

## TWO RELIGIOUS POEMS IN IRISH

THE two poems published here are of very different date, the first belonging to the medieval period while the second is a late adaptation of a Latin hymn!

### 1. *Is trúag in ces i mbiam*

I have seen three copies of this poem, the tone of which is reminiscent of parts of the prologue to 'Féilire Oengusso'<sup>2</sup>: TCD H. 3. 18 (1337), p. 563 (H), H. 4. 22 (1363), p. 46 (H<sup>1</sup>) and Brussels 20978-9, f. 65 v (B). The first two are on vellum and date probably from the sixteenth century. The third is on paper and dates from the second decade of the seventeenth century.<sup>3</sup> Although all the manuscripts have modernisms in spelling, such as the marking of lenition with *b*, *d*, *g* and *m*, and *an* (article) for *in*, as well as some late grammatical forms, the poem probably dates from the earlier half of the Middle Irish period at the latest. In this connection we may note the hiatus forms *biam*, *baam* and *a-taam* in §1, which are all established by metre.<sup>4</sup>

Kuno Meyer published in *ZCP* ix. 166 a text based on H and H<sup>1</sup>, but without translation or commentary. His text shows a peculiar mixture of scribal and normalised forms, as well as some inaccuracies. The three manuscripts disagree at many points in spelling matters of no significance, e.g. *cess ces*, *fess fes*, *co leig co leic co lleicc*, *fighill figill ficcill*, *truaochsao truagsa*. But there are also some fundamental differences, such as in §2 *b* and §7 *a*. I give here a normalised text, based on the assumption that I am correct as to the date of the poem. In giving manuscript readings I disregard obvious modernisms, such as the writing of glide vowels and the marking of lenition.

The metre is *rannaigeacht recomarcach* (or *rannaigeacht bec*). Apart from §7 *b-d* the final rimes are of the type described as *slán* in the later period. There is *uathne* in §§1 *a*, 2 *a*, 3 *a*, *c*, 4 *c*, 5 *a*, *c*, 6 *a*, 7 *a*, 8 *a*, *c*; *aicill* is found in the second couplet in §§1, 2, 4, 5, 6, 7 and 8, while the lack of *aicill* in §3 is compensated for by the use of internal rime. Alliteration occurs in §§2 *c*, 3 *a*, *c*, 4 *a*, 5 *a*, 6 *b*, *d*, 7 *c*, 8 *d*.

<sup>1</sup> I am indebted to the authorities of Trinity College Library, Dublin, Bibliothèque Royale Albert 1<sup>er</sup> in Brussels, and the National Library of Ireland for permission to publish these poems. I am also indebted to my colleagues Proinsias Mac Cana and Rolf Baumgarten for a number of useful comments and suggestions.

<sup>2</sup> Especially ll. 145 et seq. With §1 here, with its hiatus forms, cf. *In bith trúag hi táam*, *Fél.* Prol. 157.

<sup>3</sup> See *Éigse* ix. 173.

<sup>4</sup> Cf. J. Carney's comments on hiatus forms in Middle Irish in *Éigse* xix. 194-6.

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Is trúag in ces i mbiam,  
ní fes cía húair i mbaam;  
dénam co-lléic ar figill  
bés nach inill a-taam.

Guidem Críst, cid in lín-sa,  
Ísa, imin ní mbúan-sa:  
ná rísam dubloc ndomain  
ar seirc don doman trúag-sa.

Léicem don maith nád méra;  
guidem in flaith fri búada;  
ar na suthaine síra  
renam duthaine trúaga.

Cía beit na ríog fri reba  
a feba nítat búana;  
in fer do-rigne tréna  
do-s-géna combat trúaga.

Duthaine betha bríga  
it urchraide ro chúala;  
acht nech fris congnai ar fíada  
ní cíana condat trúaga.

Mairg regas risin ndáil-se  
indiu don bith bán búan-sa;  
mani foichlither calann  
bid olc in tadall trúag-sa.

Ro fáith uile a síd-sa;  
ro scáich slaide na túath-sa;  
tría chinta Gaídel ngnímach  
tucad in dígal trúag-sa.

Ísa bid é mo dín-sa,  
dligid císá mo dúan-sa;  
bid a molad do-gén-sa  
ciabam trén-sa nó trúag-sa.

1 Wretched is the weak state in which we are, it is not known when we may die; meanwhile let us make our vigil lest we be not prepared.

2 Let all of us (lit. 'even this number') pray to Christ, to Jesus, concerning this eternal matter: that we may not go to the deep black place because of love for this wretched world.

3 Let us abandon the passing advantage; let us pray to the victorious prince; let us exchange wretched transient things for the lasting eternal ones.

4 Though kings indulge in pleasure their possessions are not permanent; he who fashioned powerful men shall make them so that they will be wretched.

5 I have heard that the impermanent ones of the powerful world are transient; save those whom our Lord sustains they are soon wretched.

6 Woe to him who shall go to this tryst to-day from this fair permanent world; unless the body takes heed this wretched encounter will be unfortunate.

7 This state of peace has completely passed away; the slaughter of these peoples has been consummated; through the sins of deedful Irishmen this wretched vengeance has been brought about.

8 Jesus will be my protection, he is entitled to the tributes of my poems (or 'my poem deserves tributes'); it will be his praise that I shall perform whether I be strong or wretched.

## MANUSCRIPT READINGS

- 1 *a* mbiaam *MSS* *c* co leig *H*, coleic *H'*, colleicc *B* fighill *H*, figill *H'*, bfiicill *B* *d* innill *H'B*  
 2 *a* Guidim *HH'* liunso *H* *b* dligid ciosa mo dhuansa *H*, isa minab buansa *H'*, isa an ni buansa *B* *c* domain *H*, ndomuin *H'*, ndom̄ *B* *d* in domuin truaigsi *H'*  
 3 *a* nat *H'B* *b* gudim *H* fria *H*  
 4 *a* b̄*γ**H*, b̄*γ* *H'*, beit *B* righu fria reaba *H'* *b* nidad *H*, nidot *B* boana *B* *c* dosrigne *H'*, do rinne *B* *d* do gena *H* combad *H*, condat *H'*, condat *B*  
 5 *b* do cuala *H*, ro chuala *H'B* *c* cungna *H*, cungnae *H'*, congnai *B* *d* conda *H*  
 6 *a* rag(h)as *MSS* riasin *B* dalsa *HB*, dailsi *H'* *c* muna *H*, mana *H'*, mane *B* folighear *H*, foichlicher *H'*, foiclī *B* caladh *H'*  
 7 *a* Rosaidh *H*, Rofaidh *H'B* *a*] in *H*, *a* *H'*, an *B* *b* roscaith *MSS* *c* ngnim(h)ach *HH'* ghnīm̄ *B* *d* dioghal *H*, digail *H'*, dioḡ *B*  
 8 *c* mola *H'* cia ghēnsao *H*, cia dhēsa *H'*, do gensa *B* *d* ciam *H'* nó] bam *HH'*, no *B*

## NOTES

2 *b* The text in *H* seems out of place here; the same line occurs in all the manuscripts in 8 *b*. Hence it seems likely that the original text is represented, though imperfectly, by *H'* and *B*, neither of which has the required seven syllables. *Crist* (in *a*) appears to be the direct object of *Guidem* (cf. 3 *b*), with *Isa* (in *b*) in apposition to it. On the basis of *minab* of *H'* and *an ni* of *B* I postulate an original text *imin ní*, with *im* used to indicate the thing desired which is expressed specifically in *c-d*. To conform with this I have supplied eclipsis of *búan-sa*.

4 a B has the correct form *beit* written in full. The form *na* for n.pl. masc. of the article, found in both H and B, may be a scribal modernism.

6 c *foichlither*: B's spelling is the closest to this, the pres. subj. sg. 3 of *fo-cíallathar*.

7 a I take *Ro faidh* of H' and B to represent the correct reading which I suggest was the perfect sg. 3 of *feithid*; cf. *ro fáith sam*, *Early Irish Lyrics* No. 53. 4. Meyer's *ro-sáifaidh huile* is a mixture of H and H'. I have followed H' in printing the neuter article with *síd-sa*.

b I take *roscaith*, which is in all the manuscripts, to be for *ro scáich*, perfect sg. 3 of *scuchaid*; cf. *Ro scáich ordan Neran*, *Fél. Prol.* 121.

## 2. A aonmhic Dé do céasadh thrínn

The only copy I have seen of this item is in N.Lib.Ire. G 663, pp. 118-9, which was written by Seosabh Ó Díomusa about the year 1800. This seems to be the scribe who wrote RIA 24 C 57 (1187) in 1796 and who described himself as being 'ó mBaillin a Chranna'. In referring to this note the RIA cataloguer (p. 3211) added '(Co. Waterford ?)', possibly on the basis of another note by a sometime owner of the manuscript, found on fo. 1, which she quoted in part: 'This was apparently prepared for printing by Joseph Dempsey . . . Waterford, 2 May 1796. It contains many specimens of Waterford Irish of which the language is often of value though the orthography is sometimes very bad . . .'. In fact there can be little doubt that the place referred to by the scribe was Balleen, now in the barony of Galmoy in Co. Kilkenny but formerly in the barony of Crannagh, as Nollaig Ó Muraíle has pointed out to me.

Both manuscripts contain a variety of items in prose and verse. Among those in the Academy manuscript are Irish versions of 'Te Deum Laudamus', 'Salve Regina', and 'Dies Irae', while the item published here is followed in G 663 by an Irish version of Psalm 130, the 'De Profundis'. An tAthair Séamus Ó Lálúir, parish priest of 'Oning agus Theampull Orim'<sup>5</sup>, is named as the author of the Irish metrical version of the 'Salve Regina', but no author is named for the versions of the 'Te Deum', the 'Dies Irae', the 'De Profundis' or the 'Alleluia' hymn published here. A note appended to the Irish text of this last item reads: 'do rineadh an himn so ón Ladion le Uilliam Abjin go ndearna an té do ceasadh trínn trocaire thabhairt dá anam Amen.' However, I have failed

<sup>5</sup> The parish of Owing and Templeorum is in the barony of Iverk in Co. Kilkenny.

to find any mention of such a Latin author.<sup>6</sup> In fact the Irish hymn seems to be an adaptation of a medieval Paschal hymn beginning *O filii et filiae*. The Latin hymn is prefaced by the words *Alleluia, Alleluia, Alleluia*, and each stanza is followed by the word *Alleluia*.

For a long time hymnologists were uncertain about the authorship and date of composition of the Latin hymn, but early in the present century it was traced to its source. In the 1909 edition of *Hymns Ancient and Modern* it is identified as *L'aleluya du jour de Pasques*, written by Jean Tisserand, a Franciscan Friar, who died in 1494, and it is stated there that it 'is found in a little booklet without title, printed between 1518 and 1536, probably at Paris'. It was apparently a popular Easter hymn in France and it appeared with a musical setting in *Airs sur les hymns sacrez, odes et noels* (Paris, 1623). It seems likely that it was someone who became familiar with the hymn in France who composed the Irish version – probably a priest educated in one of the Colleges there in the eighteenth century. We need not exclude the possibility that the author was the Father Séamus Ó Lálúir mentioned above.

There are nine stanzas<sup>7</sup> in the Latin version given in *Hymns Ancient and Modern*, together with a further stanza which is given in the notes on the hymn. The text in the *Liber Usualis* has twelve stanzas in all, that is, the ten found in *Hymns Ancient and Modern* (but with some minor differences of wording) together with two more which are interposed between stanzas 1 and 2 and between stanzas 3 and 4 of the shorter text. In contrast to both of these we find fourteen stanzas in the Irish hymn. Nevertheless the metrical form, consisting of stanzas of three lines followed by 'Alleluia', and the fairly close agreement in content between many of the Irish and Latin stanzas, support the view that the Irish author based his hymn on *O filii et filiae*. In so doing he introduced internal assonance<sup>8</sup> to give a pleasing rhythmical structure.

<sup>6</sup> Rev. Fr. Benignus Millett, O.F.M., whom I consulted in this connection, has suggested to me that 'because the name of the true author had been lost, the copy from which the Irish translation was made carried the name of William Abjin (some writer from France, Belgium or Spain) as the one to whom the hymn was attributed.' However, the identity of this Abjin remains to be determined. It is possible, of course, that the scribal note quoted above should be interpreted as stating that 'Uilliam Abjin' was the author of the Irish translation. In this connection Rolf Baumgarten has called my attention to authors 'Uilliam Apjohn' and 'Uilliam Apson' to whom poems are ascribed in Munster manuscripts. Apart from his being named as author of an 'aisling' poem I know nothing about Apjohn. In an essay in *Tipperary: History and Society*, ed. W. Nolan (Dublin, 1985), Liam Prút has suggested that Apson is to be identified with the well-known poet Uilliam Dall Ó hÍfearnáin whose life spanned much of the eighteenth century. However, I have not found anything to establish a connection between either Uilliam Apjohn or Uilliam Apson and the Uilliam Abjin of Nat. Lib.Ire. G 663.

<sup>7</sup> It is stated in *Hymns Ancient and Modern* that three of these, §§4, 5 and 8 (= §§6, 7 and 10 of the *Liber Usualis* text) were not part of the original but were an early addition to it.

<sup>8</sup> The assonance in the final foot in the Irish matches the rimes at end-line in the Latin.

Each line consists of four feet, the last being monosyllabic and each of the middle two, apart from one exception (l. 17), being disyllabic. The number of syllables in the first stressed foot varies between two and three, while in preliminary position there may be one or two unstressed syllables. There is internal assonance in all but one of the lines – l. 12 which is discussed below – so that the basic pattern can be set out thus:

(u) (u) | x u (u) | a u | a u | b |.

Distribution of assonating vowels, according to the number of lines, is as follows:

a: ē 26, ī 7, ā 5, ū 2, ua 1,

b: ī 30, ē 9, ā 3.

While in some stanzas the same assonances are maintained through all three lines this is not always the case, but in fact the resulting variation is very effective. I give here the full range of assonantal patterns and the lines in which each pattern occurs.

(u) (u) | x u (u) | ē u | ē u | ī | 1-5, 10-11, 13-15, 24-30, 34-9, 40-2  
 u | x u | ua u | ua u | ī | 6  
 (u) | x u (u) | ū u | ū u | ē | 7-8  
 u | x u | ī u | ī u | ē | 9, 31-3  
 (u) | x u (u) | ā u | ā u | ē | 16-18  
 u | x u | ī u | ī u | ā | 19-21  
 u | x u u | ā u | ā u | ī | 22-3

The twelfth line seems to be irregular in lacking internal assonance. The manuscript text is:

*a ngallili sead tá bhúr Rí*

which suggests a pattern

u | a u | ī u | ā u | ī |.

However, it is possible that the author intended a pronunciation of the place-name as /gal'i'l'a:/, based on the form *Galilaea* in the Latin original.<sup>9</sup> This would give the expected internal assonance:

u | a u | ā u | ā u | ī |.

In preparing the text for publication I have normalised the spelling to bring it into general conformity with the modern standard. However,

<sup>9</sup> Various forms of the name are found in Irish over the centuries, e.g. *Galail*, *Blathm.* 104, 872, *Galilae* (: glé), id. 138, *Galil*, *PH* 3507, etc., gen. *Galalee*, id. 1634, etc., *Galile*, id. 4389, etc., *Galelea*, *Smaointe B. Chr.* 1675, *Galelee*, id. 5030, etc., *Galinnsi*, id. 986, *Ga(i)lise*, *Beatha Chríost* (ed. Ní Chróinín) 254, 529, *Galísia*, id. 2990, *Galilee*, *NT* passim, *Galilí*, *Ua Laoghaire*, *Na Cheithre Soisgéil as an dTiomna Nua*, passim.

I have used some non-standard forms for metrical reasons.<sup>10</sup> Furthermore I append some scribal forms which may indicate local pronunciation.

I have noted nothing in the way of pronunciation forms which would point to a Déise-type dialect. On the contrary, the use of /i:/, rather than /ai/ or /əi/, in such words as *binn*, *broinn*, *cruinn* and *moill*, would be normal in south Munster.<sup>11</sup> The *-ch* ending in verbal forms *bíoch* 5 c, *chreidfeach* 6 a, 9 b, and *bfeicfíoch* 6 b, is characteristic of Munster Irish but was also used in Kilkenny according to T. F. O'Rahilly (*Irish Dialects* p. 71). Scribal *-ig* for *-idh* in *Mollaig* 14 a, and *chuaig* 14 b is a characteristic of much of Munster Irish, but *do ceasa*<sup>12</sup> for passive *do céasadh* in 1 a is not characteristic of a Munster scribe.<sup>13</sup>

Instead of giving a translation I give the text of the Latin hymn as found in the *Liber Usualis*. It will be seen that §§1-4 and §§5-9 of the Irish text correspond respectively to §§1-4 and §§6-10 of the Latin, and that §14 of the Irish corresponds approximately to §11 of the Latin. There is nothing in the Irish to correspond to either §5 or §12 of the Latin. On the other hand the Latin texts that I have seen have nothing that corresponds to §§10-13 of the Irish.

Finally a question which might be asked about this Irish text is whether it was composed with a view to its being sung, and, if it was, what tune was in the author's mind. There can be no doubt that many religious poems composed in Irish in the eighteenth century were intended to be sung. Very often the tune used for such a purpose was one associated with a secular song. For instance 'An Spealadóir', 'Carolan's Devotion', 'Éamonn an Chnuic', 'Over the Water to Charley', 'Sa Mhainistir Lá' and 'Seán Ó Duibhir an Ghleanna' are listed in manuscripts as titles of tunes to be used for religious poems composed by Tadhg Gaelach Ó Súilleabháin.<sup>14</sup>

In the present instance the use of the term *himn* in the scribal note suggests that its author did envisage its being sung. If, as I suggest, its author became familiar with the hymn in France he is likely to have

<sup>10</sup> Including *timheal* (*teimheal*) which must be pronounced as /t̪i:l/ and *baochas* (*buíochas*) which must be pronounced as /be:xəs/. Other pronunciation forms required are: /t̪e:xt/ *teacht* 2 b, /v̪u:nvan/ *bhfionnbhan* 3 b, /i:l̪xir'p'/ *aolchoirp* 3 c, /ɣr̪i:n'/, /gr̪i:n'/ *g(h)rinn* 4 b, 14 a, /t̪ə'ma:s/ *Tomás* 6 a, 8 a, /da:rn'i:/ *dtairngí* 6 c, /kri:n'/ *cruinn* 7 b, /s'i:n'/ *sinn* 7 c, 9 a, /a:rdlah'/ *ardfhlaithe* 8 a, /hi:v/ *thaobh* 8 b, /vi:l'/ *mhoill* 9 c, /xi:r̪əx/ *chuibhreach* 11 b, /ni:d̪ə/ *naimhde* 11 c, /bri:n'/ *broinn* 13 c, /b'i:n'/ *binn* 14 c.

<sup>11</sup> T. F. O'Rahilly (*Irish Dialects* p. 50) says: 'Waterford, S. Tipperary and S. Kilkenny are distinguished by invariably employing a diphthong.'

<sup>12</sup> This may be due to scribal carelessness for we find *do ceasadh* in the scribal note following the hymn as quoted above.

<sup>13</sup> Cf. O'Rahilly op cit. pp. 71-2.

<sup>14</sup> See Risteárd Ó Foghludha, *Tadhg Gaelach*, pp. 46, 48, 55, 59, 74, 92.

heard it sung there. It would not be surprising, therefore, to find that the Irish words can be fitted to the tune which was associated over the centuries with Tisserand's Latin original and also with versions in European vernaculars. This is, in fact, the case. Accordingly, to complete this edition I give a modal rendering of the tune<sup>15</sup> to which I have appended the first and last stanzas of the Irish text.

Alleluia.

- 1 A aonMhic Dé do céasadh thrínn,  
a Rí gan bhéim is naofa gníomh,  
do tháinig saor ón éag a-rís.

Alleluia.

- 2 Is ar maidin ba shéimh a's gaoth gan timheal,  
na haspail ag teacht go séanmhar síoch  
ag ionsaí thuama shuairc choirp Chríost.

Alleluia.

- 3 Do tháinig an triúr glan cúileann caomh,  
bláth na bhfionnbhan múinte séimh,  
ag ungadh aolchoirp Chríost Mhac Dé.

Alleluia.

- 4 Dúirt aingeal gan bhéim in éadach mhín,  
dá aithris do bhéithe naofa an ghrinn:  
'I nGallilí 'sea tá bhur Rí.'

Alleluia.

- 5 'Sé dúirt an tsaor-spioraid naofa Críost  
an tan thuirling sé ar a thréad gan timheal:  
'Síocháin Dé bhur gcaomhna bíodh.'

Alleluia.

- 6 Ní chreidfeadh Tomás go bráth gurbh é  
go bhfeicfeadh gan spás lé' dhá rosc chaomh  
rian na sleá 's na dtairngí géar.

Alleluia.

<sup>15</sup> For a four-part arrangement see *Hymns Ancient and Modern* (London, 1909), pp. 208-9.

'Sé dúirt an Rí-fhlaith Críost gan cháim:  
 'Féach go cruinn ó chroí mo chneá  
 's is tuigte dhíbh gur sinn fuair páis.'

Alleluia.

An uair chonairc Tomás an ardfhlaith Críost,  
 a chosa gan cháim, a lámha 's a thaobh,  
 'Aithním féin', ar sé, 'mo Rí.'

Alleluia.

'Is beannaithe an té nár léirdhearc sinn  
 's do chreidfeadh gan bhréig dom scéalta fíor,  
 ríocht flaitheas Mhic Dé gheobhaidh saor gan  
 mhoill.'

Alleluia.

) 'Geallaim', ar sé, 'gan bhréig óm chroí  
 an té ghlacfas ón gcléir mo chaomhchorp caoin  
 go mairfidh faoi réim gan chréim im ríocht.'

Alleluia.

Na táinte bhí go claoite i bpéin  
 lág tláith gan bhrí faoi chuibhreach daor  
 go dtáinig Críost ó a naimhde saor.

Alleluia.

) Fáilte is céad ón éag a-rís  
 le páirt gan chréim gan chlaon óm chroí  
 roimh a cháidhspioraid éachtach aonchoirp Chríost.

Alleluia.

) 'Sé leanbh na béithe is féile gnaoi,  
 an bhanaltra mhaorga ar chraon nár smaoin  
 ar dtaisteal don aonMhac faena broinn.

Alleluia.

) Molaidh Mac Dé le baochas grinn  
 do chuaigh i ndaorchros chéasta trín,  
 is canam go léir le gléabha binn.

Alleluia.

## MANUSCRIPT READINGS

1 *a* A] *om.* ceasa 2 *a* maidion a sgaoth timhiol *b* heabstail 3 *c* ungabhadh aoil choirp  
 5 *b* tíomhal *c* bíoch 6 *a* chreidfeach gur bé *b* bfeicfíoch lena *c* sleagh dtárníge 7 *a*  
 chám *b* chraoi chneamh *c* tuigfíthe sin 8 *b* lámh *c* aithníghim 9 *a* sín *b* chreidfeach  
 10 *a* chraoi 11 *a* tánta bpéin *b* chaoibhreach *c* a] *om.* naoimhde 12 *b* chraoidhe *c* aoin  
 chuirp 13 *b* smuin 14 *a* Mollaig baachus *b* chuaig

Alleluia. Alleluia. Alleluia.

- |   |  |           |
|---|--|-----------|
| 1 | O filii et filiae,<br>rex caelestis, rex gloriae,<br>morte revixit hodie.            | Alleluia. |
| 2 | Et mane prima sabbati,<br>ad ostium monumenti<br>accesserunt discipuli.              | Alleluia. |
| 3 | Et Maria Magdalene,<br>et Jacobi, et Salome,<br>venerunt corpus ungere.              | Alleluia. |
| 4 | In albis sedens angelus<br>praedixit mulieribus:<br>'In Galilaea est Dominus.'       | Alleluia. |
| 5 | Et Joannes Apostulus<br>concurrit Petro citius,<br>monumento venit prius.            | Alleluia. |
| 6 | Discipulis adstantibus,<br>in medio stetit Christus,<br>dicens: 'Pax vobis omnibus.' | Alleluia. |
| 7 | Ut intellexit Didumus,<br>quia surrexerat Jesus,<br>remansit fere dubius.            | Alleluia. |

- 8 'Vide, Thoma, vide latus,  
vide pedes, vide manus,  
noli esse incredulus.'
- Alleluia.
- 9 Quando Thomas Christi latus,  
pedes vidit atque manus,  
dixit: 'Tu es Deus meus.'
- Alleluia.
- 10 Beati qui non viderunt,  
et firmiter crediderunt,  
vitam aeternam habebunt.
- Alleluia.
- 11 In hoc festo sanctissimo  
sit laus et jubilatio,  
Benedicamus Domino.
- Alleluia.
- 12 Ex quibus nos humillimas  
devotas atque debitas  
Deo dicamus Gratias.
- Alleluia.

## NOTES

2 *a* It is possible that scribal *a sgaoth* 'his band' (i.e. of disciples) is correct.

6 *b* The manuscript form *lena* for prep. *le* + poss. sg. 3 (earlier *le a* or *lé a*, counted as one syllable in bardic verse) makes the metrical foot in which it occurs tri-syllabic, whereas all the other feet in this position are di-syllabic. Since the use in later Irish of *le chéile* (= *le a chéile*) as well as *lena chéile* points to survival of the shorter form of *le* + poss., I have felt justified in substituting *lé* for *lena* in this text.

7 *c* I take scribal *tuigfithe* to be for *tuigthe*, the participle of necessity.

8 *b* In amending scribal *lámh* to correspond to *manus* of the Latin text I postulate a monosyllabic pronunciation /lā:/ for *lámha*.

13 *b* I take *chraon* here to be the word recorded in *Seana-Chaint na nDéise* II, 116, as 'craein [kre:n'], a fit (of anger)'.

*c* For purposes of assonance there is stress on the first syllable of the prepositional form *faena* (spelt *faoi na* in the manuscript).


14 *c* Although *gléabha* (assonating as ē ∪) fits metrically, I have failed to find such a word. There are various possibilities. It may, like *craon*, be an uncommon dialect word. Or it may reflect an unrecorded abstract from *glé* 'clear', i.e. \**gléibhe* 'clarity'. Or, in the light of Cois Fhairrge *géabha* as plural of *gé* in place of the historical plural *geoidh* (sg. *géadh*), we might postulate a development *gléó* > *gléabha*, with a meaning reflecting the Latin *jubilatio*.

## TWO RELIGIOUS POEMS IN IRISH

Fine



Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!




A aon-Mhic Dé do céas - adh thrínn,  
Mol - aoidh Mac Dé le baoch - as grínn,



a Rí gan bhéim is naof - a gníomh,  
do chuaigh i ndaor - chros chéas - ta trínn,

Repeat Refrain



do tháinig saor ón éag a - rís. Al - le - lu - ia!  
's can - am go léir le gléabh - a binn. Al - le - lu - ia!

BRIAN Ó CUÍV