after that into his *ship* . . . it is they who were the company of *one* ship for him" (T. E.). I may here observe that this long is *not* the Latin "(navis) *longa*," but a genuine Irish word = Lat. *lagena*, and meaning a *vessel*, a *receptacle*, large or small, from the gold-mounted basin in which the daughter of an ancient Irish king washed her snow-white arm to the very city of the Eternal : ınnıchmıguo na luınge hı ρaılec noın gρáo nıme—" The contemplation of the *receptacle* in which are the nine orders of heaven" (F. A.).

[b] Ρáech Ρíaoa : ρaech (cry) = ρáeo, or ρóıo, as ρích (peace) = ρío, &c. The lower part of the subjoined a, referred to in the Introduction, shows a bold attempt by a modern hand in good black ink to shade the letter, but fortunately the attempt has not been successful. Ρíaoa, gen. sing. of ρíaıo, a conductor, a guard : comp. Sen oé oonρe, " God's blessing conduct us" (C. H.); gen go mbeıch ρíaoa ag a ρoρchoımec, " though there were no witnesses (*recte*, guards) to protect her."—M. R. 144, ed. O'D. So F. B. " They came to Uath to his lake, and guards (ρíaoa) from Bude with them." The word ρíao, which is supposed by T., and S. in his Irish Glosses, art. 183, to mean a *deer*, is simply an adjectival a-stem, and means *wild* (Lat. *ferus*) : oc ρeılg aρ cac ρíao—" At rushing on every wild animal" (F. A.). And so Emir, in the Feast of Bricrin, says of herself, oıamm bé-ρe baech, ρíao, ecaρlu—" If I were foolish, *arch*, flightsome." Ρíao, as a fem. a-stem, means a herd of animals (comp. fem. ıall, gen. eılle, a flock of wild birds) : oo muccaıb ocuρ o' aıgıb alca ocuρ o' eρnaıl cacha ρíaoa olćena hı Sléıb Ρúaıc—" Of swine and of wild deer and of a division of every other *wild herd* in Sliab Fuait" T. E. In this passage we see that mucc (pig) is a species of the class ρíao, and so in H. 2, 18, fol. 155.

From the evidences adduced in this and the preceding note, we can say that " Instruction of the Deer" is not the translation of ρáech ρíaoa. We have seen that ρáech, and not ρech, is the true reading, and that ρíao simply never means a *deer*. But admitting for a moment that ρech is the true reading, which most certainly it is not, the word does not mean *instruction*, but *mental observation, perception*. The verbal form occurs two or three times in the Felire of Oengus ; one example will be sufficient. Ρéıch lac ρaıρ Ancoııı, gl. .ı. cuınnıg, no ρég (remember, or observe). Augt. 9.

NOTES ON TEXT.

1. • Ɑⅽⱦℼ = aⱒ-ⱒom-ⱂo-ıυ͡ʒ, Opt. of the verb aⱒ-ıa͡ʒ, *ad-venio*, with the infixed pronoun ⱒom, "to me," and the precative ⱂo: and having ⱄıυⱂⱦ as subject. This compound with the same infixed pron. occurs in ᒪeⱒ. Oᒪᒪ: aⱦomⱂıacⱨⱦ-ⱃa maⱒaın, "there came to me (one) morning." S., who corrects the "*blunder*" ⱦoʒaıⱂm ᴜⱂıⱄoıⱦ into ⱦoʒaıⱂme ᴜⱂıⱄoıⱦe, and translates thus:—"I bind myself to-day to (the) strong virtue of an invocation of the Trinity," makes aⱦomⱂυıʒ = *ad-me jungo*, because he finds ⱄoⱄⱂıυʒ glossed *ligo*, Z. 440. But the ⱂıυʒ in ⱄoⱄⱂıυʒ is the ordinary ⱂıʒ, to stretch = Lat. rego, and the force of *binding* arises from the prefix con: comp. Lat. "corrige catenas," C. R. R., and *corrigia*, a shoe latchet, and the Skrt. *sam-raj*. Ɑⱒ-ⱂıυʒ then would not be *adjungo*, but *arrigo*, for as ⱄomⱂıυʒ means *to bring the two ends of a fetter together*, and accordingly means *jungo*, so *adjungo* would be expressed by aⱒⱦomⱂıυʒ. This is further proven from the following passage in Michael O'Clery's preface to his Genealogy of the Irish Saints, where *religio* is expressed by acⱨⱦυmⱂıoⱨⱦ. Ʒıⱒe ⱦυ, a ᒪeʒcⱨoıⱂ, ᒪeʒⱄıⱒ aⱒ' ᒪeⱦ ⱂen ʒo ⱒⱂυıᒪ ⱦaⱂⱒa, eⱂⱂeacⱨⱦ, eoᒪaⱂ ocυⱂ acⱨⱦυmⱂıoⱨⱦ ıⱂ ın ⱂaoⱦaⱂ ⱂo:—"Whoever thou art, O reader, we leave it to thy own judgment that there is benefit, effect, knowledge, and religion in this labour." The normal cυmⱂıʒım occurs in a gloss in the Amra, and cυm-ⱂıʒıⱂ, coⱄⱂıʒ, pres., and coⱄⱂeⱂaıʒ, past, in Ta: Coⱄⱂıʒ Cu Chu-ᒪaıⱄⱒ ınⱄa eⱂⱂe, ocυⱂ ⱦecⱄaᒪⱦa ınⱦ aⱂa ınⱄa héonu: coⱄⱂeⱂaıʒ Cu Chuᒪaıⱄⱒ ıaⱂ ⱂın ınⱄa héonu ⱒı ⱦecaıⱒ ⁊ ⱂeⱂeⱒaıⱒ ın ⱨaⱂⱂaıⱦ:—"Cu Chulaind after that tied the birds to the chords and ropes of the chariot." The simple ⱂıʒ occurs frequently. In Brocan's hymn: ⱂeⱂaıʒ ıaⱂυm a caⱂⱂaⱦ, rexit postea carpentum suum. This ⱂeⱂaıʒ S. has changed into ⱂeⱂaıcⱨ, making caⱂⱂaⱦ the subject, and translating the verb *reached*: but ⱂeⱂaıcⱨ is *cucurrit*. Ʀaıcⱨ ⱂıcⱨ ⱂecⱨeⱂ—(gl. ⱂoⱂaıcⱨeⱂⱦaⱂ, no ⱦaⱂⱂaıⱒ ⱒó ın ⱂıcⱨ ⱂoⱂeⱦeⱂⱦaⱂ):—"he perceived, or the course he *ran* occurred to him." And the simple ⱂıʒ again in B. L.:—

Ʀeⱂaıʒ ⱂıʒ Ʀυⱒⱂaıʒe ⱂáın
O ⱂen co ᴜⱂáıʒ-baıᒪe ⱒáıⱨ.

"The wrist of noble Rudraige guided
From that to the Strand-place of Ban" (See D. L. p. 5).

A few lines after this Brocan's ⱂeⱂaıʒ, S. attacks a couplet most unmercifully, deeming it erroneous in metre and word-forms: see this couplet quoted in introduction as an example of additional syllable lines. In the first line ın ⱦan ⱒoⱂeⱂⱦaⱦaⱂ ⱂo ⱂan, he changes ⱒoⱂeⱂⱦaⱦaⱂ into ⱒoⱂeⱂ-ⱄaⱦaⱂ, ⱂan into ⱂaın correctly, but incorrectly omitting ⱂo: and in the second line omits the ⱂo of ⱂoⱂeⱂaıʒ. Now, ⱒoⱂeⱂⱦaⱦaⱂ, they bounded, glossed ⱂoⱂeıcⱨⱂeⱦaⱂ, they ran, (not ⱂoⱂeıcⱨⱂeⱦ, as S. erroneously has it), is a fine old form—3d. pl. past. Ind. of ⱂ with the prep. ⱒo. This eⱂ compounded with "com" occurs in the Felire of Oengus, Augt. 26: ⱒı a cheᒪe-ⱒⱂaⱒ comeıⱂ, for its celebration start thou; the gloss is, eⱂıʒ ı ⱂeⱂⱂom ⱒo ⱨeıᒪeⱒⱂaⱒ a ⱂeıᒪe, "get into standing for the celebration of his festival." So in T. B. the simple eⱂ: ceın beⱂ ın ben ın ⱨⱂυⱦ υcυⱦ ⱄıⱂⱄeⱂυⱂⱂa, "while the woman shall be in that manner I shall not start to him." The derivative substantive is éⱂım (comp. ʒaıⱂm fⱂoⱄ ʒaıⱂ): ⱒoⱂaⱂʒeⱂⱦaıⱂⱂıυ

baʒ-épim bunb, "thou promisedst a good drive to us :" (Ta.) The gen. : ba hé luáp inb épma bonucpac, such was the speed of the drive which they took : Ib. The dative epmaim occurs in T. E. The verb epn with or without bo, is quite common, and means to "*escape* by *running away*," so that bopepnacap pain, taking pain, as I suppose S. does, as an attributive dependency on the subject to the verb, would mean " evaserunt proclives." There is another verb epn, to distribute, &c., the past of which occurs in Brocan, line 7 : epnaip cen neim, con machim, " she distributed without peevishness, without grudging." The infinitive of this epn is epnail, while that of the former is epnam. This epnail together with beʒail, and ʒlenail from ʒlen, to adhere, I am enabled to add to Dr. Ebel's single ʒabail, with the suffix -li. ("Celtic Studies," Dr. Sullivan's Trans., p. 124). The verb beʒ is not very common, though the compound verbal noun imbeʒail is : immanbiʒ Maʒ Mupchemne "who defends Mur-themne's plain :" (Ta.). Páin is either a dat. or acc. fem. of the adj. pán and popáin, like opáipb, &c., is taken adverbially, and means *down-hill*. Páin as a substantive is like ápb, a u-stem : dat. hi Páin Rácha piʒ : acc. bap Páin na Cappac : (S. C.). Ropepaiʒ is reduplicated 3d. preter. of piʒ, or perhaps a compound past. of po = Skrt. *pra*, and piʒ : Ceč pof popepaiʒ Ruopaiʒe pop Epinb—pofuibiʒ Pepʒup a članb popaib a nnipc čacha :—every plain Rudraige governed over Eriu—Fergus seated his clann over them from strength of battle (Invasions of Eriu, B. L.). But in the poem immediately following the simple pret. pepaiʒ: Ceč pof pepaiʒ, &c. Translate thus :—

> " Her horse separated head from bridle,
>   The time they bounded down-hill ;
> The yoke was not uneven,
>   God's son directed the royal hand."

In conclusion of this note on acompiuʒ, I may subjoin, that we might take piuʒ as the verb without the precative po, as piʒ is used intransitively = to go. Thus, in the Martyrology of Marianus O'Gorman, April 11 :

just as April 1 :

> bepchan paich co a piʒimm
> Berehen of grace to whom I stretch :
>
> an poep-čenn co a paiʒhim,
> The noble chief to whom I am making.

In either case the foregoing arguments will hold.

ᵇ Niupc: This is the nom. sing. It cannot be dat. as S. makes it, for acompiuʒ niupc, "I bind myself to power" is not Irish construction. Besides the n in niupcn epeipʒe, which in the nom. singular is correct, would in such a case be inexplicable, and so would all the co-ordinate nominatives in the following sections, such as poilpe, áne, cfall, cluáp. incech, &c. As to its form, we may compare the piupc of the same scribe for pepc in—pobo móp in piupc bo bpiʒic, " it was a great miracle for Brigit," a gloss on a passage in Brocan's hymn. So biup, dart : miup, judgment : piup, knowledge : are, though regular dative forms, found as nominatives in Ta. (L. U.)

ᶜ cpen-coʒaipm Cpinoic : coʒaipm = bo-po-ʒaipm, vocatio, appellatio, *title*. hi coʒapmim ppecnbaipc, in appellatione rei presentis, Z. 266 : cip lip coʒʒapmanba, what is the number of titles? H. 3.18,

T. C. D. So the verb : cɲí ʒne aɲ a coʒaɲaɲ ɲeim, there are three forms, one which ɲeim is given as name : Ur. The author prays that the power—the strong name Trinity—may come to his aid ; in the next line he proclaims why he calls upon the Trinity. For cɲen-coʒaiɲm Cɲinoic comp. Aceoch ɲiʒn amɲan ainʒel, uaiɲ iɲ eɓ ainm aɲ cɲeɲɲam, " I beseech the wondrous king of angels, for it is a name that is mightiest," S. H., and Oia ɓo m' chobaiɲ, noeɓ-coʒaiɲm, " God to my aid, a holy title :" Ib. Here, in the first quotation, " king of angels" is pronounced to be a *name* which is *mightiest*, and in the second " God" is said to be a " *holy appellation :*" both of which passages may in sentiment and form be fitly compared with that before us. S. and after him T. read against the MS. coʒaiɲme Cɲinoice, " of an invocation of the Trinity," but this is violence not only to the text, but to the very ideal of the poem. All the powers asked for are those of objective qualities or objects ; but the power of an invocation would be that of a subjective faculty. Besides the word coʒaiɲm never means *invocation*, that is, in the sense of a *prayer*. In the Felire of Oengus it occurs several times, and in every instance means *God's calling one of his saints from here below to his heavenly reward*. But even here the idea of *title* is the primary one. " Well done, thou good and faithful servant :" here " good and faithful servant" is the coʒaiɲm.

    [d] Cɲeɲim cɲeoɓacaiɓ (acc.) = credo triaditatem, " I believe in the existence of a Trinity :" credo triaditati, would be—cɲecim ɓo chɲeoɓa-caiɓ : credo in triaditatem, would be—cɲecim hi cɲeoɓacaiɓ.

    • Poiɲ in oénɓacaɓ : correctly printed by O'D., incorrectly and without intimation oenɓacaiɓ by S., who wanted a dat. for his ɲo. O'D., T., and S. have erroneously assumed poiɲ in to be the preposition po with the article, and = " under the ;" but for two reasons this cannot be. Firstly, po requires either a dat. or acc., and oenɓacaɓ is a gen. : se-condly, po does not take ɲ with the article, so that, " under the" would be po in or inɓ, contracted into po'n or po'nɓ. " Po coalescit, ut ɓo, cum articulo : inne biɲ po'n poʒuɲ ɲin," (the sense which is under that sound.) Z. 582. We must, therefore, look out for some solution of this difficulty. I take for the psesent poíɲ to be a combination like poɓeɲɲ, and accordingly governing oenɓacaɓ in the genitive. It may be, how-ever, that poiɲ is a compound with the base iɲ, eɲ, like iɲ-iɲ, faith, aich-iɲ, opposition, and meaning *support*, which in idea would come to the same thing. Z. has poiɲim (sustineo), 462.

    [f] In ɓúlemáin ɓáil : ɓulemáin is dat. of ɓúlem, and ɓáil = ɓúil (comp. Z. 31), gen. of ɓúl. Comp. báɾáɲ ɓuiɓichiɲ ɓɲuimn ɓúil, they were blacker than a chafer's back, Br. D. : further on—ɓuɓichiɲ ɓɲuimn ɓáil inc ɾúil aile, blacker than a chafer's back the other eye. ɓúl, ɓúil, ɓúlem : ɓúl, a neuter a-stem, element, elementation : i cec cuiɲ-ciu nan ɓúl, in the first creation of the elements : (Sc. E.): ɓúil, a fem. i-stem, a thing elemented, a creature : inɓ noeɓ-ɓúil, the holy creature, Brocan's hymn : in Comɓiu nan ɓúla, the Lord of creatures, F. A. Oú-lem, gen. ɓúleman, elementer, creator, *passim*. The root is ɓul, to go : comp. Gr. στείχω, to march, lengthened from στιχ– in στιχος, and Lat. ve-*stig*-ium, and στοιχεῖα, elementa : and so, perhaps, *elementum*, which has not yet been satisfactorily explained, has lost an initial *d*. Comp. Skrt. *as'ru*, a tear = *das'ru* (Bopp). The long-vowel ɓúl, ɓúil, ɓúlem, from the short vowel ɓul, are perfectly analogous in gender, declension, formation, and meaning, to the long-vowel ɓál, a dividing, division ; ɓáil, a thing

divided, food : bᴅílem, a divider, from the short vowel bal, to divide : for though the verb has the long vowel even in old Goedelic, this must have arisen from gunation (comp. στειχ.- στιχ.), as the stem vowel is short in Skrt.' *dal*, id. Oᴅl is common : ba ráin-bᴅn bipi bᴅl, dividing was a peculiar office to her (T. Et.): pochinpec bᴅlm bpíain, the division of Brian descended (A. E. M.): hi cpích bᴅil Ríacai, in the territory of the division of Riata (Ta.). We might take our bᴅil as the gen. of bᴅl, and giving it a philosophical and technical meaning, render búlemain bᴅil, " Elementer of particulation;" but on account of the interchange between búil and bᴅil in formation, and the connexion with búlem, I prefer as above.

This division is a cpe-bpichc, that is, contains three feet of eight syllables each, exclusive of the introductory acompiuᴈ inbíu.

2. ᵍ Cóniub: this is the *secessio* of Z. 888 : cóiniub placho ó Róman (Ib.) secessio imperii a Romanis). Inferior copies give coniuba, but our cóniub is in apposition with niúpc, as cpen-coᴈainm is in the preceding section. This division contains a quatrain of ollċapbainbne (great-twist bardism) eight-syllable lines, niúpc beginning each line, the introductory acompiuᴈ inbiu, and the last word bpacha being extra-numerical: it is, therefore, a ceċap-bpichc.

3. ʰ Inbíu: omitted by S. These sins of omission are very dangerous: the following is a remarkable illustration. In transcribing the words ben-cap cpial mo bepcha-pa, "let my tonsuring be proceeded with," preface to Fiacc's hymn, S. (" Goidilica") omitted mo, which is quite plain in the manuscript, but the last word in the line, The result is, that we have (Beitr. ii. 396), a new rule of Irish syntax, which lays down that pa in such a position as after bepcha = *meus*, whereas it is simply the emphasizing of some preceding word, as it is here of mo. In support of this rule S. quotes from a poetic fragment of Z. (" Goidilic." p. 27), the half verse ma-chip-pe a machip pem, where he finds mo also omitted before machip, and the pe following doing duty for it, as in Fiacc. Accordingly he trans-lates—" my mother was his mother." But if S. will look over the poem a little more carefully, he must see that the *vision* speaks of a person who saw his *own father* delivered of a son, and so he says : " I thought he was my brother, that *my father* was his mother." Lege m' achip, my father.

ⁱ Niupc ᴈpab hipuphin : here we should have niupcn ᴈpab, but I find the Liber Hymnorum frequently omits a final n of this kind. Thus, in the first line of Brocan an acc. n : puibe eóin instead of puiben eóin : in the sixth line—ni pip macc Oe, " she gave not up God's son," instead of maccn Oó. And so in S. C. : la Cpipc macc Oó bí, with Christ son of the living God, but in same poem correctly : ni ċumcac ní la maccn Oó, " non possunt quidquam apud filium Dei." ᴈpab does not take the gen. pl. n, because the following h is for p. An Irish p sometimes, but rarely, becomes an h. Thus in an Amra gloss hapab for papab : bai peimpach, gl. ba bec a paich, no ba bec bomeleb, no ba bec a hapab :—" Little was his sufficiency, or it was little he used to consume, or little was the satisfying of him." O'D. and T. err in rendering ᴈpab, love : and so S. in " Saturday Review," but self-corrected in " Goidilica," ᴈpab, love, gen. ᴈpaba : ᴈpab, gradus, gen. ᴈpaib.

ᵏ Caipcheclaib : S. incorrectly caipceclaib. This section is an oċm-bpichc, that is, contains eight feet, or sixty-four syllables, exclusive of the introductory acompiuᴈ inbiu.

4. ¹ Nıupc nıme : nıme is gen. of nem, a neut. ı-stem, not a fem. a-stem, as Zeuss and all of us have hitherto imagined. Ꝺopaɼ ınꝺ nıme canaıɼı, the door of the second heaven, F. A. : ꝺopuɼ ınocachca ın cechɼıamaꝺ nıme, the door of entrance of the fourth heaven : Ib.   In the Uraicept nem is the example given for ꝺeım-ꝺıalc, "neut. declension."

ᵐ Ꝺne cheneꝺ: Opposite these words is the marginal gloss laɼ-ɼɼach, of flame, the only gloss on our poem.   This laɼɼɼach must from its gen. form, (the nom. is laɼɼaɼ), refer to the gen. cheneꝺ.   S. took it to refer to ane, and hence he renders ꝺne cheneꝺ, "blaze of fire," without, however, intimating anything of laɼɼɼach.   He quotes the gloss coɼ ınꝺ ɼaıȝıc aın, which he translates "with the arrow of fire," ("Goidilica").   But I do not know of a word ꝺn meaning *fire* : I know, however, of an adjective ꝺn, splendid, gleaming, noble, beautiful, &c. (never *fiery*), which is of frequent occurrence, and of which our ꝺne is the derivative substantive. ꝺuıone ꝺna ꝺo aınȝlıꝺ, splendid troops of angels, F. A.   Ȝɼıan ꝺn Inꝺɼı Ȝoeꝺel, "noble sun, or splendid sun, of the Island of the Goedel." Fel. 7 July.   ꝺa hꝺn aıɼ cech aıꝺınꝺ nobıcıɼ, fuit pulchrum super quodque amoenum erant, T. E.   The substantive ꝺne : aɼ a ꝺénı ocuɼ aɼ a ꝺnı ın chaɼɼaıc ocuɼ ınꝺ eɼɼeꝺ aɼıꝺɼuıꝺeꝺ anꝺ, "for the speed, and for the splendour of the chariot and of the hero who was sitting in it :" Ib.   Here, as in our poem, we have ꝺne and ꝺéne associated.   I agree then with the gloss in rendering ꝺne cheneꝺ, "splendour of fire," "of flame."   That ꝺn, however, is from the same root as Skrt. *agnis*, Latin *ignis*, is, I think, certain; but that there is a substantive ꝺn, *fire*, or that the adj. ꝺn is ever taken literally for *igneus*, is to me unknown. The Latin *igneus* is, so far as I know, always cencıꝺe, as *ignis* is cene. The gloss coɼ ınꝺ ɼaıȝıc aın will prove nothing, for though there is reference to fire, as there is in our own passage, still the secondary idea— "with the gleaming arrow"—is the most analogous.

5. ⁿ Puꝺomna maɼa : puꝺomna is the nom, pl. of the adjective pu-ꝺomaın, *altum*, not an abstract: ıɼ ın ȝoıchluch puꝺumaın (gl. in profunda palude, Z. 739): puꝺomaın, gl. altum mare, Z. 1030: ı puꝺa-maın ıɼɼɼınꝺ₂ in altum inferni, F. A.   This section is a coıc-bɼıchc, containing forty syllables exclusive of the introductory acompıuȝ ınꝺıu.

ᵒ Luamaɼachc : S. incorrectly luamhaɼachc. Cíall, cluꝺɼ, bɼí-achaɼ, lꝺm, ıncech, ɼochɼaıce : according to S.'s construction instead of these nominative forms we should have the dat. céıll, bɼéchıɼ, lꝺım, ıncıuch, ɼochɼaıcı.

ᵖ Ꝺo m' eɼlabɼaı : S. renders to "speak for me," but eɼlabɼaı is more than simple *speech*.   He quotes from L. H. ꝺoɼacaꝺ eɼlabɼa ꝺo Ꞅachaɼ, "speech was given to Zacharias," but here also it means *full speech, eloquence,* as the case itself shows.   In Ta : ecmaıc acȝeıon ɼıum poɼ eɼlabɼaı ınꝺ ꝼıɼ combo ꝺɼꝼıc, "it happened he knew on the eloquence of the man that he was a satirist."   In Br. D. : ecıɼ ȝꝺıɼ ocuɼ ꝺlaıȝ ocuɼ eɼlabɼae, "in wisdom, and celebrity, and eloquence." The simple labɼa is always, so far as I know, used to denote a vocal strain of grief or joy.   Thus, in the first line of the prologue to the Felire : Sén a Chɼıɼc, mo labɼa, "bless, O Christ, my hymn :" in this passage some bad manuscripts give labɼaꝺ, which is erroneous.   In the sailing of the Curach of Mael Duin (L. U.) a great cry is heard—amal bıꝺ oc cecol ɼalm nobece anꝺ, "as if it were at singing of psalms people were in it :" afterwards it is found that birds were—oc nꝺall ocuɼ

oc labɼa móɼ, " at cry and at great strain." And so Art, son of Cond, in his song of prophecy (L. U.) says : mo labɼa nι lιm, aċc ɼɼιɼ ιn ɼlaιch ɼιnᵭ, " my song belongs not to me, but to the fair prince," that is, Christ. In B. B. page 249, labɼa is thus employed : Roċúala ιaɼ ɼιn ιn acaιne móɼ ocuɼ ιn labɼan éneɼc na cɼúaᵹ aɼ ιn calam, " he heard after that the great complaint and the feeble strain of the wretches out of the earth." Oengus also speaks of his labɼa in the epilogue.

�q Incech : In the following ancient legend from the Uraicept, which I print from the Book of Lecan for the gratification of naturalists and my-thologists, ιncech is explained as ɼéc, Lat. *semita.* Ocuɼ lιceɼ boᵭeɼιn cιa bunaᵭ ó ɼιl? Nιn. O'nί ιɼ lιᵹιceɼa, aιnm cιᵹι aɼaιlι anmanᵭa aιcɼebuɼ ι cɼaιᵹ maɼa, ᵭιanιᵭ aιnm Moloɼɼuɼ, ocuɼ cιbeᵭ nech acchι ceᵹᵭaιɼ ιn anmanna ɼιn, ɼoιllɼιᵹcheɼ ᵭó ɼιɼ cech ealaᵭan. Cmaιl ιɼ ɼéc ιaɼum ɼaιllɼιᵹchι eolaιɼ ᵭo neoch ɼaιcɼιn ιn cιᵹι ɼιn, ιɼ amlaιᵭ ɼιn ιɼ ɼec ɼaιllɼιᵹchι eolaιɼ ᵭo ɼιɼ ocuɼ aιcɼιn lιcɼι : conιᵭ aιɼι ɼιn cucaᵭ ιnc aιnm ιɼ *littera* o anmaιm cιᵹι ιn anmanna ɼemɼaιcι ɼoɼ lιcιɼ ιn ᵹach baιlι ιca. No, *littera* a *litura* .ι. o'n ɼoιll-ᵹιuᵭ .ι. o'n chomaιlc ᵭoᵭeɼᵭιɼ na haɼɼaca ɼoɼ ɼen-claɼo cιaɼcha, aɼ ιɼ ιncιb nocec-ɼcɼιbcha leo : no, *ligitera* .ι. ιnceach leᵹιnᵭ .ι. ɼec leᵹιnᵭ.":—And letter itself, what is the origin whence it is? Not difficult. From *Ligitera,* the name of the house of a certain animal that dwells in the strand of the sea, which is named Molossus, and whatever person sees that animal's residence, there is revealed to him the knowledge of every science. As then the seeing of that house is a path of revealing of knowledge to one, it is thus the knowing and seeing of a letter is a path of revealing of knowledge to him ; so that it is for that reason the name *littera,* from the name of the fore-said animal's house, has been given upon a letter in every place it is. Or, *littera* from *litura,* that is, from the smoothing, that is, from the rubbing the ancients used to give on old waxed tablets, for it is in them they first wrote : or, *ligitera,* that is, *way* of reading, that is, *path* of reading."

ʳ Mιᵭuɼ chɼaɼcaɼ : S. reads mιᵭuchɼaɼcaɼ, " wishes ill," from a form in the Ir. Tripartite, and though the scribe writes as I do, in two words, perhaps this verb is the true reading. When, however, S. adds that mιᵭuɼ is an impossible form, and that there is no such word as cɼaɼ-caɼ, and that even if there were, the initial would not be aspirated after ɼ, he goes too far. Mιᵭuɼ, better mιᵭeɼ, is the relative present, and this form *does* aspirate. Z. 1041 : nachιbmιᵭeᵭ (gl. nemo vos judicet) : aι mιᵭeaɼ, a science which meditates : Ur. Cɼaɼcaɼ : this form can be a derivative from cɼaɼc, as ɼlaᵭaɼ is from ɼlaᵭ : and cɼaɼc can be equal cɼoɼc, as bóᵭb is frequently written báᵭb (see Essay on the Religious Beliefs of the Pagan Irish, *infra*), and ɼalc is written for ɼolc, hair, and ɼala for ɼola, gen. of ɼuιl (blood). The verb cɼuaɼc (= cɼóɼc), occurs in the Tain Bo Cuailnge (not Cuailgne, as erroneously given in all our printed books) : ó ɼoᵹab caċ ᵭíb ɼoɼ cɼuaɼcaᵭ a ċelί, " after each of them began to trounce the other," said of two combatants.

This note I give in defence of the accurate scribe of L. H., who regarded mιᵭúɼ chɼaɼchaɼ as two genuine Irish words. If, however, we take mιᵭúɼchɼaɼcaɼ as one word and a verb, the form in the text might, perhaps, be retained. Oúchɼaccaɼ is a denominative from ᵭúchɼach (= ᵭoɼúchɼach) votivus, Z. 271, where Ir. ɼúc = Lat. *vot*- : ᵭoɼúchɼac-caɼ, volunt, Z. 990 : ιɼ ᵭeιc ᵭon[nɼ]úchɼachaɼ, " it is for thee that I

wish it," F. B. In this latter example the p has been omitted through negligence, not on account of mortification, which would not take place after the relative n. See Beitr. v. 19. The normal form would be ʋon-púċpaptap = ʋo-pan-puċpaptap, and from this primitive form we could descend thus: ʋo-pan-púċpaptap, ʋo-pn-púċpaptap, ʋo-p-púċpaptap, ʋo-p-úċpaptap, ʋo-ú-pċpaptap, ʋúpċpaptap. There is as much authority for retaining the p as there is for rejecting the p. In this section we have a double oċhcm-bpichc, that is, one hundred and twenty-eight syllables in all, the second beginning with Incech, which the MS. proclaims by writing the initial with a large letter. At the same time we have some regular verses, as the capʋaipʋne (seven syllable) lines:—

> ʋpiachap Ʋé ʋom' epʟabpai,
> ʟám Ʋé ʋo m' imʋeꝫail,
> Incech Ʋé ʋom' pemchechcap,

and a triplet of ʟuibenċoppach (six-syllable) lines:

> Qp incleʋaib ʋemna,
> Qp apʟaiꝫchib ʋualche,
> Qp ippnechcaib aicnib.

6. ' Cocuipiup = ʋo-po-aʋ-ꝫaipiup, where the ʋ of aʋ, and the ꝫ of ꝫaipiup become c, and hence the c not aspirated. Comp. cócupiʋ ʋochum nimi chuci, he invites to heaven to him, F. A. This verb, as well as the parallel prayer in the Book of Ballymote, shows that acompiuꝫ, *supra*, is precative, not declarative, as S. and T. assume.

Ecpum : This form is very difficult. I take it as I have rendered: that is, supposing cocuipiup ecpum to be equal to a compound ecip-me-cocuipiup, where " me" would be what is called a dat. of advantage. The speaker could not use this form, as infixed pronouns cannot be used with ecip in composition. Then cocuipiup ecpum ppi = intervocavi mihi contra. Again, it may be, that the final m is a mistranscription for in : to my own knowledge this is frequently the case in the best manuscripts. I have tried this form, but I find m impregnable. By reading ecpuin, separation, barrier, we could have perfect sense. In the Feast of Bricriu a quarrel arose: ʋoꝫni Conchobup ocup maċi Ulaʋ olċena an ecpain, " Concobur and the rest of the chiefs of Ulaid make their separation." We could thus render : I have invited as barrier, &c.

' Ppi cinchecʟa : with these words begins a quatrain of *Casbairdne :* see Introduction.

" hepececʋa.—O'D., S., and T. render "heresy," but erroneously. Qmaiʟ popa checpaiʋ pin ʋo'nʋ epicecʋu, ʋo Ɵocaic, as that was an opinion for the heretic (heretician), forEutyches. (My "Sceʟa na Ɵpepꝫi," p .14.)

' Ʋpuaʋ, gen. plur. of ʋpui, a ʋ-stem. There is another word ʋpúch an a-stem, a satirist. The ʋpui and ʋpúch coexisted in Pagan times—ecip ʋpúchaib ocup ʋpuʋiʋ, "among satirists and druids," T. E., but the latter gave way to Christianity, while the former held his position. These two words are never confounded in the older manuscripts, and yet some of our Irish scholars, finding the ʋpúch at the Court of the Christian king, tell us that *druidism* prevailed in Eriu for centuries after the days of Patric. This error has arisen from the fact, that the later scribes through pure ignorance turned the ʋpúch of the sixth and seventh century into a genuine ʋpui, and then felt themselves of course obliged to give him

practice. Hence our druidic fables of Christian times. There is one example only of confusion between opúch and opuí in Lebor na hUidre, the oldest and most venerable of all Scotic manuscripts. In the battle of Carnd Chonaill (L. U.) the scribe writes the gen. opuao for the correct opúch, though in the previous sentence, where the satirist is mentioned, he writes opúch in the nominative.

A note by Dr. Ebel, Beitr. iv. 17, in which he speaks of opuí and puí, has induced me to examine some nouns of this class, and I shall here say a word or two on the result. I find that such nouns have two declensions, the more ancient a vowel, and the latter a -o, like that of opúi. But even opúi itself occurs as an acc. in L. U. : po[p]luic oan in calam Loezaipe Opuí, "the earth accordingly swallowed Loegaire Drui" (fol. 76), unless we take opuí here as the *material* case. Noí : acac ppi a oin apchinon aipioi oi noe, "there are at its two special points two boats," (Br. D.) : lá in a cinpcanpao a nde, "the day on which he should begin his curach." S. M. D. (H. 2, 16, T. C. D.): po zach noao, around each ship (D. S.: B. B.): opae : oi opói ouba, two black brows, Ta. : zela oéc ano, oubai opai, "white are teeth there, black are brows," (T. Et.), but ceccapnai a oá opuao, "each of his two brows," (T. E.) : puí nom. pl. :—Oubcac macu Luzaip, ocup Pepzup Pili, ocup Rup mac Cpicim, puí bepla Péni, "Dubthach Macu Lugair, and Fergus Fili, and Rus Mac Trichim, poets of the language of the Feni." (L. U. fol. 76).. The -o declension is common. Mean time I am inclined to think that the word pui has nothing to do with Ebel's poi, to turn, (Beitr. iv. 174), for I find oui of the same declension to be its exact opposite. Thus: pobo oúi cech ouine in a conoelz pom co Inoia, "every person was a simpleton in comparison with him to India": a Gloss in the Amra on the words—coí inoia ouí oo, quomodo narrabit simplex de eo ? Another gloss : ni ba pcél oo ouio, it shall not be a story for a simpleton, for which H. 2.16 writes : ní pcél oo inoipin a piaonupi ouao, "not a story for telling in presence of simpletons." Suí and ouí then must, like póip and ooíp, popcha and ooncha, &c., be compounds with the prefixes pu and ou : they are probably *sukavi* and *du-kavi*. See Benfey's Skrt. Dict. voc. *kavi*. The loss of a guttural, hard or soft, is common in Irish : thus méic, Lat. *mag*-nitudo, has lost its root-letter *g*. As to the meaning of puí, in the passage above quoted, it is = pili : in the parallel account (Leb. Oll.) we read : Ropp, oubchach, Peapzup-na cpi pilio, "the three poets." And so poap means poetical inspiration, poesy : Ni poap oopizne in lebpan leip lainopech, "Not poetical inspiration that has made the clear, shining little book :" (Oengus, Felire, Epil. v. 45) : acc cuimbpizuo inopce po poap oo cuiboeo, "but abridgment of speech under poesy to adapt." (Ib. v. 65).

ᵛ O pachuilu : this S. takes as from apcuil, assuming the omission of the sign of the past tense, and making the second a the infixed relative *quod;* but this last is erroneous. The infixed or prefixed relative *a* which sing. or pl. is a short form of pan, an, could not cause aspiration. For examples of the infixed relative not aspirating, see Ebel, Beitr. v. 17. The following is from Ta : zilla apaclic claioeb co pciach ap buaib— "A lad *who* plays sword with shield on kine." The plural a, however, of an, the pronoun of the third person, aspirates: thus with apaclich, just given: apaclioeo pom a oénup—"He used to play *them* alone" (Ib.). So in Fiacc's Hymn, line 19 : conoachanic inc appcal—"until the Apostle came to them." In pachuilu then we have this plural pro-

noun, pachuiliu being = po-a-chuiliu—" has profaned them"—where
the a is explained by the anman following.   This pleonasm is common :
papelȝacap(=po-an-pelȝacap) na buḃni in piḃ—"the troops cut *it* down
the wood," Ta.: papecaman in ȝilla pin—" we know *him* that lad" (Ib.)
pachuiliu is third sing. past. Ind. of cuil (comp. cuilech, profanus, Z.),
like boporȝu, Z. 439, and having a for its subject.   Of course we can take
the verb as compd., that is, ap[p]achuiliu, and with the subject rela-
tive understood explain in the same way.   Another example of a preterite
in -iu is popiu, dormivit, or, perhaps better, dormiebat : caċ aċ ocup
caċ binȝnai oc ḋ p'piu—" every ford and every fort at which she
slept," Ta. : and so puacpu, in the following distich from Brocan : —

> Puacpu bo'n caċ—Coemȝen cloċh—
> Snechca cpia pin luaḃep ȝaeċh ;
> In Ȝlinn ba loch cepca cpoch :
> Conibnaplaib piċh iap paeċh.

> " She used to proclaim to the wise one, illustrious Coemgen,
> Snow through a storm the wind hurls :
> In Glenn Two-Lakes sufferings of crosses :
> So that he consulted for peace after distress."

Do'n caċh (catus, Z.) is glossed .i. bo'nc ppuiċh, to the scholar; and
a marginal note says, no ċhepcanaḃ bpiȝic bo Choemȝen chaiċh, aip-
bipc, conibluaiċhpeḃ ȝaeċh cpe pnechca ocup cpe pin po'n chpo
in Ȝlinn ba locha, &c.—" Brigit used to prophesy to noble, illustrious
Coemgen, that wind through snow and through storm would toss him
under the hut in Glenn da Locha," &c. Da loch, a locative agreeing with
ȝlinn, like cuaiċh in : hi Slan—cuaiċh benna baipche (Piacc) : cepca
cpoch, "sufferings of crosses," the object of puacpu put in apposition
with pnecċa : cepca, acc. pl. : comp. Cpipc ppipinnle mo chepca, " may
Christ resist my suffering," S. H., not " minister to my sufferings."
Though ppipinnle is glossed by ppiċhaile, yet these two words are quite
different.   The former prepares against and repels a dangerous object;
the latter waits on and serves a worthy object.   Thus in the Tain, Cu
Chulaind (*prolepsis hic*), ppipinble in coin con a bib lḋmaib, "prepares
against the hound with his two hands," and kills it.   In ppiċhaliḃ
nech ?—" Are ye in the habit of waiting on any one ?" (Ib.)   It must be
understood that a gloss never conveys exactly the meaning of a word or
phrase, so that instead of translating the glosses, which seems to be a
general rule, the text itself should be translated.   S. alters the first half
of the second line thus : in ȝlinn ba linb cepca cpoich, and in his own
way translates the distich :—

> " She called Coemgen to the battle,
> Through a storm of snow went wind,
> In the Glen of two Linns he suffered a cross,
> So that he possessed peace after trouble."

    ˣ Anman, acc. plural.   S. reads anmain, acc. sing., with which his
idea about the aspiration of c in chuiliu would agree, but mine could not.
When we have the best copy of a certain text, we should make no altera-
tion whatever in that text, so long as sense and grammar can abide by it.
In case of an inferior copy, while a better one can be had, the very reverse
is the rule.   Duini " of man," Gen. sing., that is, " of humanity" in ge-
neral.   This section is a beichm-bpichc, containing eighty syllables in all.

ᶦ Cᴘιᴘᴄ ιꞁꞁιuᴘ, Cᴘιᴘᴄ ι ᴘιuᴘ, Cᴘιᴘᴄ ιn eᴘuᴘ; S., and T. after him, translate, " Christ in fort, Christ in seat, Christ in poop," that is, says the former, " Christ be with me at home and abroad, whether travelling in a chariot or a ship." Now, though this rendering is strictly grammatical, it seems forced. " In seat," " in poop," would mean, not as S. interprets, but that Christ might drive Patric's chariot, and steer his vessel. But then " in fort" would be out of harmony with this idea. I take these words to be datives from abstracts in aᴘ : ιꞁ ꞁιuᴘ, in latitudine, from ꞁe, broad ; ι ᴘιuᴘ, in longitudine, from ᴘι, long; in eᴘuᴘ, in circuitu, from eᴘ, round. I may observe that *in latitudine* expresses defence "before and behind;" *in longitudine*, "right and left;" and *in circuitu*, "all round" St. Patric when a trest ; and are therefore not the same as " Cᴘιᴘᴄ ᴘιum, Cᴘιᴘᴄ ι m'ᴅeꞁaιᴅ, Cᴘιᴘᴄ ᴅeᴘᴘum, Cᴘιᴘᴄ ᴄuaᴄhum, which imply protection to him when on a journey. As, however, I give this interpretation with diffidence, I shall, before discussing it, submit it to the consideration of Celtic scholars. Meantime comp. ꞁúaᴘ, swiftness, from ꞁú, swift; and other like forms.

ᵃ Nomᴅeᴘcaeᴅaᴘ. This word is quite plain in the manuscript, though S. puts the last two syllables within brackets. This section contains *twelve brichts*, that is, ninety-six syllables in all.

ᵃ For the words—ᴘoιᴘ ιn oenᴅaᴄaᴅ ιn ᴅuꞁemaιn ᴅaιꞁ, the MS. has the initials ᴘ. c. (unfinished o ?) ī. ᴅ., but no initials for ᴅaιꞁ. I have there- fore put this word within brackets.

RELIGIOUS BELIEFS OF THE PAGAN IRISH.

BY J. O'BEIRNE CROWE, A. B.

THE title which heads this short paper will inspire hopes which, I fear, may not be realized. Having, however, under- taken to edit a poem such as the " Faeth Fiada," the very name of which implies pre-Christian descent, I have thought it would not be right to omit noticing certain allusions to Pagan practices which the poem presents. Meantime I would not at all maintain that the writer paid the slightest homage to those powers of nature, of which he speaks when addressing the author of nature only, or was in the least afraid of " the spells of women and of smiths, and of druids." The assertion sometimes, and even recently made, that he invokes the powers of nature, " of snow, of sea," &c., is entirely unfounded. See Dr. Todd's " Memoirs of St. Patrick," p. 431. I consider the introduction of these or- naments as merely formal, and for the sole purpose of