

· AN · MACAOM ·

· EDITED · BY · P · H · PEARSE · AND · WRITTEN ·
· BY · THE · MASTERS · AND · PUPILS · OF ·
· ST · ENDA'S · SCHOOL ·

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VOL. I. NO. I.

μεσσηνίου Σαμῆλαιῶ, 1909.
MIDSUMMER, 1909.

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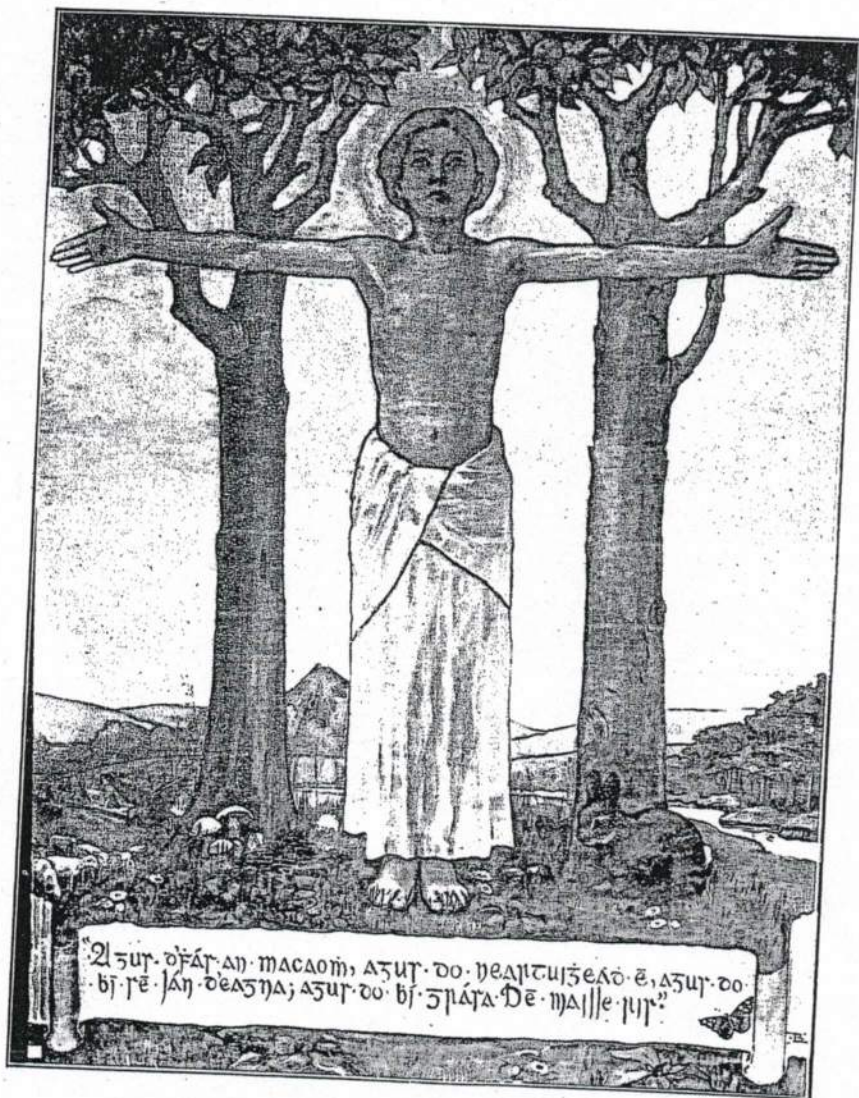
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ÍOSA 1 n-a leabú : THE CHILD JESUS.
 [From the Picture in Sgoil Eanna by Beatrice Elvery].

[Frontispiece.]

RÉAMHÉAR

Áit do'n Ihu
 Cuirinn, go ronn
 haoir do'n Tige,
 oirdeighe agus
 Sgoile réamhár
 léiginn na Sgoil
 pobail, .i. do é
 do éad, agus do
 agus pinnleirid
 agus do éimé.

Ainm do'n
 t-ainm rin aih,
 luét a máinte,
 fá n-ah tugad
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RÉAMHÉAL.

Áit do'n iurleabair ro Daile áta Cliaé, agus Sgoil Éanna, i bhíod Cúilinn, go ronnraoac. Ainmriú óó mí mbeaóoin an tSaímaíó, an tan ba haoir do'n Tighearna míle agus naoi gcéad bliáóan agus a naoi. Fear oróuigíte agus eagraí óó pádraic Mac Ríadaí, .i. áro-máigirí na Sgoile réamháíóte. Luét ríhíóóta óó máigirí agus oíóí agus mic léiginn na Sgoile céatona. Tugair a óéanma agus a cúpá or cómaí an róóal, .i. óó cum imteaóó agus uirgéal na Sgoile íomáinn óó fáirnéir óó áá, agus óó cum tomaíó fáóóair míinníre na Sgoile, íóir léigean agus fínnlíreóóeáó, íóir róóir agus íannáigéáó, óó tíompuáó le céile agus óó cóiméáó.

Ainm do'n iurleabair ro áá macaóó. Ír uime céana tugáó an t-ainm rín áir, óó cúir i gcéill gúrab íáó macraó na Sgoile reo, maíle le luét a máinte, áá áá á ríhíóótaó agus áá á óraóórgaóíleáó. Fáó eile fá n-áir tugáó an t-ainm rín áir, óó cúir i gcéill gúir óó máraíó na héireann áir céana agus óó'n tpeam áir íonnúin leo macraó na héireann áááair áá ríhíóótaó agus áá óraóórgaóíleáó an iurleabair céatona. Fáó eile róó fá n-áir tugáó an t-ainm rín áir, óó cúir i gcéill gúir mían ve míanaíó óróíóe luét ríhíóóta an iurleabair míreáó agus meanna óó mírgaíle i macraíó na héireann, áááil baó óual rínnreáir óóíó; óir tuigteáir go bhíil óó bhíó leir an bhocal úó, .i. macaóó, maí áá, mac óó, agus óógláó; agus óóó' áil le luét ríhíóóta an iurleabair reo óógláó óó óéanaí ve gáó mac óó óó bhíil beo ve élannaíó gáóóeal, íonnur go mbáó laóó áir áó nó reáir fáire áir áro gáó mac óóóó agus é áá córnam á élá réin agus élá á éiríó áir fóirneáir óáoine agus óeáíán na óruinne.

Ír é íomóíra óleágar gáó macaóó óó óéanaí, .i. eiríompláir an mácaóóí óó bhéáir óó íugáó i néirínn íamí óó leanáíán, .i. Cúóúáínn



mac Sualtáin; óir do cáil an macaóin rin a beata rui dá scaiilpead
ré a eined, agus, dalta Macaóin eile ar a ttráctamuid ar ball, sió
so ruid ré féin neam-éionntac, eus ré a beata ar ion éionnta a éiont.
Ní iarrfar an méid rin ar don mac de macraio an lae inoiu; acé iarrfar
ar sac mac ar an doimhan eiriompláir an Macaóin eile úo do leanmáin,
.i. an Macaóin do éuair rior so Narairer tuid agus do bi umal dá mácair
agus dá ácair. Ir dá éur rin i ttráctamuid do éuramair i ttráct an leab-
air reo macraimail na veilde bior or comair rúil macraioe ar Sgoile
i Scomnaioe, .i. veilde ógánaig áluinn agus na focla ro rior fá n-a bun:
“ agus o'fár an Macaóin, agus do neartuigead é, agus do bi ré lán
o'easna; agus do bi srápa Dé maille rir.”

RDORAC MAC PIARAS.

By W

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róe ar Sgoile
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ir óo bí pé lán

DIARÁIS.

By Way of Comment.

AN MACAOMH, of which we hope to publish a number every Midsummer and another every Christmas, will record the fortunes of our adventure at Sgoil Eanna, and supply us with a means of preserving in accessible form the work, artistic and scholarly, done at the School. Its purpose will thus be wider than, and to some extent essentially different from, that of the ordinary school magazine. I mean not merely that it will be a genuine Review, educational and literary, rather than a glorified Prospectus, but that it will be a personal mouth-piece in a sense that is quite uncommon among kindred publications. It will form a vehicle for the expression of opinions which in their every detail are proper only to myself, but in their general scope are fully shared in by all the friends associated with me in the work of Sgoil Eanna. We are not a religious community, but I do not think that any religious community can ever have been knit together by a truer oneness of purpose or by a finer comradeship than ours. It was the memory of this companionship in a year's pioneer work, very pleasant as I look back over it, that I think, prompted the use of the word "adventure" a moment ago, rather than any feeling that our work has partaken of the nature of an experiment, or that we are entitled to figure as heroes as having set our hands to something very difficult or very dangerous.

Some of my friends have been looking forward to AN MACAOMH for my story of how Sgoil Eanna has come to be. There is very little to tell. Various high and patriotic motives have been assigned to me by generous well-wishers in the press and elsewhere. I am conscious of one motive only, namely, a great love of boys, of their ways, of their society; with a desire, born of that love, to help as many boys as possible to become good men. To me a boy is the most interesting of all living things, and I have for years found myself coveting the privilege of being in a position to mould, or help to mould, the lives of boys to noble ends. In my sphere as journalist and University teacher, no opportunity for the exercise of such a privilege existed; finally I decided to create my opportunity. I interested a few friends in the project of a school which should aim at the making of good men rather than of learned men, but of men truly learned rather than of persons merely qualified to pass examinations; and as my definition of a good man, as applied to an Irishman, includes the being a good Irishman (for you cannot make an Irish boy a good Englishman or a good Frenchman), and as my definition of learning, as applied to an Irishman, includes Irish learning as its basis and fundament, it followed that my school should be an Irish school in a

sense not known or dreamt of in Ireland since the Flight of the Earls. This project, I say, appealed to two or three friends whose hearts were pat with mine; and Sgoil Eanna is the result.

I feel very grateful when I remember how fortunate I have been in all the things that are most important to the success of such an undertaking as mine. I have been fortunate in the site which accident threw in my way; I have been fortunate in the fellow-workers whom I have gathered about me; I have been fortunate in my first band of pupils, seventy boys the memory of whose friendship will remain fresh and fragrant in my mind, however many generations of their successors may tread the class-rooms of Sgoil Eanna.

And first, it is a pleasant thing to be housed in one of the noble old Georgian mansions of Dublin, with an old garden full of fruit-trees under our windows, and a hedgerow of old elms, sycamores, and beeches as the distant boundary of our playing-field. Cullenswood House has memories of its own. A hundred years ago it was a landmark in the district where two centuries previously the Wood of Cullen still sheltered Irish rebels. That Wood is famous in Dublin annals, for it was under its trees that the Irish, come down from the mountains, annihilated the Bristol colonists of Dublin on Easter Monday, 1209; whence Easter Monday was known in Dublin as Black Monday and the fields on which our school-house looks down got their name of the Bloody Fields. A fresh colony came to Dublin from Bristol, and in 1316 the citizens took revenge for Black Monday by defeating a new ambush of the O'Tooles in Cullenswood. But all that is an old story. In 1833 Cullenswood House was bought from Charles Joly, the then proprietor, by John Lecky, grandfather of the historian. John Lecky was succeeded by his eldest son, John Hartpole Lecky; and John Hartpole Lecky's son, William Edward Hartpole Lecky, was born at Cullenswood House on March 26th, 1838. So our school-house has already a very worthy tradition of scholarship and devotion to Ireland; scholarship which even the most brilliant of our pupils will hardly emulate, devotion to Ireland, not indeed founded on so secure and right a basis as ours, but sincere, unwavering, lifelong.

It has been a pleasure, then, to work in Cullenswood House. It has been a greater pleasure to work with colleagues who are in the truest sense friends and comrades. And it is a still greater pleasure to be able to give to the noble words "colleague" and "friend" and "comrade" an extension which will include pupils as well as masters in its scope. I who throughout the year have often enough been critical and exacting may here, once and for all, let myself go in praise. It is very likely that by driving a little harder, by packing a little closer, we could have compressed more information into our boys' heads than we have actually done; but I do not think that we could by any possible means, or with any possible school staff, have gained a more willing and intelligent co-operation, or laid a sounder and more endur-

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ing basis for future work. I admit that our opportunities were unique. In no other school in Ireland can there be, in proportion to its size, so much of the stuff out of which men and nations are made. There is hardly a boy of all our seventy who does not come from a home which has traditions of work and sacrifice for Ireland, traditions of literary, scholarly, or political service. If every boy in the boy-corps of Eamhain Macha was the son of a hero, nearly every boy in the boy-corps of Sgoil Eanna is the son or brother or nephew or cousin of some man or woman who is graving a mark in the history of contemporary Ireland. That in itself is a very splendid inspiration. It is much for a boy to be able to start life with the conscious knowledge, "I am the son of a good father."

Again, we have here the advantage of a unique appeal. We must be worthy of our fame as the most Irish of Irish schools. We must be worthy of Ireland. We must be worthy of the men and women whose names we bear. We must be worthy of the tradition we seek to recreate and perpetuate in Eire, the knightly tradition of the macradh of Eamhain Macha, dead at the Ford "in the beauty of their boyhood"; the high tradition of Cuchulainn, "better is short life with honour than long life with dishonour," "I care not though I were to live but one day and one night, if only my fame and my deeds live after me;" the noble tradition of the Fianna, "we, the Fianna, never told a lie, falsehood was never imputed to us," "strength in our hands, truth on our lips, and purity in our hearts;" the Christ-like tradition of Colm Cille, "if I were to die, it would be from excess of the love I bear the Gael." It seems to me that with this appeal it will be an easy thing to teach Irish boys to be brave and unselfish, truthful and pure; I am very certain that no other appeal will so stir their hearts or kindle their imaginations to heroic things.

The value of the national factor in education would appear to rest chiefly in this, that it addresses itself to the most generous side of the child's nature, urging him to live up to his finest self. I think that the true work of the teacher may be said to be to induce the child to realise himself at his best and worthiest, and if this be so the factor of nationality is of prime importance apart from any ulterior propagandist views the teacher may cherish. Even if I were not a Gaelic Leaguer, committed to the service of a cause, it would still be my duty, from the purely pedagogic point of view, to make my School as Irish as a school can possibly be made.

What I mean by an Irish school is a school that takes Ireland for granted. You need not praise the Irish language—simply speak it; you need not denounce English games—play Irish ones; you need not ignore foreign history, foreign literatures—deal with them from the Irish point of view. An Irish school need no more be a purely Irish-speaking school than an Irish nation need be a purely Irish-speaking nation; but an Irish

school, like an Irish nation, must be permeated through and through by Irish culture, the repository of which is the Irish language. I do not think that a purely Irish-speaking school is a thing to be desired; at all events, a purely Irish-speaking secondary or higher school is a thing that is no longer possible. Secondary education in these days surely implies the adding of some new culture, that is, of some new language with its literature, to the culture enshrined in the mother-tongue; and the proper teaching of a new language always involves a certain amount of bilingualism—unless, indeed, we are to be content with construing from the new language into our own, a very poor accomplishment. The new language ought to become in some sense a second vernacular; so that it is not sufficient to speak it merely during the limited portion of the school-day that can be devoted to its teaching as a specific subject: it must be introduced during the ordinary work of the school as a teaching medium, side by side with the original vernacular. This argument justifies Bilingualism as an educational resource always and everywhere; but in Ireland, where there are already two living vernaculars, Bilingualism is an educational necessity. Obviously, Irish as a living medium of speech to the non-Irish-speaking three-fourths of the country.

Bilingualism in practice implies the teaching of the vernacular of the pupils; the teaching, in addition, of a second language; and the gradual introduction of that second language as a medium of instruction in the ordinary curriculum, with the proviso, however, that any further languages taught be taught always on the direct method. This is the Bilingualism I have been advocating in *An Claidheamh Soluis* for the past six years; this is the Bilingualism of Sgoil Eanna.

It must be remembered that Bilingualism, as thus explained, requires, as indeed any sane teaching scheme must require, that the very earliest steps of a child's education be taken in the language of the child's home. In Connemara and parts of Tirconnell and Mayo and Kerry and Waterford that language is Irish: in Dublin it is English. When I was in Belgium I observed that most of the teachers delayed the introduction of the second language until the second school year was reached; at Sgoil Eanna we introduce it right on the first day, but in homoeopathic doses, and so pleasantly presented as to appear always as a pastime to be enjoyed and never as a task to be learned. In the infant stage, little use can be made of the new language as a teaching medium; but as soon as the names of ordinary objects and qualities and the manner of predicating one thing of another have been learned, the bilingual principle comes into play.

To be concrete, at Sgoil Eanna every child is taught Irish. Of thirty in the Infants' and Junior Division only one child uses Irish as a vernacular, so that English is necessarily the basis of the elementary instruction; but Irish

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"An naoin ar Iapharó," Lá Féile Éanna, 1909: "The Lost Saint," St. Enda's Day, 1909.

has been taught even to the youngest mites since the first day the School opened, is used freely in conversation in the schoolroom, and is cautiously employed in giving instruction in such subjects as Arithmetic, Nature-Study, and Physical Drill. In the Senior School, the instruction throughout (with the exception of that in Higher Mathematics and Mathematical Science, where English must necessarily predominate until we have Irish text-books and a recognised body of technical terms) is fully bilingual. That is to say, Irish, English, and other modern languages are taught, each through the medium of itself; subjects other than modern languages are taught through the medium both of Irish and of English. As regards procedure, occasionally a lesson is given in Irish only or in English only; but the rule is, whether the subject be Christian Doctrine or Algebra, Nature-Study or Latin, to teach the lesson first in Irish and then to repeat it in English; or *vice versa*. In such subjects as Dancing and Physical Drill English can practically be dispensed with. As the general medium of communication between masters and pupils in the schoolroom Irish is the more commonly used of the two vernaculars.

This system has been at work since September last. We have yet to perfect it in many of its details, but it is not likely that we shall ever find it necessary to modify any of its principles. Already it has justified itself by its results. Boys who came to us on September 8th wholly ignorant of any word of Irish, in some cases wholly ignorant that such a language existed, have now a good working command of Irish conversation, and can easily follow a lesson in Algebra or in Euclid conducted in Irish. At the same time I believe we have taught English and French (especially on the conversational side), Latin and Greek, Physical Science and Mathematics, at least as well as they are taught in any of the unilingual schools, while we have added a whole phase of work in History, Geography, and Nature-Study, to which there is no parallel in the curriculum of any school in Ireland.

We have tested the progress of our pupils during the year by school examinations carried out at Easter and at the beginning of the present month. The results of these examinations have been taken into consideration in awarding the school prizes, but they have not been the sole or even the main factor in deciding the awards. We have given more credit to earnest work throughout the year, as testified to by the record kept from week to week, than to brilliance of answering at the examinations. We feel confident that our test has been at least as valuable as the test of the Intermediate Board. If, in order that we may be free to pursue our own ideals and to develop our own methods, we have decided to stand aloof from the scramble for Intermediate honours, it must not be thought that we fear the ordeal of public examination. We hope to send forward our Senior class for the first Matriculation examination in the National University, and

we shall be disappointed if Denis Gwynn in Classics, Eamonn Bulfin and Desmond Ryan in Modern Languages, and Frank Connolly in Irish, do not at once win a distinctive place for Sgoil Eanna, and fond a tradition of academic renown which such boys as Ulick Moore, Conor and Eunan MacGinley, John and Tom Power, Mathew O'Kelly, Frank Dowling and Niall and Brian MacNeill will take up and hand on as the years go by:

The *Annála* which we extract from our School Log Book (expanding them a little whenever they seemed too condensed and bald to be read by outsiders with any pleasure) record our various activities during the year. Apart from our Irish view-point, our bilingual methods, and our "Direct" teaching of modern languages, I suppose the most distinctive features of our work have been our Half-Holiday Lectures, our Nature-Study and Practical Gardening, our History teaching (often taking the form of representations of battles and sieges in the school play-ground), and our plays. We are under very deep obligations to Mrs. Dryhurst, Miss Hayden, Miss O'Farrelly, and the Rev. Dr. O'Daly for Half-Holiday Lectures which materially widened the scope of our work, at the same time raising it to University standard; and to (among others) the Lord Abbot of Mount Melleray, the Hon. William Gibson, the Rev. Professor O'Kelly, Dr. J. P. Henry, the Rev. Mathew Maguire, P.P., Mr. Standish O'Grady, and Mr. Seumas MacManus, for addresses delivered in our Study Hall during the school year. We are looking forward to lectures next year from Dr. Douglas Hyde, Mr. Eoin MacNeill, and Mr. W. B. Yeats. It may be that the most precious boon enjoyed by the boys of St. Enda's is the way in which they thus come into personal touch with the men and women who are thinking the highest thoughts and doing the highest deeds in Ireland to-day.

An announcement made elsewhere in these pages concerns a new activity of ours. We have undertaken, partly to meet the requirements of our own programme, and partly because we believe such a thing to be a need of Irish education generally, the publication of a series of school textbooks, to be known in Irish as "Leabhráin Éanna," and in English as "The St. Enda School Books." The aim of the series will be to supply handbooks adapted for use in bilingual schools, and texts in Irish, English, French, Latin, and so on, edited from an Irish point of view and keeping a high literary standard. The series will be under my own general editorship, and each book will be done by a master or professor of the School. The first volume will probably be Part I. of the series of Direct Method Conversation and Reading Lessons in Irish which I ran through *An Claidheamh Soluis* during 1907-8. This will be closely followed by a Geography of Ireland (in Irish) by Mr. MacDonnell. Subsequent volumes will include a School Anthology of Anglo-Irish Verse edited by Mr. MacDonagh; a School

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Donncaú mac Fínn i n-á "Fíonn mac Cumhaill" i "The Coming of Fionn":
 Denis Gwynn as "Fionn" in "The Coming of Fionn."

Anthology of Irish Verse which I am preparing myself; a volume of French selections (Celtic in character) by Mr. MacDonagh; and a book of Virgil, with an Irish commentary, by Mr. O'Nolan. Messrs. Maunsel and Co. have undertaken the publishing. The printing and binding will be done in Ireland and the paper will be of Irish manufacture. Any books which lend themselves to illustration will be illustrated by Irish artists.

I mentioned at the commencement that our boys now number seventy. In addition we have twenty-four girls, so that we make ninety-four all told. It has been very pleasant to watch the steady accessions to the little band of forty that mustered on the first morning. We started with four classrooms, but had to add a fifth, a larger one than any except the main one, before the year was half-way through. Even the space thus secured is too small for our growing numbers. We have in hands a building scheme which includes the erection of an Aula Maxima for purposes of general assembly, of a Physical and Chemical Laboratory, and of a new Refectory (for we propose to convert our present Refectory, the fine old diningroom of Cullenswood House, into a Library). We are also anxious to build a School Chapel, in order that we may have the great privilege of the presence of the Blessed Sacrament in our midst, and of daily Mass within our own walls. How much of this scheme we shall be able to carry out before our boys return in September is a matter which is at present exercising my mind. Sometimes I wish that a millionaire would endow us with a princely foundation, and sometimes I feel that it is better to build things up slowly and toilsomely ourselves.

Our first attempt at the presentation of plays was at our St. Enda's Day celebration on March 20th, 21st, and 22nd last, when in the School Gymnasium, converted for the occasion into a beautiful little theatre, our boys performed An Craoibhin's "An Naomh ar Iarthair," and Mr. Standish O'Grady's "The Coming of Fionn." We had an audience of over a hundred each evening, our guests on the third evening including Sir John Rhys, Mr. Eoin MacNeill, Mr. W. B. Yeats, Mr. Stephen Gwynn, Mr. Edward Martyn, Mr. Standish O'Grady, and Mr. Padraic Colum. All these, especially Mr. Yeats, were very generous in their praise of our lads, who, I hope, will not be spoiled by the tributes they received from such distinguished men. The press notices, too, were very kindly. The *Irish Independent* and the London *Sphere* published photographs. The *Freeman's Journal* dwelt on the beautiful speaking of the actors, which, it said, had none of the stiffness and crudeness usually characteristic of schoolboy elocution. Mr. D. P. Moran wrote in the *Leader*: "There was a prologue to each piece, and both were excellently spoken. Dr. Hyde's little play, 'An Naomh ar Iarthair' was well done, and particularly well staged. The 'Coming of Fionn' was likewise a striking performance. We are not enamoured much of the cult of words on the stage that has

to fight for its existence in the world, but words and their delivery are all-important in school-plays. The players in 'The Coming of Fionn' spoke their words excellently, and half the pleasure of a pleasant performance was the distinct and measured declamation. Indeed we can write with enthusiasm—though some cynical people don't think we have any—of the plays at Sgoil Eanna. The stage and costumes emanated from the school, and the costumes were striking. . . ."

In the *Nation* Mr. W. P. Ryan wrote:

"The whole environment and atmosphere were delightful, but the human interest aroused by the boys is what remains kindest in the memory. Boys as players are often awkward, ill at ease, and unnatural, as if they could not take kindly to the make-believe. The boys in the Sgoil Eanna plays for the most part were serenely and royally at home. An Craibhin's delicate and tender little drama was delicately and tenderly interpreted; it had a religious sense and atmosphere about it, and the miracle seemed fitting and natural. In 'The Coming of Fionn' one could easily lose sight of the fact that it was dramatic representation; the boys for the time were a part of heroic antiquity; dressed in the way they were, and intense and interested as they were, one could picture them in Tara or Emania without much straining of the imagination. The heroic spirit had entered into their minds and hearts, and one realised very early indeed that the evening's life and spirit were not something isolated, a phase and charm to be dropped when they re-appeared in ordinary garb. The evening's sense was a natural continuation of that of many other evenings and days when the spirit of Fionn and his heroic comrades had been instilled into their minds by those for whom the noble old-time lore had a vivid and ever-active and effective meaning. Fionn and Cuchulainn and their high heroic kin had become part of the mental life of the teachers and the taught. With much modern culture they had imbibed things of dateless age, things that time had tested and found perennially human and alive."

And Mr. Padraic Colum wrote in *Sinn Féin* :—

"The performance of 'An Naomh ar Iarthair' gave one the impression that the play could never be better produced. It is out of the heart of childhood, and it has the child's tears, the child's faith, the child's revelation. In this performance there was a delight that must always be wanting in the great art of the theatre; the child actors brought in no conscious, no distracting personality. It was like the enacting of one of the religious songs of Connacht. It was Gaelic from the beautiful traditional hymn sung at the opening to the prayer that closes the play. Standish O'Grady's masque is really for the open air. The scene is nominally a hut, but the speeches and sentiments demand spaciousness; the plain with the forest for background. After childhood with its inner life, here was youth with its pride in conquest and deliverance. The language of 'The Coming of Fionn' is noble, but it is not quite dramatic speech.

"In the production there was no professionalism, no elaborate illusion. It was one with all noble art, because it came out of a comradeship of interest and aspiration; the art was here not rootless, it came out of belief, work, and aspiration."

In the notes which I prefixed to the programme of the plays I said that our plans included the enacting of a Pageant in the early summer and of a Miracle Play at Christmas. The early summer has come, and with it our Pageant. It deals with the Boy-Deeds of Cuchulainn. I have extracted the story and a great part of the dialogue from the Táin, merely modernising (but altering as little as possible) the magnificent phrase of the epic. I have kept close to the Táin even at the risk of missing what some people might call dramatic effect, but in this matter I have greater trust in the instinct of the unknown shapers of our epic than in the instinct of any modern. I claim for my version one merit which I claim also for the episode of the Boy-Deeds in the Táin, namely, that it does not contain a single unnecessary speech, a single unnecessary word. If Conall Cearnach and Laoghaire Buadhach are silent figures in our Pageant, it is because they stand silent in the tale of the events as told by the Ulster exiles over the camp-fire of Meadhbh and Aileall. For Feargus I invent two or three short speeches, but the only important departures (and these have a sufficiently obvious purpose) from the narrative of the Táin are in making Cuchulainn's demand for arms take place on the faithche of Eamhain Macha rather than in Conchubhar's sleeping-house, and in assigning to the Watchman the part played by Leabharcham in the epic. For everything else I have authority. Even the names of the boy-corps are not all fanciful, for around Follamhan son of Conchubhar (he who was to perish at the head of the macradh in the Ford of Slaughter) I group on the play-ground of Eamhain the sons of Uisneach, of Feargus, and of Conall Cearnach, boys who must have been Cuchulainn's contemporaries in the boy-corps, though older than he. On how many of those radiant figures were dark fates to close in as the tragedy of Ulster unrolled!

The Chorus and the Song of the Sword have been set to music by Mr. MacDonnell, the latter to an arrangement of the well-known Smith Song in the Petrie Collection, the former to an original air. I feel that this music gives dignity to very commonplace words. My friend Tadhg O Donnchadha has kindly checked over the verses in bad Rannaigheacht Bheag which I put into the mouths of the Chorus. Obligations of another sort I owe to my brother, who is responsible for the costumes, grouping and general production of the Pageant, and to my nephew, Mr. Alfred McGloughlin, for help in the same and other directions. Mr. McGloughlin's name does not figure among the School Staff, but he might truly be called a Member of the Staff without Portfolio. He is at our service whenever we

l their delivery are
Coming of Fionn'
a pleasant perform-
indeed we can write
ink we have any—
emanated from the

delightful, but the
iest in the memory.
natural, as if they
in the Sgoil Eanna
e. An Craibhin's
erly interpreted; it
he miracle seemed
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ne the impression
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child's revelation.
ays be wanting in
no conscious, no
of the religious
raditional hymn
ndish O'Grady's
ly a hut, but the
with the forest
was youth with
The Coming of



Éamonn Buláin : n-a "Cairbre mac Conn" : "The Coming of Fionn":
Eamonn Buláin as "Cairbre, son of Conn" in "The Coming of Fionn."

istic dexterity of
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CAOMH), or the

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career, so soon,
is that we were
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They will leave
beloved hero, the
of their country,
l. Whether the
to prophesy, but
it, if they do not
spoil it. I feel
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regularly noble as
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: boys of Eire,"
's aloofness and
ever and anon
oked upon him,
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hero-light shone

AC ΠΑΡΑΙΣ.



Πρωτοβιαρ Ο Δούτλαιγ : η-Α "Cúculainn" ; "μαρ-ξνιομαρεα Cúculainn" :
Frank Dowling as "Cuchulainn" in "The Boy-Deeds of Cuchulainn."

want anything done which requires artistic insight and plastic dexterity of hand, be it the making of plans for an Aula Maxima, the designing of a cover (we owe him, for instance, the cover of AN MACAOMH), or the construction of a chariot for Cuchulainn.

It may be wondered why we have undertaken the comparatively ambitious project of a Cuchulainn Pageant so early in our career, so soon, too, after our St. Enda's Day celebration. The reason is that we were anxious to crown our first year's work with something worthy and symbolic; anxious to send our boys home with the knightly image of Cuchulainn in their hearts and his knightly words ringing in their ears. They will leave St. Enda's under the spell of the magic of their most beloved hero, the Macaomh who is, after all, the greatest figure in the epic of their country, indeed, as I think, the greatest in the epic of the world. Whether the Pageant will be an entire artistic success I cannot venture to prophesy, but of this I feel sure, that our boys will do their best and that, if they do not render full justice to the great story, at least they will not spoil it. I feel sure, too, that Eamonn Bulfin will be very beautiful and very awful as Cathbhadh the Druid; that Denis Gwynn will be singularly noble as Conchubar mac Neasa, Conchubhar, young and gracious, as yet unstained by the blood of the children of Uisneach; and that Frank Dowling will realise, in face and figure and manner, my own high ideal of the child Cuchulainn; that "small, dark, sad boy, comeliest of the boys of Eire," shy and modest in a boy's winning way, with a boy's aloofness and a boy's mystery, with a boy's grave earnestness broken ever and anon by a boy's irresponsible gaiety; a boy merely to all who looked upon him, and unsuspected for a hero save in his strange moments of exaltation, when the sevenfold splendours blazed in his eyes and the hero-light shone about his head.

ṖḌORAIC MAC ΠIAPAIS.

SLIOCT AR SEANCUIP.

I.

"Rop fír a fíada rop fír,
Roerthar in gúide re,
Robet maccáin flatha Dé
Ní timchuidit na rculé re."

Dlog de iomann* (.i. dán) Colmáin mac Uí Cluairis, fear léiginn
Corcaige, an méro reo ruar. A míniúgao anro ríor:

Súrab ríor é, a Úia, súrab ríor;
So rucatar an gúide reo;
So raib maccáin (.i. aingil) flaitéara Dé
I ríomceall na rgoile reo.

II.

Diarmaid bán ua hAnglainn cct.†
Saozal ro nac raozal dam,
Ní hé an raozal ro ar raozal;
Saozal ó nac raozlaó rinn,
Daozlaó ar raozal raoilim.

Níor tuisgear ba tuisre im.¹
Triaó náir tuisgear mar tuisim;
Nac i an tuisri do tuis me,
Tuis náir tuisri mo tuisri.

Anoir tuisim náir tuis mé.
Sioó mall do tuis mo tuisri,
Ní faóaim lem' tuisri ar ríoil,
Tuisri do adair² o' ann-coil.

*Thesaurus Palaeohibernicus, Vol. II., p. 304

†Leab. Eoig. Uí Coimrúide i Muig Nuadú. iml. iv. l. 550.

¹Ílim. MS. liom? ²zéillear.

Mo tuisiri ar toil mo toile, -
Le toil do toil m'ann-toile;
Mo toil-ri ar toil na tuisiri,
Toil daró foisri ríor-tuisiri.

D'éir a tuisim trias mo toirs,
Dar liom ir uine uiochoirs;
Nac géill ó toil do tuisiri,
Le céill oim' na hann-tuisiri.

Mo toil, a Dé, ar do toil-ri,
Coirséad dá toil m'ann-toil-ri;
Mo toil, mo tuisre mar-ro,
Tuisiri san oil,³ a Iora.

III.

Nac boct an toirs ran scori 'n-a bfuilim i bpéin
Mo tuisrim dom toil ir mo toil as uimioim óm' déill?
Ni tuisítear dom' toil sac loct dom' tuisrim ar léir,
Nó, má tuisítear, ní toil léi déct toil a tuisreana péin

1 ríribéann de ríribnóid réadair Uí Conaill, .i. an fear do rígne an
foclóir, fuair an dán rin fuar .i. dán a III.

IV.

Dá uine nádúrda an rean-šaebeal asur bíod sháó aise do dáilid
Dé, mar ir pollur ar a bfuil anro ríor féib mar fuair ar or (.i. bhuac
nó imeall nó taob) an tpean-leabair dá ngoisítear an leabair Úreac:
Ar leat 248 de macraimil an leabair céadna:

"Átá ingnad anó uin in ríibéas oc anao ríno
Ocup ar ceatt hic teithead uainn"

.i. Átá iongnad ann so veimín, an ríibéas as fanmáint linn asur
ar scat as teithead uainn.
Ar leat 164:

Cuilén caitt

Notnaile hé comha haitt.
Ó nó saib miasugad.
Teit uait ríu riasugad,
Ir amlair rín oíoch-uine.
Aite do réir a choile;
Ó uogní tu uine de,
*Atalai (uait) do oíoch uine.

Átá in caitt sead oc uil for foendel uam.

1 .i. aín.

2 .i. áluinn.

3 .i. ríal nó béim.

* Atalai do-u-lai .i. an tpear reairra de'n readmaóadta de'n bhréitir ar * do-láim
(.i. cuirim uaim) 7 "o" .i. an ríibéas in imeadónac marcal de'n tpear reairra

.i. Coit
uáó (? nó
a oilear tá
óroó-uine.

V. An rí

A Ach
toil i talma
ocup los de
leceá ríno
ríp ríp.
.i. A A
toil i talma
asur los ói
leise Tá rí
ríor é.

VI. A mí

Fuair
72 7 Ren. 9
ríomam sur
Míamán" a

1 .i. ríal,
2 "ó éirinn óc
3 .i. réadmaí, 1

.1. Coileán cait a oilear tū zo mba aic é nuair a gabar pé méad-
uḡad (nó onóir) téirdeann pé uair aḡ riadaiḡ. Iḡ amlaioḡ rin ḡroo-ḡuine
a oilear tū de péir a coile, nuair a ḡnioḡ tū ḡuine de, imḡiḡeann uair ḡo
ḡroo-ḡuine. Aḡa an cat ḡeal aḡ tūl ar fainneal (.i. reacrán) uairm.

V. AN PÁIDIR ANNSO SÍOS MAR ATÁ ISAN LEABAR BREAC.

A dachair fil hi nimib, noemthair Th'ainm; toet ḡo flaitiur; bio ḡo
toil i talmain amal aḡa in-nim; tabair ḡúin inḡiu ar páraḡ cechlach; i
ocur loḡ ḡúin ar fiachu amal loḡmaic-ne oi-ar phéchemnaib; ocur ni-
leceá rinḡo i n-amur ḡoḡfulachta; acht no-n-ḡóer ó cech ulc; amen,
ḡoḡ fír.

.1. A dachair aḡa i nimib, noemthair T'ainm, taḡaḡ ḡo flaitear; bioḡ ḡo
toil i ḡtalmain amail aḡa i nim; tabair ḡúinn inḡiu ar páraḡ ḡac lae,
aḡur loḡ ḡúinn ar bfiacá amail loḡmaic-ne ḡar bfeiceamnaib aḡur nár
leige tū rinn i n-amur ḡoḡfulngḡe aḡt raor rinn ó ḡac oic. Amen, ḡurab
fíor é.

VI. A MIONGÁIN, A MÍC MÍR SEINḡ.

Fuarar an ḡán ro i ḡrri leabhair i Muḡ Nuaḡao .i. Mur. MSS. 70 7
72 7 Ren. 96. Ni feadair ar cuiradó i ḡcló fuam é. Aḡeir na leabhair
ḡomam ḡurab é "Cormac Mac Cuillionáin .i. Aipḡearḡos Cairil aḡur Riḡ
Munán" ḡo éan é.

A mionḡáin, a míc mír seinḡ,
1 Conác móir tuit ḡo pádaim,
Míre ḡo ḡula ar aipḡear
Turá ḡ'forḡa 2 i n árainn.

ḡé fíre 3 cealla ile 4
Éireann conair na fíre 5
ḡac reilḡ 'ḡur a míce 6
Fíl ronn[a] amra icce. 7

ḡac naomḡ no ḡaib an muna
aḡur laigean ní luḡa,
i nárainn tair aḡaio rin
aḡt curar 8 ḡúine leatḡlairin.

Noḡan luḡa an cluicḡ 9 a tuair,
1oir ḡmiciḡ an móir-fluairḡ;
aḡaio a mboinn roir ne ráil
naomḡ leat-ḡuinn um Ciarrán.

1 .i. maḡ, áo, veaḡ-ḡuioe. 2 .i. fanmáint. 3 .i. cé ḡur loḡḡair. 4 .i. móran.
5 "Ó Éirinn conaire na fíre," ra MS. 6 Ríceadó .i. feairann míoḡ. 7 .i. ḡuróe.
8 .i. páraois, bḡiḡio, 7 Colum Cille aḡa aḡlaicce i nḡun dá leatḡlar. 9 imḡeact Archiv.

1;
i i bpéin
'oim óm' céill?
uigirín ar léir,
cuigreana féin
l, .i. an fear ḡo mḡne an
oḡ ḡráo aige ḡo ḡáilib
i fuairar ar or (.i. bḡuac
ar an leabair ḡreac:
c anao mḡo
,
aḡ fanmáint linn aḡur
poenḡel uam.
mál nó béim.
a ve'n bḡeicḡir ar *aḡ-láim
naḡcal ve'n tḡear reairram

Ír a meádon na hInne
A míchil ír béil-mílte,
A tá beannaót [ír] blaḍac.
'S naeim eoirpe go comhparhá.¹⁰

Ḥac fírean Ḥac fáir ne fíor,
Ro Ḥaib éire na n-áirio-lior;
Ír eol 'dam an fóo a ríoinn
Ar an ttaob ro tair o' árainn.

A tá ran árainn reo anoót
De naomháib Ḥaca tíre,
Deic Ḥcáto ásur fíce céto
Ásur fíce céto míle.

A tá ran árainn reo anoót
De naomháib go n-a raḥaib,
Deic Ḥcáto ásur fíce céto
Ásur míle de cátaib.

Áiream Ḥainm ásur Ḥrán
Áiream na réalcan nac ruall;
'Sé an ceatparhá ne taob
Áiream naom i n-árainn fuair.

Ceirpe ruic Ḥlanar anman¹¹
Íoir naom ar naemtalman;
Parraḥar ádaim go lion clann,
Róim, árainn, lauralam.

Níor léis éinneac 'dam ne linn
Ionao dointige i n-éirinn!
Fuair Mac 'Duac óir ír mó raḥ,
Ionao a tuac ra teḤlac.

Ḥibe bárocear ar an linn
Íoir árainn ír éirinn;
Ír ionann oó Ḥan aicir
'S oá nveaca fó a céto-baicir.

Ḥibe toḤar tall na tíḤ
A coirp i n-árainn ainglío;
Innirín oóib ír é a 'dearib—
Nac ra¹² an anam írreann.

I, p. 73. Lecan Glossary. Heroes." ¹⁰ .i. Comhparhá "Comparison of trophies," "Death Tales of Ulster
¹¹ Anmá; MS. Anman; MS. eile. ¹² .i. fíoríreó

VII. DUAR

Maol Íru dix

Δn Sp

Δn Sp

Δn Sp

Óar r

Ar de

Δ Íor

Domnac Cing

Parraḥaríoir,

.i. CaḤo S

40.10

Ἐὰν ἔρῃνοῖρ¹⁸ ῥῖρ ὑομαιν ὑῖνν,
Ἄν ἔρῃδ ἔυξ ἴορᾶ ὑ' ἄρῃνν;
Ἐὰν ἔρῃδ Ῥῶῖν ὁ ἔατ ἔατ ἔρῖ,
ἴρ ἰ ἠἄρῃνν ὑο ῥᾶῆοῖρ.

11.

Ἦ ἔρῃνῖξ ἀῖνεατ ὑο ἠῖν,
Ὀ ἔρῃεῦξᾶδ Ἄν ὑομαιν
Ἐο ἔαβῃρ ἔαῆοῖλ ἠἄ ἔαῖλ
ἠᾶῆ ἔαδᾶῖῥᾶδ¹⁴ ἰ ἠἄρῃνν.

ἔῆ ῥῖρῆ Ἄν ἄρῖα ἀῖδῖνν
ἄῆρ Ἄν ἠνῖα ἀῖνν;
ἔῖρ ἔορῃρ ἄῆρ ἄρῖαῖ
ὑᾶδ ἠῖο ἔ' ῥᾶῆρῖαῖ¹⁵ ἰ ἠἄρῃνν.

Ἄ ἠῖνεῖν ἄ ἠῖν.

VII. ὑᾶν ἠᾶοῖῥῖα.

ἠᾶοῖ ἴρῖα dixit :

Ἄν ἔρῖορᾶ ἠᾶοῖ ἰομαιν, ἰομαιν ἄῆρ ἄῆρῖν
Ἄν ἔρῖορᾶ ἠᾶοῖ ἔυξῖνν, ἔαῆτ¹ ἄ ἔρῖορῆ, ἔο ἠῖοῖν
Ἄν ἔρῖορᾶ ἠᾶοῖ ὑ' ἀῖτῖρῆδ ἄρῖ ἔρῖοῖρ ἴρ ἄρῖ ἠ' ἄνῖα
Ἐᾶρ ῥῃᾶῆδ² ἔο ῥῖῖα,³ ἄρῖ ἔαδᾶδ, ἄρῖ ἔαῖρᾶ,
ἄρῖ ὑᾶῖνῖαῖδ, ἄρῖ ῥῆᾶῆῖαῖδ, ἄρῖ ἴρῖῆᾶν ἔο ἠ-ἰῖ-ἰῖ
Ἄ ἴορᾶ ἠῖ-ἠ-ἠῖῖα,⁴ ἠῖ-ἠ-ῥῖορᾶ ὑο ἔρῖορᾶ.

ὑοῖνῖα ἔρῖοῖρῖα, 1909.

ἔοῖνῖα ὑᾶ ἠᾶῖῖα.

ἔρῖοῖρῖα, ¹⁴ ἔαῖρῖαδ ἔυξῖνν. ¹⁵ ἔ' ἄρῖαῖ ἔο, ἔ' ῥᾶῆρῖαῖ 72, ἔ' ῥᾶῆρῖαῖ, Ren.
ῥῖοῖρῖαῖ = ἔυξῖνν ῥᾶῖῖαῖ. Thes. Pal.-Hib. II, p. 359.
.i. ἔαῖρῖα ἔῆ. ².i. ἔορῖα. ³.i. ἔαῖρῖα. ⁴.i. ἔο ἠᾶῖῖα ἔῆ ῖνν, ἔο ῥᾶῖῖα ἔῆ ῖνν.

Death Tales of Ulster
ῥῖοῖρῖα

Notes for a Lecture on the Nature and Language of Poetry.

An Autograph Album.

AUTOGRAPH albums I do not like. When I am asked to write in one I do so with reluctance. The verses found in them are rarely poetry. Copies of good poems you will sometimes meet, but they are then copies in a double sense. They suffer incongruity. All things are against them—the handwriting of the copyist, sometimes even of the author—the little pansies and forget-me-nots hand-painted round the pages. They suffer niceness and prettiness. But in one autograph album that I know there is one true poem, right in its context, right in what I hold to be the essential qualities of poetry. This album has been on the rounds for some years, and has accumulated poems by some of the modern masters of the craft, drawings by some of the best artists—an unusually choice and well-filled album. One feels in good company when writing in it. Lately its owner asked me to give it to Padraig Mac Suibhne, of Fermoy, for a contribution. Padraig is not known to be a poet, yet it is he who wrote the one true poem in the book. Before I sent it I looked through it and admired the gracious little poems, with that good Irish fragrance in most of them. When I got it back I looked through it again—page after page of such good verse, in English ; then, on the new page, this Irish protest :

A leabhrán, gab amac fán naozal,
Is vo gac n-aon dá mbuailteann leat,
Aitir ciumh go marheann Gaéil
C'féir cleara claon na n'Gall ar fad.

“ Little book, go forth into the world, and unto all that meet with thee, duly relate that after the wiles of all the Gall, still live the Gael.”
It is the accent of the best of Dante's *tornate*—it is the accent of true poetry, simple, sincere, due.

The Qualities of Poetry.

ENEMIES of poetry as of truth are make-belief and pedantry and eloquence : essential to true poetry are sincerity and clarity. To utter duly thoughts “ felt in the blood and felt along the heart,” to utter them in speech that rises

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to clear sheer lyric singing or to wisdom in great words, this is poetry,—always the lyric thrill or the philosophic woof, always the vision, the heart-felt thought, the glorious phrase, always the sincere, the spontaneous, the individual, the fresh. Newman thought all literature to be the personal use or exercise of language. No two men, looking at the same landscape, are affected by it in exactly the same way; even if they were they would not express their thoughts of it in exactly the same terms. Yet the vision and the expression of all but a few lack the distinction of poetry. The more distinct and apart the vision is from the common and conventional, the more distinct the utterance of the emotion, the nearer is the utterance to poetry—granted always sincere distinction, not mere quaintness, above all not affectation of eccentricity. True freshness of outlook is rare in those who possess the use of reason; it is lost generally with the first teeth. And it is not only the "light of common day" that destroys the "vision splendid" seen in early youth; the hypnotists of convention throw over the eyes of all but a few a glamour of make-believe, and tune all tongues but a few in each age to their own accents.

The Hypnotism of a Convention.

AS a rule, posterity soon enough finds out sham in literature; ultimately it is sure to do so; but the hypnotism of a convention holds long at times, the spell of make-belief is not always as easily broken by the voice of a child as it was in Grimm's tale of the Invisible Clothes. If once a school of critics agree that a certain writer is a great poet, and have the power to elevate him to classic place, generation after generation will be taught to admire and to imitate. Some may struggle against the hypnotism, and for a while refuse the consent of the will, but in the end most of these, too, will yield, and learn to see the beauties, and to teach others to yield and to see. More than that, they will with the rest draw canons of criticism from the poet's works, and so secure the continuance of a convention. Words have a tradition that gives them a price and worth in currency apart from their weight and intrinsic value. So, too, the works of classic poets, from whom whole generations of moderns have taken their phrases and their forms. Some odes of Horace, with no philosophy and no emotional appeal, and nothing of the thrill of lyric singing, are still traditionally admired. Horace did well even in these what a long line of poets have sought to do. But these odes to a fresh mind, not under the hypnotism, would seem merely fine words well set, and not poetry at all. The ultimate great test I believe to be the test of translation or transmission. The words of Our Lord about considering the lilies of the field, and all the high things of the Scriptures, are still poetry in all languages. When the language of their first expression is dead they still live. If Shakespeare's phrases refuse to translate into some tongues, it is that their beauty consists rather in felicity of words than in high poetic thought. All that is great in

his dramatic power, in his creation of character, and in his philosophy, will be great in other languages, only much less great for want of that Shakspearean diction.

Clarity.

THE object of language is to express something. The clearer the expression the more successful it is. All the great things of literature that live are clear. They are terse and sufficient, yet with great lucid beauty, with the authentic accent of true knowledge, of true feeling, of true interpretation. Perhaps their clarity seemed in their first day a fault. A critic has written of the "terrible simplicity" of Catullus. To his contemporaries the poetry of Catullus may have seemed bald and obvious, wanting in the graces of art. On the other hand, Mathew Arnold's famous "touchstones" are sometimes examples rather of felicity than of the "high seriousness" of poetry; yet they have all this clarity. Dante's line:

In a sua voluntade è nostra pace,

and Homer's:

καὶ σε, γέρον, τὸ πρὶν μὲν ἀκούομεν ὄλβιον εἶναι,

are of the higher mood, and are above all simple. But it is as unjust to take single lines thus as it is difficult to find a complete lyric poem that has in all its lines the true accent. The little prayer poem to the Blessed Virgin quoted by Dr. Hyde in "The Religious Songs of Connacht" is such, and such that old English carol of the Nativity, "I sing of a Maiden," to which it bears so curious a resemblance. The English poet plays with a conceit:

I sing of a maiden
That is makeless;
King of all kings
To her son she ches.

He came al so still,
There his mother was
As dew in April
That falleth on the grass.

I e came al so still
To his mother's bour,
As dew in April
That falleth on the flour.

He came al so still
There his mother lay,
As dew in April
That falleth on the spray.

Mother and Maiden
Was never none but she;
Well may such a lady
Goddess mother be.

Makeless, *matchless*. Ches, *chose*. Al so, *as*.

This little carol
matchless specimen
a poem as simple
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This little carol is duly honoured in anthologies, and praised by critics as a matchless specimen of lyric verse, yet almost casually An Craoibhin quotes a poem as simple and as exquisite, taken from the lips of a fisher-boy in Aran:

Δ μουρε να η Σηρά,
Δ μάταρι μίε Όέ,
Σο ζουμιό τού
Αη μο λεαρ μέ.

Σο ράβάλαρο τού μέ
Αη ζαέ υίε οτε,
Σο ράβάλαρο τού μέ
Τοιη αναη ηρ κοηρ.

Σο ράβάλαρο τού μέ
Αη μουη ηρ Αη τήη,
Σο ράβάλαρο τού μέ
Αη λειε να βριαν.

Σάηνα να η-αηγεαλ
Οη μο όιονη,
Οια μοηαη
Αζυη Οια λιον.

Verse Music.

A LANGUAGE that is so musical in its words as Irish is difficult for the best verse. In languages like French and English, prose phrases are continually harsh to the ear, and when the words sing of themselves it is easily recognised. This is one of the great advantages that verse has in such languages; it stands apart from prose, its words have a distinct music. Phrases like A. E. Housman's:

In Summertime on Bredon,

or Paul Verlaine's:

Mon Dieu, mon Dieu, la vie est là,
Simple et tranquille;
Cette paisible rumeur-là
Vient de la ville,

or even Shakspeare's:

Light thickens, and the crow
Makes wing to the rooky wood,

owe at least half their beauty to the fact that they are distinct verse phrase, not to be mistaken for the prose expression of the same ideas. In Irish prose there is still the richness of open vowels and the rhythmic fall of words, not so full and beautiful, indeed, as in the verse, but yet not so distinctly apart as in the languages from which I have quoted. The quality of form that most frequently raises Irish verse to the height of poetry is not

beauty of verse music, but restraint, the severe grace. A song like Seaghán Lloyd's "Dean an Leapa" ("Coir leapa 'r mé go huaisnead") is full of soft rich music, with rimes and chimes and contrasts, but it is sheer waste of exuberant melody on a barren theme. Sometimes masters of verse-craft in the harsher languages link words in this luscious way of sweetness, but their verses are then clever achievements rather than poems. Verlaine claimed, indeed, that this is the function of verse—"De la musique avant toute chose"—and so, no doubt, could murmur over and over with great satisfaction those lines of his which imitate the sobbing of a violin :

Les sanglots longs
Des violons
De l'automne
Blessent mon cœur
D'une langueur
Monotone.

But whatever those lines are, they are no more poetry than Lloyd's "Dean an Leapa." This exuberance which becomes mere sound and a waste of melody is a sin against the true worth of verse music and ultimately against the medium of poetry, which is not chaunted song, but expressive language. True poetry always finds its expression in beautiful moving words. Its effect is marred if empty phrases, however melodious, are added. To take a simple example, the first two verses of the better version of "Ir truaḡ san míre i Sárana" are essential poetry; the three that are tagged on in the song-books are no such thing. Swinburne praises a lyric poet who knew "to sing and not to say, without a glimpse of wit or a flash of eloquence." The poet of these eight lines had that knowledge :

Ir truaḡ san míre i Sárana,
Aḡur d'aine amáin ar éirinn liom
Nó amuḡ i lár na rairrḡe,
An áit a gcailleadaḡ na mílte long.

An áit aḡur an fearcáinn
Beit' mo feolaó ó tuinn go tuinn—
Ir a rí, go feolaó tú míre
Inḡ an áit a bfuil mo ghráó 'n-a luirḡe.

This is a perfect little lyric, with the directness and sufficiency of poetry. The three stanzas that follow say the conventional things, of a heart broken in a hundred parts and a dream of lost love. I believe they were added by some one who thought the song too short, and who found it easy in Irish to string on the sweet empty lines.

Propaganda and Poetry.

THE collective is enemy to true sincerity. Propaganda has never produced a poem. A great hymn, whether of religion or patriotism, is rarely other

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Poetry in

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than the cry of a poet, calling to his God or to his country as if he first and alone experienced that emotion. Gaelic Ireland will have an anthem like the *Marseillaise* when, in some great stress, a poet, using Irish naturally in all senses, will feel his patriotism as if he alone felt it, and utter it unconscious of propaganda, for himself. The poet is his own first audience. His poetry is a matter between himself and himself. If others afterwards come and share his joy, the gain is theirs.

Poetry in Ireland.

As each poet has his personal individuality, so each nation,—in life and in art. A Japanese artist may differ from a Japanese artist and a Dutch artist from a Dutch, but the Japanese is still Japanese, and the Dutch is Dutch. To be a poet one must look out with fresh eyes on life; to produce poets a nation must be fresh. Ireland has already produced a great literature. The Táin is, in conception and imagination, greater than the Homeric poems. The lyric poetry of Early Irish is high literature. But, as we now are, we are a fresh people. We have begun to produce a literature in English, a foreign tongue. Whether we go forward in that or not, some of our poets and writers of the next generation will certainly begin the production of a new literature in Irish. We are fresh in other senses too—fresh from the natural home of man, the fields and the country. We have not all grown up in the streets amid the artificialities of civilisation, with traditional memories of brick and plaster. Nature is known to us as she is to the true poets in all the tongues. Our nature poetry will be natural and spontaneous and our own; no sham pastoral imitation. But above all we are fresh in language, as the most city-hating English lover of nature cannot be. We are the children of a race that turned from Irish to English. We have now so well mastered this language of our adoption that we use it with a freshness and power that the English of these days cannot have. But now, also, we have begun to turn back to the old language, not old to us. The future poets of the country will probably be the sons and daughters of a generation that learned Irish as a strange tongue; the words and phrases of Irish will have a new wonder for them; the turns of speech will have all their first poetry. Carlyle says of Imagination: "Metaphors are her stuff; examine language—what, if you except some primitive elements, what is it but metaphors, recognised as such or no longer recognised; still fluid and florid, or now solid-grown and colourless?" The metaphors of Irish will not be colourless to the fresh eyes of the poet of the next generation, though the language be their native idiom. Perhaps the temporary abandonment of Irish has not been an unmitigated disaster, now that its revival is assured. A language that transmits its literature mainly by oral tradition cannot, if spoken only by thousands, bequeath as much to posterity as if spoken by millions. The loss of idiom and of literature is a disaster. But, on the

other hand, the abandonment has broken a tradition of pedantry and barren conventions; and sincerity gains thereby. The *aistling* is now at last dead; the simple beautiful folk-songs in which recent Irish literature is richer perhaps than any other, are more likely to serve as models than the vain word-weaving of the bards. The writers of the *Dán Díreach* became at last mere "schoolmen of condensed speech," but their verse at worst had the high virtue of restraint. Their successors became fluent, eloquent craftsmen of skilful word-music. The poets of the next age will learn from the faults of both schools: they will make restraint a canon of their art, not a pedantry; they will know that the too facile use of the adjective is a vice, and verse-music a snare. We postulate continuity, but continuity in the true way.

THOMAS MACDONAGH.

An Ceol

Tácair a
 n-ealaíodain f
 raoinib atá
 cúir élamráir
 ir orveacáir c
 óó bliadanta
 a ealaíodan, a
 bligeadóir, a
 ir gac uile ci
 rnar ná bliac
 Com maic le
 beic aige ar
 cleactad so
 ir féirir gac
 raibé é.

Ni minic
 publióe i gc
 as céilíóe ni
 gcuir ceoil
 veacáir an b
 anta leir an
 óga ann a b
 feinnm gan i
 asur pasain
 com rgiortá
 ann a otioct
 oteangta t
 cis le gac u
 réin atá ast
 léití beic i r
 cúramac as
 toruáad air
 Má' r ce
 a ráó leat
 maic liom ci

AN CEOL AGUS AN TÁNAM.

Tácair ag fáil na bfuil ceoltóirí na hÉireann dá rírib le n-a n-ealaíon fáil lácair. Ní abraim na bfuil cúir élamáin ag na daoine atá 'gá fáil seo: ní abraim na bfuil. Ait cao cúige bfuil an cúir élamáin seo ann? Ní cuigear go rí-mínic céaró ip ceol nó céaró ip oroeacáir ceoil ann. Má' le duine beir i n-a máigiririr rgoile ní móir óo bliadanta ar mullaó bliadán a caiteam 'gá ullmuíad féin' or comáir a ealaíon, agus gan baint le don ruo eile. Agus mar rin de leir an bligeadóir, an ríunéara, an doctúir, an raor cloice, agus gac uile ealaíon ip gac uile ceiró aró' ríu eolar a cúir air. An ríribneoir féin ní tíg leir rnar ná blá, cruinnear ná maire, a cúir ar a cúro oibre i n-aon lá amáin. Com máit le léigeann máit a beir air, i rceannta le eolar paiteannta a beir aige ar gac uile míle ruo a baineat len' ealaíon, níor móir óo cleadóó go cúramac agus go mínic. Ait an ceoltóiréacé féin amáin ip féirir gac a bfuil ann a foglaim i gcúpla mí, nó i leir-bliadán óa raioe é.

Ní mínic a cuigear páirrí óga ag véanam óráioe ag cruinnuíoáó públíóe i rceann bliadóa ar rgoil dóib. Ní hannam íao ag ceoltóiréacé ag céiríóe nó ag cuirir ceoil ar n-a mbeir bliadóan nó ré mí i n-ealaíon a gcuro ceoil dóib, agus b'féirir náir mírte a fáil annro go bfuil ré' com véacair an beirín a foglaim go ríunac le ceirre teanga com healaíon-anta leir an n'gaeóilg, nó le cúig teanga mar laioin. Ait tá daoine óga ann a bfuil ré i n-a gcumar na conreacáir ip veacra le págáil a ríunm gan loct ar a mbeir óa bliadóan véag dóib: Eilmeann, ríeoacair, agus págáiní: ní féaróirir-rean cúig teanga mar laioin o' foglaim com ríorpa rin. Ip ríor an abairt rin. Ar an lám eile, tá daoine ann a ríorpaíó leo teanga o' foglaim mar páinnuíoáó an lae,—bí oet rceangta véag ip rí ríóio ag an ríaróineal Mepparontais—ait ní tíg le gac uile duine iongancair mar íao ro a véanam. Daoine ionnta féin atá agus a bí inr na daoine ríom-máirte. An té ar máit leir nó léir beir i n-a ceoltóir máit, níor móir óo nó ói cúir irteac ar a fon go cúramac agus go ríóeallac ar reao bliadanta. Ruo eile: cairear ríorpaíó air go hóg nó ní véarar móran leara.

Má' ceoltóir tú, a gaeóil na ríarao, baó breag liom cúpla ríocailín a fáil leat—gan éinne beo ag éirteacé ait an beirte agáinn amáin. Baó máit liom cúir ríor leat ar na rímaróib a bíor ag baint leir na ríoráib

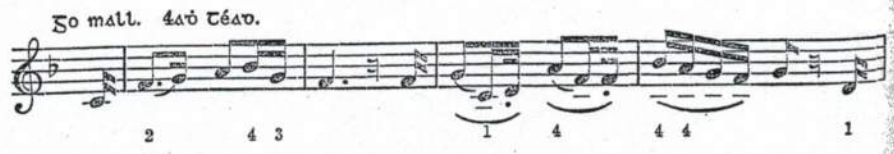
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IONAGH.

ceoil ir iongantaisge dá bfacear riam. Tá rocmuigste agaimn anoir sup
féioir linn zac uile ear agur zac uile cor dá bfuil ag baint leo a
d'éanam faoi n-ar ruaimneap. Tá ar beidlin i láim agaimn agur reo rinn
ag peinnm.

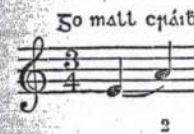


'Sead! An éad p'ora atá or ar zomairi fonn zaevealac. D'io' zo
b'fuil an méarar'eadt agur an bozard'ineadt agur na nótaí i ngléar com
maic ir o'féar'ad pasainini a noéanam, ní féioir a r'ad sup féioir p'ori-
ceol a d'éanam ar an méro reo tréite, nil ran méro reo act gléaranna
cainnte; caitear b'is agur c'oi'de agur anam a cup ran r'geal anoir
nó ní éuif'io dá ro lué éir'igste f'oi o'rao'ideadt ro ceoil . . .
Tá cumá i n'gac abairt de'n b'onn ro éuar. Táimz ré amac ar c'oi'de
a bi'oub b'ruigste le trioblóro, tá veora an uine a cum é le tabairt
f'oi veora i n'gac nóta. Agur nár u'ir-c'oi'deac an ruo u'inn-ne zan
b'air iomlán a beit agaimn do'n te a b'fuilmro ag noctuzad a éoda b'oin
d'ar z'air'ois f'oi lá'air? Ní veacair a tuig'inte an éaoi a r'ad capa
cléibe an ceoltóira úo f'oi z'air'be na r'oirime ar an t'ruad. An o'ide
com'oub do'ra ir nac b'p'ead'air'be don ruo a f'eicéail act an do'ra'ad'ar
c'iom u'aigneac in' an r'p'air or ro éionn, ir f'oi ro éoraib ar an b'raoc,
agur ar zac raob' d'io' dá n-iom'p'ó'c'tá ro r'úile. Mar reo tá an t-ó'is-f'ear
boct i n-a don'raic in' na r'leib'icib. Ní éiz leir éeact i n'gar dá at'air ir
a má'air féin leir an o'ide mill'iciz a cup éairir ran éiz i n-ar ru'gad é-
ní éiz f'ar'air! Éuz ré z'rad a c'oi'de f'ear'air'la dá éir' boict nuair bi' rí
zo tréit-laz ran n'gá'ad. Mar reo tá na cona f'ola ar a lo'is, agur ir
veacair a r'ad c'ia an r'at a veap air le b'p'ead'ad na r'p'air r'gall'ca mar'oin
i mb'airac. Má' r' f'ior-z'aevealac atá ro c'oi'de-re, a leig'ceoir (agur ar
no'is'igste ir ead) inn'p'ead'air ré r'geal ceoil nac ná'p'ead' u'it féin agur
r'geal nac noéan'p'ar veap'm'ad air zo luat má tá t'ruaz agat do'n mac ro.
Z'io' zo b'fuil ceol na h'éir'ean com h'áluinn ir sup bain ré ar'o-m'olad
ar Han'uel, M'or'air, Hay'ou agur zac ceoltóir a cup car'p'eam air ó
air'ir C'p'oir agur roime rin, ir f'ior sup cum'oa'ine nac é'ir'ean'na'ca
iad ceol áluinn.



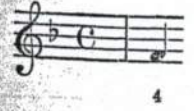
Sin éuar toruzad an v'ara c'oda de'n naom'ad con'p'ead'ad véaz a cum
C'rad'ac'p'ar. Tair'ig'ean ré zo m'oi' liom i n'geall ar na r'm'oin'icib

m'ora flait'ear'ad
é agur ir cum'ad
Ó é'air'la ó'ú
p'iora am'ain eile
Seo é an p
éual'ar r'iam. F
i'air'air'ó ar 'Dia
p'ion'uir a d'éana



ir uat'bar'ac m
t-anam boct a
r'gac'air le f'p'ea;
zo f'óill 'ná m
l'imp'ig'ean ré ar
air. D'ionn ré
teac, agur uair
f'p'ea'ra! Tá
ir'p'ead' r'an áit
Agur anoir tá i
éuim'nu'gad ar
o'anam.

P'iora am'ad
m'ile r'lan agat.
Seo é an p
an beidlin.



ir lán-b'p'ónac
é'airt caite'ro i
u'aigneap roim
leir an t'inn'p'ur
i z'ear'ic. 1 n-
i ag obair p'o
r'p'io'bad na b'
ag cum'act m'
u'ir'ic a d'éanair

ASAINN ANOIR ZUP
 IL AS BAINC LEO A
 ZAINN ASUP REO RINN



aeðealac. Biot so
 notai i nglear com
 iad sup feioir fioi-
 reo det glearanna
 ur ran rseal anoir
 et do ceoil . . .
 re amac ar ciorde
 a cum e le tabairt
 i ruo duinn-ne zan
 tuhad a cosa bion
 an caoi a raib cara
 n triad. An oirde
 il det an dorcadar
 boraid ar an bpaoc,
 reo ta an t-ois-fear
 : t i ngar da dcair ip
 tig i n-ar ruhad e-
 cir boict nuair bi ri
 a ar a loir, asur ip
 peire rgalta maroin
 a leigceoir (asur ar
 ipeac duic fein asur
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 ur bain re dro-molad
 cuir cairneam air o
 ioine nac eireannaca

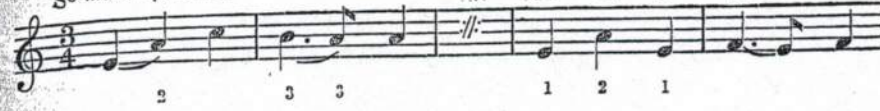


onrearto veas a cum
 eall ar na rmaointe

mora flaitearaca atá ann. Ip doimín-choideac iongantac an pioira ceoil
 e asur ip cumactac an raioir cum De e.

O tairla duinn a beit as cainnt ar ceol oiaðanta bat maic liom don
 pioira amain eile a cur or do comair .i. "Stradoile" a cum pieta Signore.
 Seo e an pioira ceoil ip iongantacige ar rligtib da bfacar no dar
 cualar nam. Feictear dom sup anam duine mi-adamla eisin atá as
 iarraid ar dia real veas eile a tabairt do ar an traosal ro cum
 pionuir a deanam a raorrad na flaitir do :

So mall chaireac.



Ip uacbarac mar goillear an pioira ro ar choide duine. Iarrann an
 t-anam boct atá raoi bheiteamnar faili amain eile, asur ranann re
 rscatam le rreagra nac utagann. At-cuireann re an ceirt nior chaitrige
 so pail na mar pinne re noime reo. Det rreagra ni fadann re.
 Impigeann re ar a Cruicuirceoir o ceart-lar a anama trocaire a deanam
 air. Bionn re uair so raiteac, uair so leat-mirneamail, uair so chait-
 teac, asur uair a mbionn ruil aige le raoirreac. Ar veiread tagann an
 rreagra! Ta an t-anam i lar adcuinge nuair a tostar asur caitear
 ipreac ran air cuil re! Ta cratao mor ar ruibal ran sceol mar reo.
 asur anoir ta hac uile ruo cart, det amain na rmaointe a fanar i do
 cuimnuhad ar an sceol asur an caoi ar aruuis re o'incinn asur
 o'anam.

Pioira amain eile, a cara oil, asur i n-a diaid rin ragsar me mo
 mile rlan asat.

Seo e an fonn uaigneac Saedealac ip fearu a caiteirgear liom-ra ar
 an berolin.



Ip lan-bhronac uaigneac an fonn e, asur mar leat a deanam mar bat
 ceart caiteir tu do choide asur o'anam fein a cur raoi lan-bhon asur
 uaignear noim re. Ip cuma duic do cuio mearaa a beit com aicillide
 leir an tinnrig fein, mara bpuil uaignear ort ni leireoaid tu an fonn
 i sceart. I n-a diaid rin ip uile nil ran scolainn det ragsar gleir, asur
 i as obair raoi coil an anma. Mo lam-ra atá as obair anoir as
 rgnobad na bocal ro, ni mo na ni luga 'n-a glear oibre i za hoibnead
 as cumact m'anma. Deannann ri a cuio oibre raoi lcair mar ta vicall
 uirri a deanam .i. ip mian liom mo cuio rmaointe ar an bponn ro a cur or

comhair do fáil. Ní baogál nac n'óeanfaid do curó méar-ra an fonn a
feinm go huaigneac ír go veorac má cuimh uaignear ar do éiríde-re
(ré rin má'r ceoltóir tréiteac tá). Aét cia an éaoi ír féirí leat rin a
óeanam? Óean pictiúir i v'incinn uirt féin. Pictiúir b'íonac a éonnaic
tú uair éigin i do fáogál. Ní móir uom beagán congnata a éabairt uirt,
má'r fíú t'ada uirt an congnam rin.

An cuimneac leat an lá úo a fuid do veairbriácair, nó do veirbriáir
fírómair, rinte i leabair a báir? Ír feal foillreac a bí an máiríon aét ar
éaéat an tráchnóna v'éirí an lá f'aró doineanna rtoimneac. De réir
mar bí an oiróce a' v'uiríom oir bí v'orácaor na hoiróce fuíve a' v'iríáó
ar do éairíro v'óet bán. Síir féin a' gur f'ac a fuid i n-éiríeac leat gur
f'earr a béat ré a' gur v'ioblóirde air féin leir an tráoal ro. Aét fan
oír! Tá b'ireac a' teac air! Tá a v'á f'úil ar f'or'fáilt a'ise a' gur é a'
f'áó le n-a mácair go v'fúil ré f'aoi v'ó níor láiríe 'ná bí ré i r'ic an lae.
Á, nac áluinn é rin! Tá v'oirde a' gur m'irneac tagta cuise a' gur béir ré
rlán fan mórlán moille—le congnam v'ó. Téiríomír ar air go v'ic ar
f'earíro go n'óeanamuro com-fáiríveacair leir ve báir na b'ireacra a'á
a'ise.

Anoir, a v'úine, céairt tá or do comhair? Á, f'araoir! Tá caíro
feal do éiríve a' f'ágáil a beannaéca veiríro a' gur a' ácair a' gur a' mácair,
a' gur—téirí cuise, tá ré a' gur íaríro l'abairt leat. Téirí cuise a' gur f'ás
do míle beannaéat a'ise. Seo é an t-am veiríro a éluiríear tú ceol a
g'óca; go v'eo na v'óileann aríir ní v'heacv'ócair na fáile úo oír. . . .
Socair. Coirbíis ríar uair go foill beag.

Tá ré rlan anoir. Tá, mo b'íon f'earr! Tá ré go háluinn ar veiríeac.
Anoir tá na fáile a bí a' gur veairíeac oíainn go foillreac f'írómair ar ball
beag v'únta go v'íac. Tá a leicne tanairde com bán-v'íeac a' gur com
fuar leir an marímar oiróce f'íeríro. An béal binn-v'íeac, tá ré f'áiríste
go teann a' gur an mbár, a' gur r'ioila v'á curó ceoil v'íeac v'úis v'íeacm'la
ní éluiríro tú níor mó.

Ní i v'íro anoir go fuid f'író feal do éiríve rinte fan f'coimnéilín
beag uaigneac i v'íro ó'n n'íreann a' gur ó'n t'reancúr; i v'íro ó'n f'ceol
a' gur ó'n ríamra—mo nuair! i v'íro ó'n macair v'óicé a v'óil é a' gur ó'n
ácair l'as v'íaróce a f'íróv'úis é ó f'íor-íoc'air a éiríve. f'earra béir an
maicín bán amúis fan f'aríáó fan v'írean, a' gur an r'neacra fuar a' gur
tuicim ar a uair. Béirí—a' gur f'aoé an f'íeríro a' gur oíríaríil go b'íonac i
meaf's na f'íeríann a' gur a' gur caíneac go v'ólarac i meaf's cloé na r'íeríse
i n-a éimcéall.

O'féaríá éoríáó ar v'íonn.

TOMÁS MAC DOMHAILL.

fonn 4
oiðe-fe
ic rin 4
ðonnaic
c ðuit,

ειρηιάν
i áct an
De réin
brúðað
ðat sur
áct fan
sur é as
an lae.
béro ré
o ðci an
cta áta

i cariao
i máðair,
isur fás
i ceol 4
ort. . .

ðeiræð.
n an ball
sur com
ð fairsce
orðeamla

oiðnélin
ð'n sceol
asur ó'n
béro an
fuar as
brónac i
la þeilige

nall.

SUNDOWN.

Lilac and green of the sky,
Brown of the broken earth,
Apple trees whitening high,
May and the Summer's birth,

Voices of children and mirth
Singing of clouds that are ships,
Sure to sail into the firth
Where the sun's anchor now dips.

Here is our garden that sips
Sweets that the May bestows,
Breath of laburnum lips,
Breath of the lilac and rose.

Blossoms of blue will close
After the ships are gone,
Drinking the dew in a doze
Under the dark till the dawn.

Twilight and ships crowd on
Into the road of the West,
After the sun where he shone
Reddening down to rest.

THOMAS MACDONAGH.

MAC-ḠNÍOMARṬA CÚCULAINN.

.i. CAITRÉIM TRÍ-RANNAC

Ar n-a tarrainḡ ar
táin bó cuailḡne

ro
ḡáoraic mac piaraic.

An fúireann annso síos:

An Cór, .i. buídean báro aḡur manaḡ.

Concubair mac Nearda, ní Ulaḡ.

Fearḡur mac Róig, } .i. Laoḡraḡ

Conall Cearnaḡ, } de'n ḡraoib

Laoḡaire Duadaḡ, } Ruaid.

An ḡraoḡ Ruaid ar céana.

Caḡdaḡ ḡraoi.

Follamán mac Concubair, .i. taoiread na macraib.

Eoḡan,

Naoire,

Áinne,

Árḡáin,

Iollann Fionn,

Duinne Ruaid,

Doḡ Caoḡ,

An mMacraḡ ar céana.

Seatanta mac Suaitaim, .i. Cúculainn.

Culann Ceáro, .i. ceáro uaraí o' Ultaib.

Iubair mac Riangaḡra, .i. ara Concubair.

Fear Faire.

Laoḡraḡ, ḡiollannaḡ, céirḡ, doḡ ceoil aḡur oihfirḡ, bantraḡ, 7c.

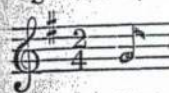
Áit do'n Caitréim reo, Eamain Macá.

Áimriḡ oí, an céad doir.

Incipit Δ

An Cór.—

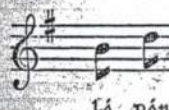
So mall éirim



Sḡéal l



Sḡéal naḡ



Lá vár



fúro ar

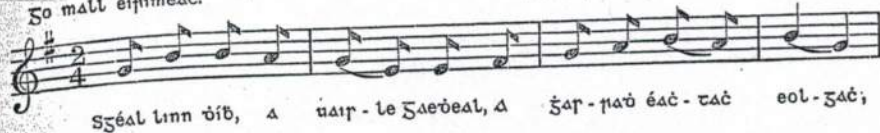
Incipit ΔΗ ΟΔΙΤΗΡΙΟΝ.

Ceol 'do feinnm. Δη Cōr 'do ceact ar an léclair d'gur
'do gluaireact ar fuo na páirce, as Sabáil na mann ro
i n-ar noiaró :

Δη Cōr.—

So mall éirimeac.

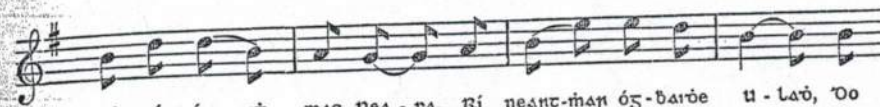
Tomár mac Doimnaill 'do gléar.



Sgéal linn oib, a uair - le Saédeal, a gar - maó éac - tac eol - zac;



Sgéal naéar fhioé a fá - mu - zac i n-ir - rib ár - ra fóo - la.



Lá dáir éir - is mac nea - ra, Ri neap - mar ós - baíde u - laó, 'do



fuó ar áro na heam - na i 'steann - ta a laó 'r a éu - maó.

Sgéal linn oib, a uairle Saédeal,
a garmaó éactac eolzac,
Sgéal naéar fhioé a fámuzac
i n-irrib árpa fóola.

Lá dáir éiriz mac Neapa,
Ri neapmar ósbaíde Ulaó,
'do fuó ar áro na heamna
i 'steannta a laó 'r a éu maó.

As imiric ann 'do'n macraó,
Ar fáitce an rís - baile,
'do táimis éuca an macraó
'do b'feairi Saipse ir Saile.

Do éirí trí éluice oíra,
Sábh dá gcóirdeairt is dá tsearairt,
Suir nairsearairt air a gcóirde,
'S go mbíod oíra 'n-a ceannphoirt.

Foétar an t-áirde ní ríeala
De'n tsean-mac go mbuaóghair:
"Is mé mac do deirib-featáir,
Seatanta mac Sualtáir."

An Céad Roinn.

Eamán Maca. Dúin Concubairt i lár na páirce,
Faitche na heamna-oir a cóirde amac. Coill beas ar éair
na láimhe clí.

Concubairt asur fearairt do teact ar an tsearairt, asur
laóirde i n-a tsearairt. Iad do fuidhe i n-oirde an tsearairt
as imirte ríeala. Macairt na heamna do teact ar an
láir, i n-a ríe, um follamán mac Concubairt. A gcóirde
i n-a láimhe dea. Iad do fearairt i lár na páirce. Follamán
do labairt:

Follamán.—Dúairt oir, a Eogáin!

Eogán.—Leigim teat, a Follamán!

Follamán.—Deir Naoirde asam!

Naoirde do dul ar cúl Follamán.

Eogán.—Deir Ainne asam-ra!

Ainne do dul ar cúl Eogán.

Follamán.—Áirde!

Eogán.—Iollann Fionn!

Follamán.—Dúinne Ruad!

Eogán.—Do Caomh!

Asur mar rin de go deiread. Sáb macairt do dul ar
cúl a tsearairt de réir mar glóirde air. Ainne Sáb
buidhean oíob do tsearairt cum a báire féin, um a tsearairt féin.
Na tsearairt do éir na macairt i n-a n-ionaid imeairt ar
a haitle rin, .i. Sáb tsearairt do glóirde amac ó n-a
báire féin i n-oirde a buidhe; a camán tsearairt do asur
deir macairt do fearairt; a camán tsearairt do an tsearairt
huidhe asur an tsearairt deir do fearairt; asur mar rin de go
mbéir Sáb macairt i n-a ionaid imeairt féin. An dá
tsearairt do teact le céile i lár an macairt; a gcóirde
tsearairt do oíob; an liathróir do cáiteam irtead tsearairt;
iad do tsearairt ar an tsearairt.

Leantair do'n éluice go ceann tamail ainne.
Seatanta do teact ar an láir, as tseanairt oíra ó'n

ΥΨΑΙΡΕ,
,
ΟΡΤ.

Λάη να πάηρε.
ιλι θεας ηη ταιοιθ
αν θραιθεε, αζηρ
πσορηρ αν ούην
σο θεαετ ηη αν
βαιη. Δ ζαμαδην
αιθεε. φολλαμαν



αοση σο ουη ηη
η. Δνηρηη ζαε
η α ταιοηεαε φειη.
οαιθ ιμερηεα ηη
αετ αμαε ο η-α
ουζηαθ οο αζηρ
ζηαθ οο αν οαρη
μαη ηην θε ζο
φειη. Δη οα
ηηε; Δ ζαμαδην
αε ο'φολλαμαν;

μαηηι αηρηηε.
ηαηη ορηεα ο'η

Ρηοηηηηαρ ο ούηλαιηη; η-α "Cúchulainn"; "Mac-Σηίομαρηεα Cúchulainn";
Frank Dowling as "Cuchulainn" in "The Boy-Deeds of Cuchulainn."

SCOLL. Ionar deas deasruigte air; léine geal-culpaðac le n-a éneap; briað caom corcuir uime; a camán i n-a láim aige. É 'do fearaí anoir ir air' 'd'éadaim na macraíde. An teac't go himeall na coille úd, é 'do fearaí pá r'gá' cráinn as á 'b'éadaim go hairéac. Seal 'óib mar rin. Macraom 'do bualað na liaíróide 'd'ionnraíde Seantanta. Seantanta 'd'á 'coiméad le n-a coir. Folláman 'do labairt 'de 'gú' áro-mór:

Folláman.—Tá an liaíróio asat, a giolla! Tiomáin éugáinn i!
Seantanta.—Airé 'óib, a óga Ulað!

An liaíróio 'do bualað 'dó le linn é reo 'do ráð; é 'do leannáin 'oi, as á bualað ó ceann ceann an mácaíre i n-aímh'eoin na macraíde, nó go mbuaí'ó pé tar b'ruac báire i ar an taoib éall. Folláman 'do labairt:

Folláman.—Mairé, a máca, f'neasraí'ó le céile an macraom ro!
An mácaí'ó.—F'neasraí'ócamuio!

An liaíróio 'do leasán 'd'Folláman asur 'd'eoas an 'béalaib báire Seantanta; an mácaí'ó uile 'do cornaí an báire eile; an liaíróio 'do bualað 'do Seantanta ó ceann ceann an mácaíre air' asur tar b'ruac báire ar an taoib éall i n-a n-aímh'eoin. Folláman 'do labairt:

Folláman.—Ir náir 'dúinn leigean 'do'n mac beas ro buaí'ó 'do b'neit oráinn ar fáit'ce na héanna! F'neasraí'ó é, a óga, an tuíar ro!

An mácaí'ó.—F'neasraí'ócamuio!

An cluice 'do cup 'do Seantanta or'ca an t'neap uair mar 'an gcéadna. Fear'is 'd'éir'ge 'do'n macraí'ó. Folláman 'do labairt:

Folláman.—Mairé, a máca, tuasam faoi le céile asur 'd'io'glam air ar n'geara 'do b'nead; óir ir geara 'dúinn leigean 'do macraom teac't i n-ar' gcluice san a coim'ice 'do cup oráinn i 't'ot'ac. Tuasáí'ó faoi!

An mácaí'ó.—'D'éaramuio!

Ia'ó 'do 'd'abairt faoi go náim'óige n'neac, as á bualað le n-a gcamán'naib. Seantanta 'd'á cornaí péin or'ca le n-a camán péin, as á leasán ar gac taoib 'de. An t'ot'ann 'do cl'or 'do'n n'is; é 'd'éir'ge i n-a fearaí asur 'do teac't 'd'á n-ionnraíde asur an laocraí'ó i n-a tim'ceall. Concubair 'do b'neit ar láim ar Seantanta asur 'do labairt 'de gl'or n'io'g'óa:

Concubair.—Gsuí'ó, a óga, 'de'n b'ruí'óin reo; asur r'gúir-re, a m'ic b'is, 'de'n ruat'ar atá tú 'do 'd'abairt ar an macraí'ó. Cím nac don 'caoín-cluice atá tú 'd'im'ic leo.

Seantanta.—Ní caoin-fáit'ce 'do fuair'ar uac'a, a n'í, iar 'd'ea'c't 'doim ar t'io'raib im'iana cum car'adair 'do 'd'éannaí'ó leo.

Concubair.—Náir'ó eol 'd'uit, a lein'ó, geara na macraíde, .i. go b'ruil ar gac mac ós 'd'á 't'is éuca a coim'ice 'do nar'is or'ca?

Seantanta.—Níor'ó eol; 'd'á mb'eol, 'do-g'éannaí'ó é.

Concubair.—Máit, a cá, sabairé anoir oraid féin leigean rlan do'n
zarúr.

An Macraó.—Sabamuro.

Seatanta.—Ní glacaim leir, a ní! Dar na déitib dá n-áirim, muna
túigeann ríad fá mo éimhrice féin, ní corrfao mo lám óib.

An Macraó.—Sabamuro fá mo éimhrice!

A nglána o'feacáó agus a scinn oo éromáó oib 1
n-a fiadnair. Concubair oo labairt:

Concubair.—Innir oom anoir, a mic bis, cá háiré ar a otánsair éugainn,
nó cá conairé oo sabáó leat, nó céairé ir ainm agus coim-ainm tuic?

Seatanta.—Tar Siab fuair oo tánsar, ó mhúig mhurceimne. Agus
Seatanta mac Sualtaim m'ainm, agus ir i' Deáctairé, oo úeiróirúr
féin, ir máctair oom, a ní Ulaó!

Concubair.—Mocean oo teact, a mic bis! Mocean an té ir máctair tuic!
Mocean oo céann mairéac agus oo lám láirir luat-sonac!

É oo bheic ar an mac agus a rógaó agus a fársáó
le n-a uct. Feargur oo labairt:

Feargur.—Mocean oo teact, a mic bis!

Feargur oo bheic ar an mac agus a áruogaó 1 n-a dá
lám agus a éur 1 n-a fuirde ar a gualainn. An macraó agus
an Laoiraó oo labairt o'airéarú don fír:

An Macraó agus an Laoiraó.—Mocean oo teact! Mocean oo teact!
Iaó oo dúl irteac ran oún, um Concubair agus um
Feargur, agus Seatanta ar gualainn Feargur.

Incipit An Dara Roinn.

Ceol oo feinnm. An Cór oo teact ar an láctair
agus oo gluairéac ar fuo na páirce, as Sabair na
rann ro 1 n-ar noiaó:

Sgéal linn oib, a uairle Saédeal,
A zarraó éactac eolgaó,
Sgéal nacair fhíot a fáruogaó
1 n-iririb árra fóola:

Lá dá noeacáó mac Neara,
Rí neaircáir ógbarde Ulaó,
O'ól pleirde agus féarta
Ar éileam an níg-éiré, Culann,

Fágaó 1 noiaó an níg-éiré
Mac mileaóca Sualtaim,
So noeacáó ar a loirgaib
So horraóda buaóac.

an rlan do'n
 o'raim, muna
 o'ioib.
 omao' o'ioib i
 zair eugainn,
 n-ainn uirt?
 mne. asur
 oo uerib'ur
 ma'air uirt!
 ac!
 zur a f'ar'ad
 ad i n-a da
 mac'ad asur
 i oo eadac!
 ur asur um
 i an l'airi
 3 Sabail na

To bi as Culann ra'amar
 Cu ealma e'raora' e'ro'ada,
 Tus ro'za fa'n mac so fear'ad
 Sur e'ra'ra'ad i ra sco'ra'ad.

Dubairt an t-olad: "A Culainn,
 "De'ro-ra im' eoin uirt fear'ad."
 "De'n gnio'm rin," ar'ra Ca'ebad,
 "A mac'aoim, Cu'culainn, t'ainm-re."

an Da'ra Roimh.

Ce'ra'oda Culainn. Toir'c m'or' ceine innci. Ce'ro' o'za
 as bu'ad' ar inneo'ad' or co'ra'ir an u'ra'ir. I'ao' oo
 co'pna'ad' ar na ranna'ib' reo i n-ari' no'ia'io' oo Sabail:
 To'm'ar mac Do'mna'ill oo gl'ear.

So me'ar' e'ra'io'ea'm'ail.

Uing uong uo-e - io, buail-eam, a o - za, uing uong uo-e - io
 ar na hinn-eo-naib. Uing uong uo-e - io, buail-eam so e'ro' - da,
 Uing uong uo-e - io, le ho'm-naib mo'ra. buail rin, a. za-da ois,
 i - real ur e'ao - e'rom, buail-eam so le'ir e, e'ne n-a ce' - le.
 buail-eam a - mir e, ur buail-eam le ce' - le, ur
 buail - i - mir cu'air'io air, so luac ur so he'ar - zar.

Να Céιρο.—

Óing uong uoepó,
Buaitéam, a óga,
Óing uong uoepó,
Ar na hinneonaid.

Óing uong uoepó,
Buaitéam go cphóda,
Óing uong uoepó,
Le hoipóid móra.

Céairo uioó.—

Buail rin, a gaba óis,
Íreat ir éatpóm,
Buaitéam go léir é,
Tré n-a céile.

Τριάρ, ας á ηρεαλαρε.—

Buaitéam arir é,
Ir buaitéam le céile,
Ir buailimír cuairó air,
So luat ir go héarzaio.

Να Céιρο uile.—Óing uong uoepó, 7c.

Δη Céαο Céairo.—

Buailió é, cumairó é,
A céairoa na céairocan,
Clairdeam clair-leatán óir,
Do Concubair, do'n áro-ris.

Δη Τριάρ.—

Clairdeam clair-leatán óir
Ó'áro-ris Ulaó,
Ar n-a théanam le buillib oró
I gceairocan Cúlamn.

Να Céιρο uile.—Óing uong uoepó, 7c.

Cúlamn do teacé agur do fearam i nooriar na
céairocan. É do labairt :

Cúlamn.—

Óruil ré réio ágaib?

Cúlamn.—
Να Céιρο
Cúlamn.—
ó'óí
na r
ceag

Cúlamn.—
Ula
Concuba
Cúlamn.—
Δη r
irre
Concuba

Δη clardeam t'árouzad i n-a láim to'n céato céaro.
É do labairt as fheadairt Culainn:

Δη Céato Céaro.—

féac é, a máizirtir,
Déanta ir cumta,
féac in mo láim é!

Δη Τριúr.—

Τόζαμ é, cheadam é,
Τόζαμ ζο háro é,
Clairdeam clair-leatan óir
Do Concubair, to'n áro-ríz!

Να Céaro uile.—Óms uong uiseric, 7c.

Culann do labairt:

Culann.—Sgéala móra asam óib, a maca!
Να Céaro.—Abair, a Culainn!

Culann.—Concubair mac Neara asur an Craob Ruad do teact éuzainn
o'ól fleirde anoct. Szuirud de'n bualaó, óir ir cloir dom topann
na n-ós asur rzeimleat na n-áim as teact do lácair to'n ríz-
teaglac.

Να céaro do rzur de'n obair asur do óul irteac ran
sceaírocaim. Concubair, Fearzur, Conall, Laozairne, Caobad,
asur an Craob Ruad ar ceana, do teact pá'n lácair.
Culann asur na céaro o'páituzad nómpa. Ias to furde
inr an sceaírocaim as ól na fleirde. Culann do labairt
iar furde o'ól:

Culann.—Óruil don uinne eile deo' comtuatar le teact anoct, a rí
Ulad?

Concubair.—Nil. Céaro uime a bfiarhuizir?

Culann.—Cá calma craor-fiaclac atá asam, asur ir ar an scoin rin díor
an teac o'forairne zac o'óde, asur ir maiz an té o'iarripad teact
irteac ra teac o'á haimdeoin, óir do-géanaó corair óró de.

Concubair.—Óúntar an uoir asur leiztear amac an éú.

Δη uoir do óúnaó do Culann asur an éú do leizean
amac o'ó. Dor ceoil an ríoz do zabáil ceoil asur o'píroó.
Le n-a linn reo Seantanta do teact ar an lácair as véanain
ar an sceaírocaim; óir tuiztear zur pásad ra mbaile é
asur ζο o'cáimz i noiaíó Concubair asur na Craoibe
Ruairde, as ζiorruzad na ruzé o'ó féim le n-a camán asur
le n-a liaíroíó. É do teact ζο uoir na ceáírocaim
(tuiztear zurab ar éú to'n uoir ro); topann uacáir

m 1 uoir na

aḡur ḡleo ḡáibṡeac ḡrúineamái 'o ólor 'o'n luēt éirṡeacṡa.
 Concúbair 'o'éirḡe i n-a fearam aḡur 'o labairṡ:
 Concúbair.—Iṡ mairḡ, a óḡa, ḡo 'o'áḡamair 'o'ól na fleirde reo anocṡ!
 Ulaíó.—Céarṡ uime, a ní?
 Concúbair.—An ḡiolla beaḡ 'o'fáḡar im' óiaíó, mac mo 'o'irṡfearṡ,
 'o' tuitim leir an ḡcom!
 Ulaíó 'o'éirḡe i n-a fearam aḡur 'o' bṡeít ar a
 n-arrimáib aḡur 'o' dul amac, aḡur fearḡur i n-a 'o'oraṡ.
 Iad 'o' ceacṡ irṡeac aríṡ aḡur Seatanṡa ar ḡualainn
 fearḡuir. Cúlann 'o' fearam ra 'o'oraṡ aḡ fearṡain roimṡ
 amac. Concúbair 'o' labairṡ:
 Concúbair.—Mocean 'o' ceacṡ, a ḡiolla bṡiḡ!
 Cúlann 'o' ceacṡ aḡur 'o' fearam i bṡiaṡnairṡ Concúbair
 aḡur Seatanṡa. É 'o' labairṡ:
 Cúlann.—Mocean 'o' ceacṡ ar ion ṡ'acair aḡur 'o' má'carr, acṡ ní
 mocean 'o' ceacṡ ar 'o' ion féin.
 Concúbair.—Céarṡ ṡá aḡar leir an mac?
 Cúlann.—Iṡ mairḡ ḡo nṡearnar an fleacṡ ro' óuit, a Concúbair, óir iṡ
 maíṡ amuḡa mo maíṡ-re fearṡa, aḡur iṡ beacṡ amuḡa mo beacṡ.
 Maíṡ an fear muinnṡe 'o' ruḡair uaim, a míc bṡiḡ, fear coimṡeacṡa
 m'eaṡaíḡ aḡur m'earainn!
 Seatanṡa.—Ná bí i bṡeirḡ liom, a má'ḡirṡir, a Cúlann, óir beairṡo-ra a
 fíor-bṡeít rin.
 Concúbair.—Cá bṡeít beairṡirṡe air, a míc?
 Seatanṡa.—Má ṡá coileán 'o' fíol na con úo i nṡeinn oirṡear liom é ḡo
 mbéíó ré ingníoma mar a' acair. aḡur beacṡo-ra im' coín coimṡeacṡa
 a eallaiḡ aḡur a fearainn 'o' Cúlann ar fearṡ na hairṡirṡe rin.
 Concúbair.—Iṡ maíṡ ṡuḡair 'o' bṡeít, a míc bṡiḡ.
 Caṡbáó.—Ní beairainn féin ní b'fearṡ; aḡur Cú Cúlann beair mar ainm
 orṡ-ra fearṡa 'o'á cionn.
 Seatanṡa.—Ní head. Iṡ fearṡ liom m'ainm féin, Seatanṡa mac
 Suatṡaim.
 Caṡbáó.—Ná habair rin, a míc bṡiḡ, óir cluinníó fíṡ éirṡeann aḡur Alban
 an ṡ-ainm rin, aḡur béíó béil fear nṡeireann aḡur Alban lán 'o'n
 ainm rin.
 Seatanṡa.—Má'ṡ fíor a ḡcanair, a Caṡbáíó, béíó an ṡ-ainm rin orim.
 Ulaíó.—Cúculainn! Cúculainn!
 Concúbair aḡur Ulaíó 'o' fíurde aríṡ aḡ ól na fleirde.
 Cúculainn 'o' fíurde ar táirṡiḡ an 'o'oraṡ, i n-a coín
 coimṡeacṡa. An ṡ-oraṡ ceoil 'o' ḡabáil ceoil aríṡ. Seal
 'o'óir mar rin. Iar ḡcaíte na fleirde 'o'óir, Concúbair
 aḡur Ulaíó 'o'éirḡe aḡur 'o' ceileabṡaó 'o' Cúlann, aḡur
 'o'imṡeacṡa rómpa, acṡ Cúculainn 'o'fanmáin i n-a fíurde
 ar an táirṡiḡ aḡ cornam na ceá'rocan.

Incipit

An Tṡe,

Follaman.—
 ro ṡar i
 Caṡbáó.—ṡá
 acṡ béir
 Follaman.—I
 Caṡbáó.—'o'
 'o'máin,

Incipit An Trear Roimn.

Ceol do fennm. An Cór do ceáct ar an látaim agur
do ghuairéact ar fuo na páirce ag Sabáil na rianm ro
i n-ar noiaio:

Sgéal linn oib, a uairle Saedéal,
A garrad éactac eolzac,
Sgéal naóar friot a páruzac
I n-irrib árra fóola.

Lá oáir éirig mac Neara,
Ri neartmair ógbarde Ulaó,
Do táinig cuige an macaom,
Cú calma éróda Culainn.

O'iair air airm agur treallam,
O'pás beannaect ag na hógarb,
Ir o'imtigi noime 'n-a carbad,
Do néanam caáa ir comraic.

Nior rtaon ré oá rártaib
So páinis buiro an cúige,
Sur marbuig triúr mac Neactain,
Cé fearamail na búraig.

Sgéal linn oib, a uairle Saedéal,
A garrad éactac eolzac,
Sgéal naóar friot a páruzac
I n-irrib árra fóola.

An Trear Roimn.

Faitce na heamna. Caébad do ceáct ar an braitce
agur Cúculainn agur Follaman agur an macrad ar
ceana i n-a timceall. Follaman do labairt:

Follaman.—Inniú oúinn, a máigirir, a Caébad, cia an réan atá ar an lá
ro tar laeteannatib na bliadna? An réan maic nó réan oic atá air?
Caébad.—Tá, a mic, an macaom gheobar airm inoiu, béiré ré an oirdeairc,
áct béiré ré outain oimbuán.

Follaman.—Cionnur rin, a Caébad?

Caébad.—Oéanraio gníomairca áirimeócar ar gníomaircaib laóairde an
doimain, áct béiré a páozal-ré gairio.

Caébad agur an macrad o'imteact rómpa. Cúculainn
o'fanmáin agur do fuidé i n-a donar. Concubair agur
Ulaio do ceáct ar an braitce le n-a gconair agur le n-a

ζεοναιη, le n-a βρεαριαβ ριαδαιζ αζυρ le n-a ηγιοληρναυδ.
Cúculainn o'eiηze αζυρ o'umluζαδ i βριαδναιpe Concubair
αζυρ é o'αγallaη μαρ leanaρ :

Cúculainn.—Ζαδ μαη ουιτ, α ηι υλαδ !

Concubair.—Διτεαρζ ουιη ατá αζ ιαρηαυδ ατcυιηze αν τ-αιτεαρζ ριη.
Céapo τá υαιτ, α ηιc βιζ ?

Cúculainn.—Διηη υο ζαδáιλ.

Concubair.—Cia υο ζηιορuiζ cυιze ριη cú, α ηιc βιζ ?

Cúculainn.—Cατβαδ Όραιοι.

Concubair.—Má'p é, ηι ειτεοcαρ cú. Tυzτap αιηη υο'η ηácaom ρο !

Laoc ve'n laocpauδ υο cαβαιητ cλαυδηη αζυρ ρειze
υο'η ηáca. Cúculainn o'péacain na n-αηη αζυρ α μβιρeαδ
oδ-αζυρ é αζ á βpéacain. É υο λαβαιητ :

Cúculainn.—Nι μαη na ηαιηη ρeο, α ηι.

Concubair.—Tυzτap α μαλαιητ o'αηηαιβ oδ.

α μαλαιητ o'αηηαιβ υο cαβαιητ oδ, αζυρ α μβιρeαδ
oδ ap αν ζcuma céaona. Cúculainn υο λαβαιητ :

Cúculainn.—Nι μαη na ηαιηη ρeο, α ηι.

Concubair.—Tυzτap αιηη ειτε oδ.

Διηη ειτε υο cαβαιητ oδ αζυρ α μβιρeαδ μαρ αν
ζcéaona. Cúculainn υο λαβαιητ :

Cúculainn.—Nι μαη na ηαιηη ρeο. Tυzτap oom αιηη mo oιoηzηáλα.

Concubair.—Oéapo ουιτ m'αιηη péιη, α Cú βeαz.

Διηη αν ηιoζ υο cαβαιητ oδ. Cúculainn oá λúβαδ
αζυρ oá βpéacain acτ ζαν α μβιρeαδ. Cúculainn υο
λαβαιητ :

Cúculainn.—Iρ μαη na ηαιηη ρeο : ιρ ιαδ ρο αιηη mo oιoηzηáλα.

Mocean αν ηι oapab αιηη αζυρ tpeallaη ιαδ ! Mocean αν tηρ ap
α oτáιηz !

Cατβαδ υο ceacτ ap αν láτap αζυρ υο λαβαιητ :

Cατβαδ.—An αιηη υο ζαδ pé ρiá ?

Concubair.—Iρ eαδ.

Cατβαδ.—Nι υο ηáca υο oειηδpéacαρ-ρα oob' áιλ liom α ηzαδáιλ ριη
ιηoιυ.

Concubair.—Céapo υιηe ? ηáca tupa υο ζηιορuiζ cυιze é ?

Cατβαδ.—Nι μέ, ζο oειηηηη.

Concubair.—Céapo ρο, α púoεoz ριαδpαιde ? An βpéαz o'ιηηηιρ oom ?

Cúculainn.—Ná bι i βpειηz liom, α ηáιzιρτιη, α Concubair. Iρ é ζο
cιηητε υο ζηιορuiζ cυιze μέ, oιρ ap tιαpηιze o'pollaηan ve
cia αν péan υο bι ap αν lá ρο oυβαιητ pé, αν mac βeαz υο ζe-
βαδ αιηη ιηoιυ, ζο ηoéanpαδ pé ζηιoηapηca αιηηeocαιde. ap ζηιoη-
apηcaιβ laocpauδe αν oomáιη acτ ζο mbeαδ pé péιη oυcáιη oiom-
buan.

Cατβαδ.—Pιoρ oom ριη. α Cú βeαz, βéιη-pe αν oιpóeapηc acτ βéιη-pe
oυcáιη oιombuan.

Cúculainn.

oιoce

Concubair.

Cúculainn.

oιoηzη

Concubair.

ιυδap.—Cá

Concubair.

Concubair.

ιυδap.—Ma

Cúculainn.

αν ηáca

pollaηan.—

Cúculainn.

An ηácaρ

ιυδap.—Ma

Cúculainn.

ιυδap.—Zo

Cúculainn.

mo ηui

ριη αζυ

Cúculainn.—Beas a b'riú liom-ra cé nac mairpinn aét don lá ašur don
oíche amáin aét go mairpead mo r'geala ašur m'imteaceta im' óiaró.

Concubair.—Mairt, a mic b'is, éiríú ro' éarbad.

Cúculainn.—Tugtar éugam do éarbad féin, a Concubair, óir níl mo
óiongmáil i n-aon éarbad eile.

Concubair.—Cá hairim a b'puil iubar mac Riangabra?

Iubar.—Táim annro, a pí.

Concubair.—Sab leat mo dá eac féin, ašur innill mo éarbad.

Iubar o'imteacét ašur do teacét ar an lárar aríú ašur
na heic gabta ašur an éarbad innillte aige. Concubair
do labairt:

Concubair.—Éiríú ra zcarbad, a mic.

Cúculainn o'éiríú ra zcarbad. An éarbad do éabairt
cuairte na páirce. Concubair ašur Ularó o'imteacét
rómpa o'riadaé ašur o'rian-óirzairt. Catbad o'imteacét
roime irteacé ra óúin. An macraó do teacét ar an b'raitíe
ašur do óul do leat-taoib an óúin ašur do óornužad
ar élearaib o'imirt. An éarbad do teacét éar air ašur
do fearaí o' corhair óorair an óúin. Iubar do labairt:

Iubar.—Mairt, a mic b'is, leis dom na heic do r'šur de'n éarbad.

Cúculainn.—Ir luac liom a r'šur fóir. Tiomáin roimáin go mbeannužiró
an macraó dom ar gabáil arim dom.

Iar do tiomáint rómpa žur an áit a b'puil an macraó.

Follamán do labairt:

Follamán.—An arim do gabair inóiu, a Cúculainn?

Cúculainn.—Ir ead, go veimín.

An macraó.—Veir buaró cáca ašur óoržaréta, a Cú na Ceáirócan!

Iubar.—Mairt, a Cú beas, leis dom na heic do r'šur anoir.

Cúculainn.—Ir luac liom a r'šur fóir. Cá ngabann an bócar ro?

Iubar.—Go náit an fóirair i Sliab fúair ar imeall-boróad Ularó.

Cúculainn.—Tiomáin roimáin go veir an t'áit rin, óir óar veiréib adaréta
mo muinntire, ní fillpead go heamain Maca go b'peicead an t-áit
rin ašur go n'óearžad m'airim ar náimóib Ularó.

Iar o'imteacét rómpa, an macraó aš ceileabrad óóib.
An macraó do óornužad ar a zclearaib aríú, .i. ar
élear an puill, ar élear an roca, ašur ar élearaib na
macraide ar céana. Seal óóib mar rin.

Concubair ašur Ularó o'fillleat ó'n b'rian-óirzairt.
Turic, fiada, fearbóža, miolta muige, éanlar, žc., dá
n-íomóur aš an ngiollairmaró. Iar do óul irteacé ra óúin.
An macraó do óul irteacé i n-a noiaró.

Concubair ašur fearžur, ašur laóbraó i n-a óeiméall,
do teacét amac ašur do fuide i noorair an óúin aš imirt
fictille. Fear fairé do óul i mbéal an bócar aš fairé.
Concubair do labairt iar real óóib i n-a óoróir:

Concubair.—An bfeicir don níos?

An Fear Faine.—Ní feicim, a ní.

Seal uóib i n-a uóirt.

Concubair do labhairt arís:

Concubair.—An bfeicir don níos?

An Fear Faine.—Ní feicim, aót cluinnim torann carbaid uár n-ionnraíde.

Seal eile uóib i n-a uóirt. Concubair do labhairt de'n tsear uair:

Concubair.—An bfeicir don níos?

An Fear Faine.—Cim an t-aon cairpíteac uár n-ionnraíde, agus ir uatmair

tijs. Carbaid caom clár-uaingean faoi. Uá eac luata lán-maireada

rá'n searbaid rin. Tá riubal na saoiite slan-fuairé fá na headaib. Tá

an carbaid lán de'clairómtib agus de pleasair agus de rsiataib curad.

Concubair.—Tadair uom tuararabáil an cairpitijs.

An Fear Faine.—Mac beas brónac uob, ir áille de macair éireann.

Concubair.—Ir eol uom an cairpíteac rin. Ir é an mac beas do sab

airm indiu atá ann, ar n-a fillead ó imeall-borobair an cúise. Ir

uóib go bfuil a airm deairta aise, agus, a máite ulad, muna

seannruistear é beairt bair uá bfuil ra uán anoct.

Feargur.—Céaró uéanpar linn, a ní?

Concubair.—Dantiact na heamna do uul noime ar an macaire u'fáil-

tijsad noime.

Laoid áirite de'n laoidair do uul irteac ra uán.

Dantiact na heamna do teact amac agus do gluaireact

u'fáiltijsad noim Cúculainn. Catbad, an macrao, an

laoidrao, an t-aor ceoil, an siollairnao, jc., do teact ar

an braitte. Cúculainn do teact ar an ládair, agus riubal

na saoiite rá'n searbaid. An dantiact u'fáiltijsad noime.

Cúculainn do tuirlijs de'n carbaid agus do teact i ládair

an níos, agus clairómté agus pleasa agus rsiata a námao

i n-a lámair aise. Siollai de'n siollairnao do tadairt

clairdeam agus pleas agus rsiat eile ar an searbaid, agus

a leagan i briaóndaire an níos. Cúculainn do labhairt de

glór áro-móir polur-šlan:

Cúculainn.—Clairómté agus pleasa agus rsiata námao ulad do tujsar

cugas, a Concubair!

Concubair.—Mocean do teact, a Cú ulad!

Feargur.—Mocean do teact, a Cú na Céarócan!

Catbad.—Mocean do teact, a Cúculainn!

Ulad de glór don fír—Mocean do teact, a Cúculainn!

Cúculainn u'éirise ran searbaid arís. Ulad uile, ioir

laoidrao, macrao, oraoite, aor ceoil, céirto, dantiact,

siollairnao, jc., jc., do uéanam cuairte na páirce fá tpi

agus ar a hairte rin do gluaireact nómpa irteac ra uán,

Cúculainn i n-a noimead agus an éraob Ruad i n-a timceall.

ἦ το λαβαίητ ἀρίη :
ἰαίτὸ τῶν η-ἰονηραίθε.
ἰονεὺδαη το λαβαίητ

αίθε, ἀγυρ ἦρ ἠατῆμαη
ἰ λυατῶ λῆν-ἠαίηραεῶ
ἦρ ἦρ ἠα ἠεαῶαίθ. τῶ
ἠρ ἠε ἠῆατῶαίθ κυῆαῶ.

ἠαααίθ εἶηεαηη.
ἠ μαα βεαῆ το ῆαῶ
ἠρῶαίθ ἠη εῦἠῆ. ἠρ
ἠαίθε ἠλαῶ, ἠἠἠα
ἠ ἀηοῶτ.

ἠ ἠη ἠααῶηη ἠ'ἠῶίλ-

ἠῶλ ἠρῶεῶ ἠα ἠῶη.
ἠγυρ ἠῶ ῆλυαίηραεῶ
ἠῶ, ἠη ἠααῆαῶ, ἠη
ἠῶ, ἠε., ἠῶ ῶεαῶτ ἠη
ἠ λῶτῶη, ἠγυρ ἠηῶδαλ
ἠ ἠ'ἠῶίλῠηῆαῶ ἠῶηἠε.
ἠρ ἠῶ ῶεαῶτ ἠ λῶτῶη
ἠγυρ ἠῆατῶ ἠ ἠῶἠαῶ
ἠ λῶἠἠαῶ ἠῶ ῶαῶαίητ
ἠρ ἠη ῆαῆἠαῶ, ἠγυρ
ἠ λῶἠη ἠῶ λαῶαίητ ἠε

ἠῶ ἠλαῶ ἠῶ ῶηῆαῆ

ἠη!
ἠῶη. ἠλαῶ ἠηἠε, ἠῶη
ῶεἠῶ, ἠαηῆαῶτ,
ἠ ἠα ἠῶἠῆε ἠῶ ῶἠἠ
ἠῶη ἠρῶεῶ ἠα ἠῶη,
ἠῶαῶ ἠη-ἠ ῶἠῶεαἠ.

DAWN.

Lo, 'tis the lark
Out in the sweet of the dawn !
Springing up from the dew of the lawn,
Singing over the gurth and the park,
Whelming memory of the dark,
Winter tales and mortal cark,
In a shower of joy from Heaven drawn,
Dropping with the dew on the lawn,
Dropping on the gurth and the park.

O Dawn, red rose to change a life's grey story !
O Song, mute lips burning to lyric glory !
O Joy ! Joy of the lark !
Over the dewy lawn,
Over the gurth and the park,
In the sweet of the dawn !

THOMAS MACDONAGH.

Crémóna.

Ḡníom ḡairḡe do ḡinne ríḡ Éireann do díḡreath ar a dtíḡ d'athair de bhríḡ ḡéar-leanamna ḡall aḡur leathrom a muinntíḡe aḡur a bí ar d'athair buannaḡta aḡ luḡbairde, aḡ Ríḡ na Frainnḡe. Íḡ íomḡa rín ḡníom críḡḡa calma do ḡinne an ríḡaḡ rín ar mácaíḡe an d'ubrláin ar fuḡ na heorpa aḡt ní móíḡe ḡo ríḡḡ don éeann aca do ríḡḡ bairí ar an nḡníom a b'fuil tráḡt ar ríḡḡ aḡur b'fada do bí a tuairḡíḡ i mbéal na ndaoine ḡur tuil ríḡ Éireann clú aḡur cáil móíḡ d'á bairí.

I ndeireadh na reachtmáḡ haoíḡe d'éaḡ íḡ amlaíḡ do bí deaḡḡ-coḡaḡ ar bun i meaḡḡ ríḡḡaḡt na heorpa aḡur íaḡ beaḡ nac uile ḡo léir i n-aḡrann a céile. Íḡḡ an mbliadhain 1695 do bí an Maireál Catinat marí don le ríḡaḡ móíḡ Frainnḡaḡ aḡ curí an ḡeimíḡḡ tárrta ra Saíḡeoirí i dtuairḡeairt na heathála. Bí cáḡairí d'arab ainm Crémóna ar na háiteaḡaíḡ do bí ḡabḡta aca aḡur íḡ é taoíḡeadh do bí i ḡceannar feadhna an tríḡaíḡ ainmíḡ .i. an Maireál Villeroy, aḡur do bí marí maíḡ ḡaeḡeal aḡíḡe, ré céad a líon, ar luḡt coranta na cáḡraḡ rín.

Bí ríḡaḡ ártḡuanaḡ ḡan beíḡ ríḡ-fada ó'n ḡcaḡairí aḡur é fá ríḡraic an ríḡata Eugene, fearí do bí ar na ríḡḡoíḡaíḡ ba éirḡe aḡur ba móíḡ clú d'á ríḡḡ beo le n-a linn.

Marí do tárla ḡo mimí bí ríḡ-muḡḡín aḡ na Frainnḡaḡaíḡ reo arḡa réin aḡur íḡ é caoi ar cáiteadh ar ainmíḡ aḡ doibnear aḡur aḡ ól aḡur aḡ ríḡmra ḡan áirḡeall do coḡḡbeáil ar an náimíḡ.

Fuarí Eugene fairnéir ḡo ríḡḡ na Frainnḡaíḡ ḡan beíḡ ráḡaḡ áirḡeall aḡur, ar n-a éluimḡeáil rín d'ó, éeap ré cleaḡ coḡaíḡ leir an ḡcaḡairí d'ionnraíḡe aḡur do ḡabáil i mbéal na réibe.

Íḡ amlaíḡ do bí raḡairt ra ḡcaḡairí aḡur deaḡb'ráḡairí aḡíḡe ar ríḡaḡ Eugene aḡur ar mbeíḡ i b'paltanar le Frainnḡaḡaíḡ d'ó do curí ré ríḡmíḡe feall do d'éanam oíḡta aḡur íḡ é do curí fáirneir cum Eugene 'ḡá inmíḡe d'ó na Frainnḡaíḡ do beíḡ ḡan áirḡeall do coḡḡbeáil, aḡt níor leir ré coḡar na ceirḡe rín le don tuine ra ḡcaḡairí.

Do tárla límeáir do beíḡ i n-aice tíḡe an tr'raḡairt rín aḡur do bíḡḡ ralaḡar na cáḡraḡ aḡ uil amaḡ tíḡo an límeáir aḡur do leiríḡ an raḡairt ar a d'íḡoc-balaḡ do beíḡ aḡ ḡoilleamaint aríḡ ḡo dtuḡ ar Villeroy an límeáir do ḡlanadh.

Do ḡinneadh amlaíḡ. Aḡt bí ríḡleáir fá téadh an tr'raḡairt aḡur bí an ríḡleáir rín le hair an límeáir aḡur íar mbeíḡ ḡlan do'n límeáir do ḡinne an raḡairt poll ran mballa eatorḡta ḡo ríḡḡ ríḡe le haḡaíḡ luḡt ionnraíḡḡe na cáḡraḡ do téadh íḡḡeáḡ i nḡan ríḡḡ do'n luḡt coranta.

Ar n-a éluimḡeáil do Eugene ḡaḡ uile níḡ do beíḡ ríḡoíḡ aḡ an tr'raḡairt, curíḡeann ré tíonól aḡur tíomḡḡaḡ ar a ríḡaḡ ar téadh na hoíḡe aḡur tríḡallairí fá ríḡaḡ an d'orḡeadh ar d'ionnraíḡe na cáḡraḡ.

Marí ba b'éar leobḡta, do bí an ríḡaḡ Frainnḡaḡ ḡo neam-fuimeamail

neam-díḡ
na cáḡra
aḡur an
Do é
teadh d'ó
ḡo ríḡaḡ.
Íḡ an
Frainnḡaíḡ
ḡceairt cé
ríḡaíḡ ḡab
do beíḡ ar
Aḡt n
aḡur ríḡe
ríḡaḡar rí
Íḡ aml
rín aḡur í
díḡḡta do
Ar an
do tuḡaḡa
Éireannaḡ
ar a ríḡ ac
ríḡneadh ar
leobḡta tea
Íḡ an
áirḡa ḡo r
rín téimḡe
rín ḡlan oí
ḡo ríḡḡ 10
coḡḡam d'
aḡur b'éirí
Do curí
ríḡmíḡeáḡ
ceairt de'n
ḡo ríḡ fá r
Aḡt ḡo
éiríḡ leobḡta
Íḡ ainmí
coraint an ḡ
de bairí a ḡ
fearí de mí
aḡur 'n-a
d'arḡairḡt i
Cuairḡ n
teadh 'n-a l
d'ubairt .i. 1

neam-áinead an oíche rin agus ar teacht do'n truaigh ártiannad i n-áice na cathaig ar amháid do bí fúmhóir na bhfranncaid agus iad 'n-a scuolaó agus an luét fairne as déanam fáillige ar a ngráite.

Do truaill an truaigh ártiannad nómpa go hairnead áirveallad agus ar teacht doib go béal an liméir tétio irtead trío agus trío tead an trasairt go rabadar ar fáirvealad na cathaig.

Ir annrin do tugadar amur ar an truaigh franncaid agus do bí na franneadís gan beir réir i scothair na tróda agus pul má raib a fíoraca i scothair céairt do bí ar riubal bí an Maireéal Villeroy agus fúmhóir a truaigh gabta as ártiannadair agus mear Eugene annrin an cathair ré céile do beir ar a réilb.

Áct ní raib an cathair gabta aise fóir. Mar toubhad tuar, do bí truaigh agus rocairde éireannad i scéimóna, ré céad a líon, agus ir é áit a rabadar rin .i. as ceann de na geadaib ar a dtugtaoi "Geada na bó."

Ir amháid do bí fúmhóir an oreama rin o'feairib éireann fá'n am rin agus iad 'n-a scuolaó ran tead truaigh áct amáin cáis dume deas díobta do bí as fairne as an ngeada réamháirde.

Ar an truaigh franncaid agus a dtairde do beir gabta as ártiannadair do tugadar rin asair ar geada na bó agus glaothair ar an oream beas éireannad géillead agus an geada do tabairt ruar doibta nó go mbéad ar a fon aca. Áct ní raib géillead i scionn na ngeada agus ir é r'o do rinneadar, .i. toubhlán an náimad do tabairt go dána doct agus a ráb leobta tead agus an geada do gabáil.

Ir annrin do reinnead rúic agus cairmearta cata as feairib ártiann go dtugadar ruadar foirnáid rannad fá'n oream beas éireannad rin téinnre go n-éiread leobta an geada do baint amad, áct do teir rin glan oirta, agus o'éirig leir na geadaib coris do cur le n-a rodar go raib ionda as an scuio eile de'n buidín éireannadís tigead do congnaib dá geairtib. Ní raib ré o'am aca a scuio éadair do cur oirta agus b'éirig doibta ru amad agus gan oirta áct a léinteada.

Do curad fíir ártiann ar scáil ar mullad a céile agus iar rin do curinngeadar truaigh móir raigóirir agus an-cuirre sunna móir ar zac ceairt de'n cathair gur rgaileadar riléir beasa agus riléir móra go tuig fá feairib éireann gur marbuisgead cur móir díobta rin.

Áct go veimín ba beas an maitear do feairib ártiann é óir níoir éirig leobta feannad do baint ar luét coranta an geada.

Ir annrin toubhad le Eugene gur oream o'feairib éireann do bí as coraint an geada air. Do bí mear tar cionn as Eugene ar éireannadair de bair a scalmaéta agus do cur fá dearia do taoread éireannad, .i. feair de muinntir Dóinnail do bí fá n-a rraic réin, dul 'n-a scoinne agus 'n-a scotháil téinnre ríotcáin do déanam leobta agus a dtairingit irtead 'n-a truaigh réin.

Cuairt Mac Uí Dóinnail fá déin an oreama geada rin agus ar tead 'n-a láir do labair ré leobta go ceannra réim agus ir é r'o toubairt .i. nac raib blar maiteara beir as cur i n-asair Eugene mar

So raib an cátaíí ríe céile sabta aise áct amáin an zeata rin asur so raib na ffranncais claoidte páruisgte ar fáo asur a tcaoiréac fá sabáil. Dubairt ré sur zeall Eugene ói asur aisegeat asur porcaí móra asur zac uile ruo ar a mian do beit as na saeéalais áct an zeata do cábaíit ruar do.

Ar éluirteál na tairgreana rin doóta ir amlaio o'fáirs báimíde oíta so sabadai as léimníg ar a scoirp le teann feisge so ruadai ar mac úi 'Domnaill asur sur cuireadai fá sabáil é. Ir é r'o aoubhadai leir .i. so raib ré 'zá iarraio fealltóirí do déanam díobta asur nac mbéioir mí-díleap do'n ffrainnc ar ói ná ar aisegeat.

"Má ceartuigeann an zeata ó Eugene," ar ríao-ran, "tiseat ré asur baíneat ré féin amac é áct a fáo ir tá tuine asainn beo órólac ní bfuigíó ré óe."

Ir annrin do buail feais mói na hártianaisg so tucadai amur eile ar an rluas saeéalac asur inr an áit ba te ba teann asur a leitíro de t'rean-tuarstaint asur de fáo-rúrsat ní raib ó tíar an doómaíí so oí tíor an doómaíí ir bí as an dá rluas rin.

Bí a fíor as na saeéalais nac raib feap a scaointe ná a rínte le págáil asur ruadai zheim so daingean doct ar a sclaidéam colg-díheac clair-leatán asur sabadai as ionnraíde an námao sur bhuéct na cáta ceactaróda rin i zceann a céile asur do cáiteadai ffrara faobraca dá n-arrmaib sur mói-árbéil le n-a farrnéir an t-ár asur an t'rearstaint do rínnadai ar a céile. Mar aóeir na rean-rséalta, bí na cloca i n-uactar as tul i n-íoctar asur na cloca i n-íoctar as tul i n-uactar so noeapnao bogán de'n éruadóatán asur éruadóatán de'n bogán asur so tucadai toibheaca fíor-uirge éri ceapit-láir na sclóc nglar.

Marbuisgeat 350 de na saeéalais áct níor cáil ríao mírheac asur nuair do bí tul ar an lá bí ríi ártia dá sclaidé asur dá lagacain asur dá zsur ar sclí i leabáio a céile. Bí lútgáir mói ar an rluas saeéalac ar a cábaíit fá deara doóta so raib tul aca ar toga na hártia asur sabadai de claidéam asur de zúnna ionnta so raib an ceann do b'feap aca asur so raib ríi ártia as teiceat i mbair na b'fársái ar an sclatáir amac ríul dá noeacáio an zruan faoi tráctóna.

Sgaíleat amac an tcaoiréac ffranncaé asur a rluas asur do cuir na saeóil react ngráta maoidte arca ar an látaíí rin.

Ní raib aon teora leir an áro-mólaó a fuair saeóil de baíir an zníoma sairge rin asur do leatnuisgeat a scáil asur a sclá ó ceann so ceann na héoirpa. Ar éluirteál an rseil do ríg na ffrainnce bí bhuó an doómaíí ar asur tuz ré buideacai ó n-a éroíde amac asur tuilleat tuarparcail do na readairíib saeéalaca.

Szríob an rí cúis a míuirtéir asur ir ead aoubairt leir, .i. sur mian leir tuilleat éireannac ar a rluas "mar táim cinnite deapóta asur deapóta cinnite so noeapnaíó ríao zac a oíis leobta a déanam asur so scoimlíonraíó ríao zac níó dá ngeallann ríao."

SEAŠÁN P. MAC ÉNRÍ.

The Pe

A POEM

By THOMAS

1 to 15.—
breeze would be
16.—Argos
Ragusa, etc. (as
Dictionary. T)
shimmering lik
had a hundred

an seata rin asur so
i ocaoiread pá gabáil
do asur portai móra
laib acé an seata do

hlairó o'páirs báinníe
ceirise so nuasádaí ar
. Ir é r'o doubhrádaí
iam díobéa asur nac
o.

riao-ran, "cigeab re
re asáinn beo órrolac

5 so ocusádaí amur
a teann asur a leitéro
ó tíar an domáin so

caointe ná a pinte le
;clairdeam colg-díneac
so sur bhué na caí
fi fíara raobriaca dá
asur an trearháire do
bí na cloca i n-uacáir
i-uacáir so nbeairnaó
r so ocusáó toibneacá

all riáo mírneac asur
de asur dá lasacáin
áir móir ar an pluas
ica ar toga na hártaí
so raib an ceann do
mbair na bparáí ar
icóna.

a pluas asur do cuir
rin.
i Saedil de bair an
ar a sclú ó ceann so
a fíainnce bí bhró an
amaó asur tuillead

baire leir, .i. sur mían
cinnce deairéa asur
ca a déanaí asur so

;án p. mac énrí.

The Peacock of Hyderabad:

A POEM.

By THOMAS MACDONAGH and DENIS GWYNN.

Far on the banks of Indus,
In the strange Land of Ind,
Against a radiant Peacock
The Sin we sing was sinned.

5.

And Scinde, too, was the Province
Wherein the Deed was done—
A proper place for Peacocks,
As I have heard from one

10.

Who ought to know, for long years
He lived at Hyd'rabad
And there, 'mid lawns and gardens,
A Peafowl Run he had.

15.

A hundred pompous Peacocks
There proudly spread their Tails
Against the Persian Breezes,
As Argosies their Sails.

1 to 15.—For *Indus*, *Scinde*, *Hyderabad*, and *Persia*, see map of Asia. A Persian breeze would be a west wind, cf. Shelley's Ode.

16.—*Argosies*. "Large merchant vessels richly laden. Word derived not from *Ragusa*, etc. (as stated in other dictionaries), but from the good ship *Argo*," *Sixpenny English Dictionary*. The use of the word here is probably suggested by (1) the Greek word *ἀργός*, shimmering like a peacock's tail, or (2) by *ἀργός*, unemployed, or (3) from the fact that Argos had a hundred eyes, like a peacock's tail.

A hundred happy Peahens
 Sedately on the lawn
 Danced, as 'neath Persian Breezes
 Dance waves of golden Corn. 20.

And fairest of the Peahens,
 And bravest of the Cocks,
 Were Luvalu the Lovely
 And Agaragarox.

Yet these of the two hundred
 For Lac of Cash he sold— 25.
 What human Breast resists thee,
 O sacred Thirst of Gold?

He sold them to a Sahib,
 A Multimillionaire, 30.
 Who fed them up on Carrots
 And other dainty Fare.

18.—*Cf.* "The peahens dance upon the lawn."—*W. B. Yeats*.
 20.—For the rime *cf.* *Twentieth Century Rhyming Dictionary*, "Con, etc. Perfect rhymes, gone, etc., allowable rhymes, dun, some, own, moan, etc., lone, bone, etc., cinnamon, union, juppon, etc., CORN, born, borne, bourne, churn, pawn, frown, auln, swoln, etc."

21-2.—*Cf.* "Car elle est la plus belle,
 Et toi le plus vaillant,"

La Reine Hortense.

—(*Partant pour la Syrie*).

23.—*Luvalu*. Etymology uncertain, probably an onomatopoeic name: Luvalu was of a mild and loving disposition, *v.* lines 33-45.

24.—*Agaragarox*. Etymology uncertain, but there are six opinions as to the origin of the name:

- (1) That it is connected with the prefix *art* found in Persian royal names, such as Artaxerxes;
- (2) That it is suggested by the name Anaxagoras;
- (3) That it is connected with the word *aga*, which means practically anything in the languages of African tribes, signification varying with pitch;
- (4) That it is from the word *agaragar*, a metallic alloy used in metallurgical processes;
- (5) That it is from the Greek *ἀγείρω*, *I collect*;
- (6) That it is an onomatopoeic reduplication of the rough sound *agar*, with guttural suffix *ox*; *cf.* German and Irish *ach!*

26.—*Lac*. 100,000. *Cash. cf. Rubaydt of Omar.*

27, 28.—*Cf.*

"Ah! take the Cash and let the credit go."
 "quid non mortalia pectora cogis
 auri sacra fames?"

—Vergil, *Æneid* III

29.—*Sahib*, a disyllable here, whatever the usage in India or elsewhere.

31.—*Carrots* give gloss to coat of horse and giraffe. Probably not suitable food for peacocks. Note subsequent effect on *Agaragarox*; *v.* line 58.

35.—Not

38.—*Soci*
 epithet.

Cf. (2)

43.—*Sha*

48.—*Gon*

49, 50.—

56.—*Troy*
 India.

20.

But Luvalu grew lonely
For those she'd left behind,
Longing for all that Dancing ;
And so she peaked and pined.

35.

25.

While Agar now this new Lawn
Paced in his warty Socks—
(Sometimes they called him Agar-
And sometimes -agarox)—

40.

30.

While Agar now this new Lawn
Paced as the old he'd paced ;
And ate his Share of Carrots
And Luvalu's—the Beast !

Died Luvalu the Lovely,
And Agar lived alone
To mourn her—ah ! he loved her
Too late, now she was gone.

45.

"Con, etc. Perfect
bone, etc., cinnamon,
swoln, etc."

The Sahib and the Sahib's
Wife said that so they thought ;
But yet upon his plumpness
Sorrow no havoc wrought.

50.

tense.
nt pour la Syrie).
name: Luvalu was

He fattened still, and louder
His Voice he raised on high,
Morning and Noon and Evening,
Against that Tropic Sky.

55

ions as to the origin
royal names, such as

ically anything in the
used in metallurgical

nd *agar*, with guttural

35.—Note the wistfulness. Cf. "which cost Ceres all that pain
To seek her through the world."

38.—*Sock*, the shoe worn by ancient actors of comedy ; here *warty* is a transferred
epithet.

Cf. (1) "Or when thy socks were on,
Leave thee alone."

—Ben Jonson on Shakespeare.

(2) "Δη ἄ κοραῖς ξαρῖδα ξαρταῖα"—on his rough warty feet (of the peacock)—
Keating, *Ἐπί θ.*-ξ. ἀν θ. 65, 25.

43.—*Share*. For this use of the word, cf. Kiltartau English *passim*.

48.—*Gone*. A rime for the eye.

49, 50.—Cf. "The Pilot and the Pilot's boy."

—Coleridge, *Ancient Mariner*.

56.—*Tropic*, use of, as of *lac*, points to the fact that the authors have not lived in
India.

Vergil, *Aeneid* III
Johnson on Gray.
ere.
not suitable food for

He fattened, and for plumpness
Soon ceased quite to dance :
Soon Sahib and Memsahib
On him cast greedy Glance ; 60.

But feigned they fed him only
His sorrow to assuage,
Nor even to each other
Hinted at Sacrilege

A Friend Epicuréan, 65.
Spake the dread word at last :
But still the Twain dissembling,
Feignèd to stand aghast.

At very Thought ; but said they,
Mournfully, in a breath : 70.
"Better than Grief to Agar-
agarox now were Death.

"Soon will he die as die all
That waste their Souls and sigh :
'Twere only Pain to linger, 75
'Twere better far to Die."

The Cook they whistly summoned,
Fit Knave the Deed to do ;
He bore no Love to Agar,
Agar with Joy he slew. 80.

The Sahib and Memsahib,
Each to each turned again,
And asked : "What shall be done now
With him the Cook hath slain ?"

58.—*Dance*. First reference to dancing of peacocks.

60.—*Cf.* work of C. M. Doughty and other stronger English poets.

"He loves to dock the smaller parts of speech,
As we curtail the already cur-tailed cur."

—Calverly, *The Cook and Bu*

66.—Note the allusiveness. We are not told what the dread word was.

77.—*Whistly*. *Cf.*

"Whistly, whistly," said she.

—Sydney Dobe

79 and 80.—*Chiasmus*.

60. Neither gave answer : wistful
 They waited each on each,
 And wished that Friend were with them,
 Who to dark Thought gave Speech. 85.

Came the Cook seeking orders ;
 They raised a happy Look,
 And whispered to each other :
 "We'll leave it to the Cook !" 90.

65. * * * * *

70. And so they dined on Agar ;
 And so they learned to mourn,
 For soon grim Retribution
 Left them of Joy forlorn. 95.

75. Far from the Banks of Indus,
 The Multimillionaires
 Flee in each new Invention
 Through Land and Seas and Airs. 100

But nowhere in this World,
 And nowhere in the Next,
 Shall Joy or Peace revisit
 Their wandering Spirits vex't.

80. Ah, Sahib ! this we tell thee,
 And thou may'st tell thy Wife :
 He lovest best a Creature
 Who guardeth best its Life. 105.

But who to Goddess Kali,
 Or to his Gluttony,
 Doth sacrifice the Peacock,
 That Wight the Doom must dree. 110.

95.—*Grim Retribution.* Cf.
 "sed Timor et minæ
 scandunt eodem quo dominus, neque
 decedit ærata trivemi et
 post equitem sedet atra cura."
 —Horace.

100.—*Airs*, for *air*. A classicism.
 101.—*World*, pronounced as dissyllable, *v.* modern Anglo-Irish poetry *passim*.
 109.—*Kali*. Not exactly the Goddess of Death, *v.* note on line 56.

and Bu
 dney Dobe

Go forth upon thy wandering,
Through Airs and Lands and Seas,
But shun the shores of Indus,
Avoid the Persian Breeze!

115.

He's gone: he feedeth henceforth,
On Swine and Sheep and Ox
And Fish, thus doing Penance
For Agaragarox.

120.

115.—*Shore*, not ordinarily used of a river. Why used here?

117.—Again *cf.* *Ancient Mariner*:

"The mariner
Is gone."

115.

120.



"MEMORIES."

[From the Statuette in Sgoil Eanna by William Pearse].

On the Spanish Main.

THE day was cold enough, for the Argentine at least. As we were being driven from the city to the docks, we could see the masts of the ships in the harbour coming nearer and more distinct. I began to wonder what sort of a ship we were to travel by. I was not long in suspense. She was a fairly large vessel of the cargo type. As I stepped on board I could see that the hatches were still open, and, looking into the hold, I saw a full cargo of maize.

About an hour after we had boarded, the whistle sounded. Men began to shout. The capstan started to clank. The anchor-chain, rasping against the side, made a most dismal noise. The sailors rushing about, vociferating like madmen, collided with everything and everybody that came in their way. The people on the quays added to the babel by cheering at the tops of their voices.

Meanwhile the ship was moving steadily into the Channel. Now the cheering could scarcely be heard. You could hardly distinguish the fluttering handkerchiefs. Looking over the stern you would think that the docks and houses were slipping away. The throbbing of the engines could be heard plainly above the swish of the water against the sides. In a few hours we were well out into the Channel. A few hours more and we should be on the high road to Europe.

Suddenly the ship lifted and slowed down, then stopped altogether. We all rushed on deck to know what had happened. We could see nothing except the sky and the sea. The chief engineer came along busily. "What's the matter?" asked one of us. "I think we are stuck in a sand-bank," he replied. "It may take us some time to get her off." This was a good beginning. Less than two days out and we were at a full stop.

The first thing we did, of course, was to back the engines, only to find, however, that they refused to work. There was nothing for it then but to wait till the sand had gone down a little. A day or so passed; then the engines were backed again. At first it appeared hopeless, but when the engines had been working for some time as hard as the boilers could stand, we could feel that we were moving.

We were off again. About a week of indifferent travelling, averaging,

perhaps, 210 miles a day, brought us to the Island of San Juan. It did not appear a beauty spot.

The first thing that met us on our arrival was a boat-load of black boys. They commenced diving after money, and bringing it up in their toes. Two of them fell to quarrelling, and engaged in fisticuffs in the water. But when each of them had swallowed a couple of mouthfuls of tart blue sea-water, their ardour for the "noble art" was quenched. We stayed four or five days at this island altogether, probably to give the engines a rest.

We had no further adventures till we reached the Canary Islands, except that we had to stop several times to overhaul the machinery. The principal feature of the Canary Islands is the Peak of Teneriffe. It is nearly 13,000 feet high. On a clear day it can be seen a hundred miles out at sea.

The moment we anchored, the usual crowd of negroes came to welcome us. We hauled one of them on board, and put him standing on one of the small boats. Then a shilling was thrown into the water. He was warned that if he dived before the signal was given he would be lassoed. The shilling had sunk a fair distance, and the negro thought it was gone far enough for his purpose. But evidently the man with the lasso was not of the same opinion. Just as the black jumped, he threw the lasso, but missed him by a foot. The negro dived down straight after the shilling. He got it, and came up smiling on the other side of the ship. This meant that he had dived right under the vessel, which was a good twenty-three feet from the water-line to the keel.

Our next longest stay was at Madeira. The second day after entering harbour, we landed. The climate is very warm,—nearly tropical. There is a fairly high mountain on the island. Up this mountain a railway runs. Luckily a train was on the point of starting when we arrived at the station. The train was not by any means an express. One could walk nearly as fast. But the view, as one wound up the ascent, was lovely. The whole mountain was covered with banana trees, and the trees were laden with bananas. When we arrived at the top we were besieged by a host of men, proprietors of sleighs, for which they coveted custom. We could not get on them all, but the men evidently thought we could, for they continued to sing in chorus their own merits and those of their sleighs, being at the same time by no means complimentary to the two men whose sleigh we had selected. The contrivance on which we were to descend the mountain was built like a common sleigh, but made of wickerwork, with two seats—one in front and the other behind. When we were well seated, the two men gave it a push, and away we went down the hill. The proprietors ran behind, each holding a guiding rope which was attached to either side of the sleigh. As the sleigh went down the hill its pace increased rapidly, so that before the end it was going at a tremendous rate. During all this time, notwithstanding the pace at which the thing was going, the two men kept close behind.

Immediately on our leaving the sleigh we went back to the ship. There was news awaiting us. The captain had received a telegram asking him

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whether he would tow home a transport vessel. If he did this he was to get £200. He was only too glad of the opportunity. We had to wait till the vessel arrived. In the course of a few days she came into harbour. She was nearly three times as large as our own vessel. The day after she arrived the towing chain was attached to our ship. Then we started for home in earnest. It took us nearly three weeks to come from Madeira, for the pace was necessarily slow.

It was in the early hours of the morning that we reach the Burry Islands. This was the destination of the vessel we had in tow. The chain had been cast off, when suddenly, of her own accord, the ungrateful thing began to move towards us through the water, and if there had not been a vigilant man at the wheel we should certainly have been sunk.

Next evening we arrived at Liverpool. That night we took boat for Dublin. In the morning we landed in the brightest country under the sun, after an eventful voyage of forty days.

EAMONN BULFIN.

'Cuingir mic Léiginn.

Seo dá sean-rséal im' diair. Ó míceál mág Ruairí, .i. an tsairéadóir atá agaim i Sgoil Éanna, a fuair mé an céad ceann. Sa mbaile i SConamara a cuala mé an dara ceann.

1. AN TAMADÁN A SÁRUIG SOLAÍM LE CRIONNAC.

Bí sí ann fao ó pan Domán Coir' daró' ainm Solaim. De réir cunnair na ndaoine ní raib don noume pan domán ní ba éirionna 'ná é. Don Lá amáin coiruis ré ag rmaoinead ar bealac a b'éadfad ré intinn na ndaoine. Bí a mádar ar leabair a báir an t'iac ro. D'oiruis ré fear ar leit a dul dá fairiad sac oirde agus so scait'ead ré teact, le sealu'ad an lae sac maidin, agus r'seala na hoirde a innrint do'n r'is. An céad béal do'earfad leir so raib a mádar maró, bí an ceann le caillead ag an b'ear rin.

Bí so maic. Cait'ead crainn agus táinis an céad fear ar éuit an crann air, agus a cuair 'sá fairiad, cuig an r'is lá ar n-a báinead agus o'innir do'n r'is so raib a mádar beo. Tug an céad fear eile a bí 'sá fairiad an r'seal céadna cuige agus bíodar mar rin, fear 'sá fairiad 'c uile oirde, so raib oirde caite ag fupmóir o' fearaib an baile 'sá cumhad. De réir mar bí na laeteannta ag dul tar bí mádar Solaim ag dul 'un dona'ca agus an t'iacóna ro bí sí i n'oiriad na deite agus bí a f'ior ag 'c uile duine nac mairead sí beo so lá.

Ar mac baint'eadbairge boicte, nac raib aici act é féin, agus nac raib don t'riuge beata aici act cibé airgead beas a bí reirean a faot'pu'ad ag obair oo fear raib'air a bí 'n-a comhairde i n-aice leo, a éuit an crann. Ar an do'air rin bí an mádar boct so han-b'ionac agus bí sí ag caoinead agus ag sol or air mar bí a f'ior aici sur gearr so mbairde an ceann dá mac, mar ir é a béairfad r'seal báir a mádar cuig Solaim.

Bí amadán boct ag dul éirid an mbaile agus ag dul tar do'air na mná boicte reo do cuala ré an caoinead agus an gearr'gol a bí taob ir'is. Gearr ré ar a coir agus b'eadnuig ir'ead. Connaic ré an baint'eadbac boct agus i ag sol so t'ruair'íméilead. O' f'airuis ré bí céaird a bí ag sabáil oi. "Oc," ar r'ire, "an ceann atá le baint de mo maicín bán i mbair'ead, oir ir é a béairfad r'seala báir a mádar cuig an r'is, mar tá a f'ior ag an raogal laite'ead so b'fuisid sí báir anoct."

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11. RC
Bí i
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‘Zoimín tū, a bean boct,’ ar’ an t-amadán. ‘I’ mói’ zo veimín an díol
 truaíge tū, áct b’féidir zo mbeinn-re i n-ann beagán cabrad a tabairt
 duit. Anois, ré an ragar duine mire, i’ beag nac cuma liom mo beo nó
 mo marb, agus b’féidir dá tuiubháid luac raotair maic dom-ra zo iadainn
 ag cumhad mácar an níos anocht agus b’féidir zo mbeinn i n-ann don
 cor coire a baint ar i mbáiread.’ Ar nódís, bí an baintreabac boct ag
 larad le átar agus a choide ag pheadad le teann bhóro. ‘Tuiubháid mé
 a bfuil agam ran teac duit agus a feact n-oiréad dá mbead ré agam,
 áct, mo léan, i’ beag atá agam.’ ‘Ó, ní béid mé ró-dian,’ ar’ an
 t-amadán, ‘má tuzann tú luac éúis punt dom béid mé páirta.’ Rinnead
 an marhad agus éad mo duine zo rocair éarhad zo tci an teac a raib
 mácar an níos ann.

Siubail ré irtead, bheadnuis ré uirí, agus tuidairt: ‘Béid tura in’
 na plaitir ar maidin i mbáiread ar don cor, áct i’ ag Dia atá a fíor cé
 mbéid mire ran oíche i mbáiread.’ Bí zo maic agus ní raib zo hoic.
 O’fan ré ‘gá rairead, ag tabairt bháon beag oíge bí anois agus ar’ áct
 timceall uair marbta na horóce o’éas sí.

Ar éirge na t’rine focuirí mo duine a cinnbeart ar a ceann agus
 o’iméig ré leir zo cúirt an níos. Seolad irtead é zo tci reomra an níos.
 Séar ré ar an uilár ag bheadnuis ar áct ruid níor labair. ‘Bfuil
 don rgeal agat?’ ar’ an sí. ‘Tá a lán,’ ar’ an t-amadán. ‘Innir
 an céad ceann d’úinn,’ ar Solam. ‘Tá roilre Dé ar an talmain,’ ar’
 an t-amadán. ‘Tá an sruan n-a ruid mar rin,’ ar’ an sí. ‘Tá,’ ar’
 an fear eile. ‘Bfuil don rgeal eile agat?’ ar’ an sí. ‘Zo veimín tá,’
 ar’ an t-amadán. ‘Innir iad,’ ar’ an sí. ‘Na cloca a bí i n-íóctar
 inóe táid ag dul i n-uáctar inóiu,’ ar’ an t-amadán. ‘Tá an céadta
 ag obair,’ ar Solam. ‘I’ fíor duit,’ ar’ an fear eile. ‘Bfuil don
 rgeal eile agat?’ ar Solam. ‘Tá,’ ar’ an mo duine. ‘Tá an céad teac
 ar veibead tura ann ar lár.’ ‘Dair fiad,’ ar’ an sí, ‘tá mo mácar
 éagta agus tá an ceann le caillead agat-ra,’ ar reirean. ‘Ní mar rin
 atá,’ ar’ an t-amadán, ‘i’ tū féin an céad duine d’uibairt zo bfuair
 do mácar bair.’ ‘I’ fíor duit,’ ar’ an sí, ‘agus tá a fíor agam anois
 zo bfuil fear níor c’ionna n’á mé féin ran domhan, ruo nac raib a fíor
 agam ceana.’

Cuiread an t-amadán boct i scomairle an níos agus maic ré zo
 rocamlac páirta, raó a beada.

11. ROBÁIL AN ROBÁLAÍDE.

Bí fear boct n-a comhairle i scondae na Sallime bliadanta ó foim
 d’ar’ ainm Seagán Ó Fearadair. Maor sí uair an-tráidíon do d’ead
 é agus ré an obair a bíod air i s’ionn ba agus caoirí amuis rna

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cnocaið. Don lá amáin cuiri a máigircti ar donac é le ríata mói eallaið. Cuir Seagán builín agus srim o'feoil sabair 'n-a máilín agus fáit pé piorcal 'n-a póca mar bí an tír an mí-rocnuigete an t-am rin. Cúic pé an máilín ar bairi a maide, cáit ar a gualainn é, glaoð pé ar a gáðar agus ríto cun riubail é cúis an donac as tiomaint na mba noihe. Díol pé iad go maic ar an donac agus nuair bí rin 'deanta ríto pé ríor ar tulan beas féin agus o'ic a builín agus a srim feola. Annrin o'ól pé 'deoc bheas ar tobair ríor-uirge agus tús pé a gáto ar an mbaile.

Siubail pé go láirín agus ní ríto pé ríto-fada o'n mbaile 'cor ar bí nuair céaró a fepfadó amac ar cáil aille cúise acé robálarde, agus piorcal pé-urcárac 'n-a láim. Deirim leat sup baineadó geit ar mo 'uine boct. O'orouig an robálarde oó gac a ríto o'airgead aise a leagan amac, mar bí rígeala aise faoi an méro a bí as Seagán. Tús pé oó é éaragáto go leor, mar ba beas an maic oó tado a ríto agus é as bheactnuagó ríor bairille piorcal a ríto pé urcáir ann agus san aise féin acé don urcáir amáin.

"Muiré, go b'píto 'Dia oráinn," ar rírean, as bheactnuagó go han-émarde, má b'fíor oó féin, "nuair rícar mé a baile ní éreoríto don nouine mé sup b amáir a bain robálarde an t-airgead díom. 'Deairfadó ríto sup mé féin a cúis i b'polac é mara mbéto comaréta eicint orim sup carad robálarde dom. Anoir, ó cárla go b'pí ríto agat, cuir cúpla urcáir tí mo hata agus glac eile tí mo cúro éaradaið i nó go mbéto a fíor as mo máigircti nac as innrinc bheas acáim." "Muiré, 'deairfadó mé an méro rin 'uic," ar' an robálarde, agus leir rin éorúig pé ar as tollad éaradaið an máoir le ríleairaið.

"Sgaoil ceann eile ríar annro faoi m'aragail," ar' an máoir. "Ó, 'deamán ceann eile agam," ar' an robálarde. "'Deairfadó rin, a buacáil, cuir uair an t-airgead," ar' Seagán as tairraingt amac a piorcal féin. Ar noóig, cáit an robálarde an t-airgead a tabairt oó. O'iméig pé leir a baile agus ar innrinc a ríeíl oó bí an máigircti com b'píomáil rin go noairnaið pé áro-máoir 'de agus máir mo 'uine boct go pocair ruaim-neac ar rin amac.

PROINNSIAS Ó CONGAILE.

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i maon. "Ó,
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conšate.

An Impression.

To me the swift is more attractive than the swallow. It is the bird of liberty. If I saw a swift dead, I should feel that liberty was somewhere crushed. Watch a company of four or five of them, weird and sooty black, flying in long sweeps. See how tireless is their flight. Hear their strange uncanny cries in their wild race together, screaming as they turn upon the wing. Does this bird not appear to you the emblem of freedom, wild and dark and uncontrollable? Such surely is the Goddess Liberty. And is such the liberty that I should serve? Yes; something strong and wild and uncontrollable.

Surely these birds are wizards who know the future. What do those strange cries mean? Are they wailing for the loss of liberty in Ireland, or do they tell us never to abandon the cause of freedom? As long as they hover round the land, the spirit of the nation can surely never die. If Ireland ever yields, I can imagine that all the swifts will flock together wildly and abandon the shore for ever with a long wail.

DENIS GWYNN.

Ἰσπεὼν ἀν ἀίρηεἰν.

Seo toḿaίpeanna ἃ ἐλuίnn nuair ἃ ḿínn ἄῤ cuapcaíḿeáct ran. ἀίρηεἰν nuair ἃ ḿí mé ra mbaile í ḿConamara :—

1. Cía méáto cor ar oét (uét) muilt? ḶḶ áoir.
2. Cía an τ-ám ἃ mbíonn ἃ ḿóctain íctε ἄῤ an ηῤḗḗar? Nuair fáḡar ré fuíḡleáct.
3. Cía an τaóḿ ḿe'n ḿuín ír luḡa ἃ ḿpuil fionnaḿḗ ar? An τaóḿ ípctíḡ.
4. An té ἃ fínne í, ní hé ἃ áair í, ἄῤur an té ἃ áair í, ní fáca ré í? Comḡa.
5. Cía an fáct ἃ ḿeíḿeann an ḡaḗar tímceallí ful ḿḗ luíḡeann ré? Mar níḷ ἃ fíor aíḡe cá ḿpuil an peilíúr.
6. Cía an éaol ἃ n-ólpá blogam bainne ar ḿuioéat ἄῤur é lán ḡan an corc ἃ baínt ar? An corc ἃ ḿuḡáḗḗ fíor ann.
7. Céarḿ τḗ níor ḿoíḿne 'ná ípnean? Méapacán τḗllíḡra, mar níḷ don tóin ann.
8. Cía an fáct ἃ n-íomcúipeann an tinncéarí an buioḡet? Mar nac fíuḗalḗḗḗ ré ḿó.
9. Cía an fáct ἃ ηḡlaóḗann an coileáct? Mar ḡlaóḗ ἃ áairí.
10. Cúairḗ beírt ḿan ípceáct í ḿceáct ópca lá ἄῤur ḿ'fan ἃ ḡcuíḿ feapí τaóḿ amuíḡ. Ḷ'fíapfíuíḡ feapí an tíḡe ópca ḿíob cía an ḡaol ἃ ḿí ἄca le na feapíab amuíḡ. 'Sé an fíeapíra ἃ áḡḡ na mná: "Síat ar ḿḗ n-áairí íat, ἄῤur 'fíat ar ḿḗ ḿfeapí pórca íat, ἄῤur aítepcaḗ ar ḡcloinne." Cía an ḡaol ἃ ḿí eatorpca?
11. Cúairḗ feapí lá eile ípceáct í ḿceáct ἄῤur bean í n-éínpceáct leír, ἄῤur ḿ'fíapfíuíḡ bean an tíḡe ḿe cía an ḡaol ἃ ḿí aíḡe leír an mnáol. 'Sé an fíeapíra ἃ áḡḡ ré: "'Sí mo bean ἃ máctairí ἄῤur ír í mo máctairí ἃ fuḡ ἃ náctairí." Cía an ḡaol ἃ ḿí eatorpca? ḶḶó í ἃ íḡean í.
12. Ḷeíḡín ḿeíḡín ἄῤ bualaḗ pollḿḗḗ? Teíne ἄῤur potaí uípctí.

13. Níl fí
14. Tá fí bláipeann fí ḿ
15. Áairí le óp?
16. Cía ar τḗ
17. Cía ḿí ḿeíct ηḡráinne
18. Cía ar
19. Cía ar
20. Ḷpocí
21. Cía ar
22. Céarḿ
23. Cía ar
24. Síúḗ
25. Céarḿ
26. Cúairḗ mé 'íapfíatḗ?

13. Níl rí irctis aḡur níl rí amuisḡ?

An fártórar.

14. Tá rí tóir ir ctar aḡur ḡo móir-móir i nḡáirtoinibḡ ḡaile áta Cliaḡ, blairéann rí de beata áct ní iteann rí don ḡiaḡ?

Speal.

15. Ciar mé ruar i com ḡeal le eala, tuit rí ar talam com buibe le ór?

ub.

16. Cia an tairmbeact áta tóir cúiréara aḡur raor báro?

Tá an raor aḡ iarriarḡ an t-airḡe a coingbeail amac ar an mbáro, aḡur tá an cúiréara aḡ iarriarḡ a coingbeail irctis ran tobán.

17. Cia méaro ḡob a ḡuailtear ceare ar an uirlár nuair áta rí aḡ ite oerḡ nḡráinne coirce?

Don ḡob amáin, mar níl áct don ḡob amáin uircti.

18. Cia an mí ir luḡa a ḡéanar mná cainnt?

i mí feabra.

19. Cia an ruo ir tḡéine buailtear ar donac?

Táirngi bḡos.

20. ḡoirceat ar loḡ ḡan maibe ḡan cloic?

leac-oirre.

21. Cia an t-am ir mó a mbionn puill forḡaitte?

San ḡrḡmáir, nuair ḡior an t-airḡar baince.

22. Céaro tá níor luḡa 'ná beal míoltóirce?

An ruo itear ré.

23. Cia an taob de'n cúpán a ḡruil an lám air?

An taob amuisḡ.

24. Síro ran ḡelúro é ir ḡá céaro rúil air?

ḡota anḡruite.

25. Céaro tá níor tuiḡe 'ná an riac tuiḡ?

A cúro clumáirḡ.

26. Cuiarḡ mé ruar an ḡótar aḡur ctḡ me anuar liom ruo nac raiḡ mé iarriarḡ?

ḡealḡ.

ḡáḡraic ó conaire.

Some Humble Musings on the future of Irish Literature by one in the Twilight of O'Growney.

THE present writer, as the title announces, possesses no particular ability or knowledge to deal with so important a subject as the future of Irish literature. One in the twilight of O'Growney must be diffident when dealing with such a theme and not develop into a critic of those who have emerged into the broad light of day.

But conjecture and wonder are ever welcome and useful. Some smile in a disheartened manner when the subject is mentioned. "What is there to write about?" they ask. The everyday life of Ireland, the slums, the factories, and the fields, with their many aspects, the excitement of cattle drives and mysterious airships, the awakening love of freedom in many unexpected quarters, the hopes, fears, and humours of the national struggle, supply ample material for such a literature. With this most people will agree, but they will hold different opinions on the question of treatment. Many are inclined to lay down certain lines to be followed, certain opinions to be held, and certain traditions in the matter of spelling and grammar to be observed by future writers. But this will be found to be impossible. For the Irish nation consists of people of different temperaments and characters, and when they write they will express themselves in their own way, which will be, on the whole, a good thing. At the present moment the question of medium is important. Finally, of course, it will be Irish, but at this stage if anyone has a message to deliver, even in English, it would be foolish and useless to refuse to hear him.

Many schemes to hasten the day when Irish alone, or, at any rate, chiefly, will be the medium, should occur to the inventive mind, especially when sharpened by the kindly grindstone of bilingualism. Among others, that of translating short passages from standard authors into Irish might well be tried. Besides increasing the knowledge of Irish, it would react on thought and reading generally.

The question of influence is raised by these considerations. We have inherited a noble and voluminous literature as well as having the literature of modern Europe open to us. While studying the best of our contemporaries

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can offer us, while accepting their solutions of modern problems adapted to Irish circumstances, are we to neglect the magic and enthralling world of the Fianna and the strivings and successes of Cuchulainn? "Decidedly not," will be the answer of anyone who has experienced its charm, even in English translations, and who knows how the ancient traditions of a nation kindle the imaginations of its best minds to creations in tune with the deepest yearnings and ponderings of humanity.

And lastly, when we endeavour to build up a great Irish literature let us not be daunted by the fact that we do not belong to a powerful empire and that our country is downtrodden. We were once a nation with a mighty civilisation. May we not be so again if we have courage, now, to work towards that end? I, at least, from the humble twilight of O'Growney, answer—yes.

DESMOND RYAN.

Poems: Seaghan Paor.

A BOY of eleven, in Sgoil Eanna, recently added to an English essay on Sarsfield these lines :—

“ Brave Irish soldiers—
What could they be but brave ?—
Who stood with Pádraic Sáirséal
With their swords shining in their hands !
They once fought like brave men
And they were not afraid.
They stood upon the battle field
As a man would stand in his shoes,
Without shake or fear.”

Being praised for his original effort, he continued for a few days to produce at English class “ Poems: Seaghán Paor,” as he called them. The best is of the King of Ireland :—

“ The King of Ireland now is dead ;
There is no other one to take his place.
When he was alive
The honey was in plenty.
Many's the battle he fought
And many's the battle he won ;
Here in his last one he fell,
And here he lies asleep
In his rough clay bed.
He needs no bed-clothes now.

But what about his people ?
They are still alive.
They will fight for Ireland
Without shake or fear.”

I am not in charge of Seaghán's English, so have taken no liberties with the lines; I have merely got him to correct a mis-spelt word and to add a few punctuation marks. The verses give one the effect of a rendering of a poem in some primitive language, in which the figures of speech were only just creeping in. The conventional repetition of the last line is curious.

THOMAS MACDONAGH.



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Faces at Sgoil Eanna : as seen by Padraic O Tuathaigh.

ST. ENDA'S SCHOOL,
Cullenswood House,
Rathmines.

The School Staff, 1908-9.

<i>Head Master</i>	P. H. PEARSE, B.A., Barrister-at-Law (Late Professor of Irish, University College, Dublin).
<i>Second Master</i>	THOMAS MacDONAGH (Late of Rockwell College, Cashel, and St. Colman's College, Fermoy).
<i>Third Master</i>	THOMAS MacDONNELL, A.C.V. (Pro- fessor in Connacht College of Irish, Mt. Partry, and Leinster College of Irish, Dublin).
<i>Chaplain</i>	Rev. W. LANDERS, C.C., B.A.
Assistant Professors.	
<i>Irish</i>	J. P. HENRY, M.A., M.D. (Principal of Leinster College of Irish).
<i>Ancient Classics</i>	T. P. O'NOLAN, M.A., ex-F.R.U.I. (Lec- turer in Classics and Irish, University College, Dublin, and St. Patrick's College, Maynooth).
<i>Higher Mathematics and Mathematical Science</i>	MICHAEL SMITHWICK, B.A. Barrister- at-Law, Ex-Math. Sch. R.U.I. (Late Pro- fessor of Mathematics and Science, Rock- well College, Cashel, and Lecturer in Mathematics and Science, University College, Blackrock).
<i>Art</i>	WILLIAM PEARSE,
<i>Music (Harp and Violin)</i>	OWEN LLOYD.
<i>„ (Piano and Vocal)</i>	VINCENT O'BRIEN.
<i>Manual Instruction</i>	JOSEPH CLARKE (Late Co. Technical Instructor for Co. Kerry).
<i>Commercial Subjects</i>	JOHN A. CLINCH (Chief Accountant, Messrs. Geo. Perry & Co., Ltd., Dublin). J. J. DUNNE.
<i>Drill and Gymnasium</i>	WILLIAM CARROLL (Amateur Inter- national Gymnastic Champion).

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Assist

Med

Physic

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P.

Extern Lecturers.

Irish Language and Literature.

Agnes O'Farrelly, M.A.
Eamonn O'Neill, B.A.
Mary O'Kennedy Fitzgerald, B.A.

Irish History and Archæology.

Eoin MacNeill, B.A.

English Language and Literature.

Mary Hayden, M.A., ex-F.R.U.I.

French and German Literature.

Helena Concannon, M.A.
C. P. Curran, M.A.

Phonetics.

Rev. R. O'Daly, D.D., D.Ph.

Philosophy.

Conn Murphy, M.A., D.Ph.

Physical Science.

Alphonsus O'Farrelly, M.A., ex-F.R.U.I.

Head Mistress of Junior School

Assistant Mistress

Miss PEARSE.

Miss BROWNER.

Medical Attendants.

Physician and Surgeon.

Dr. J. J. Tuohy, 15 North Frederick Street, Dublin.

Consulting Physician and Surgeon.

Dr. M. F. Cox, 26 Merrion Square, Dublin.

Ophthalmist.

Dr. J. P. Henry, 32 Lower Leeson Street, Dublin.

Dentist.

P. J. Bermingham, 54 Harcourt Street, Dublin.

ΟΙΦΙΣΙΣ ΤΗΣ ΣΧΟΛΗΣ, 1908-9.

(THE SCHOOL OFFICERS, 1908-9).

Ταοιρεάς της Σχολής	-	Donnóad Mac Fínn.
School Captain	-	DENIS GWYNN.
Αν Τάναρτε	-	Éamonn Bultfin.
Vice-Captain	-	EAMONN BULFIN.
Αν Ρύναρθε	-	Πάτρικ Ο Κοναίρε.
School Secretary	-	PATRICK CONROY.
Αν Λεωδάρτανναρθε	-	Φρουντρίαρ Ο Κονγάιτε.
Librarian	-	FRANK CONNOLLY.
Ρεαρ Κοιμέλντα της Σελ	-	Εοιν Μακ Γάβκατ.
Keeper of School Museum	-	EIOIN MAC GAVOCK.
Κεανν Ρεάομα της ηλομάναιθεάττα	-	Μυίρ Ο Φερακάιρ.
Captain of Hurling	-	MAURICE FRAHER.
Κεανν Ρεάομα της Ρείτε	-	Éamonn Bultfin.
Captain of Football	-	EAMONN BULFIN.
Μάστρτν της Σκλίτ	-	Εοζαν Μακ Καρτάις.
Master of Games	-	EUGENE MACCARTHY.

Κομμάτττ αν Τίγε (ι στανντα της η-οίφισεάτ το πομάνν):
 Θεαρμύμτα Ο Ριαν, Μίκαλ Ο Κονκούαρ, Δομνάι Ο Κονκούαρ.
 House Committee (in addition to the foregoing Officers):
 Desmond Ryan, Michael O'Connor, Donal O'Connor.

Κραοθ Έanna ο'Αρρεταλάτ της ηυηναίγε αζυρ ο'Άπο-
 Κομπάνττ αν Έποιθε Πασομάττα.

St. Enda's Guild of the Apostleship of Prayer and Archcon-
 fraternity of the Sacred Heart.

Τιμητή - - - Έαμονν Βουλφιν.
 Promoter - - - EAMONN BULFIN.

Κλασθ Έαννα δε Κολληασ να Ξαεθιτζε.
 St. Enda's (Eire Og), Branch of the Gaelic League.

Παεταρην	-	-	Δοννκαθ Μαε Γινν.
President	-	-	DENIS GWYNN.
Λεαρ-Παεταρην	-	-	Έαμονν Βουλφιν.
Vice-President	-	-	EAMONN BULFIN.
Κιρτεοιρ	-	-	Μιχεελ Ο Κοκκυβαη.
Treasurer	-	-	MICHAEL O'CONNOR.
Ραναρθε	-	-	{ Πάσριαε Ο Κοκρυε, { Δεαρηνυηα Ο Ριαη.
Secretaries	-	-	{ PATRICK CONROY, { DESMOND RYAN.
Κομηταρ	-	-	{ Φροηνηιαρ Ο Κογγαηε, Μυηηρ Ο Φεαρ- { αεαιρ, Δοηηαη Ο Κοκκυβαη, Εοζαν { Μαε Καρηεαιε.
Committee	-	-	{ FRANK CONNOLLY, MAURICE FRAHER, { DONAL O'CONNOR, EUGENE MAC- { CARTHY.

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Rolla na Sgoile, 1908-9.
(THE SCHOOL ROLL, 1908-9).

AN CÉAD BUIÓEÁN.
(FIRST CLASS).

Roinn I.

(Division I.)

1. Donnóad Mac Fínn
(Denis Gwynn).
2. Éamonn Bultfin
(Eamonn Bulfin).
3. Fhionnriar Ó Congaite
(Frank Connolly).

Roinn II.

(Division II.)

4. Muirir Ó Fearádaigh
(Maurice Fraher).
5. Dearmuid Ó Riain
(Desmond Ryan).
6. Domnall Ó Concubair
(Donal O'Connor).
7. Pádraic Ó Tuataigh
(Patrick Tuohy).
8. Eoghan Mac Carrtaigh
(Eugene MacCarthy).

AN DARA BUIÓEÁN.
(SECOND CLASS).

Roinn I.

(Division I.)

9. Pádraic Ó Conaigh
(Patrick Conroy).
10. Seoradh Ó Clocháraithe
(Joseph Stone).
11. Concubair Mac Fionnlaoid
(Conor Mac Ginley).
12. Uilleac Ó Móiréada
(Ulick Moore).
13. Mícheál Ó Ceatláigh
(Michael O'Kelly).

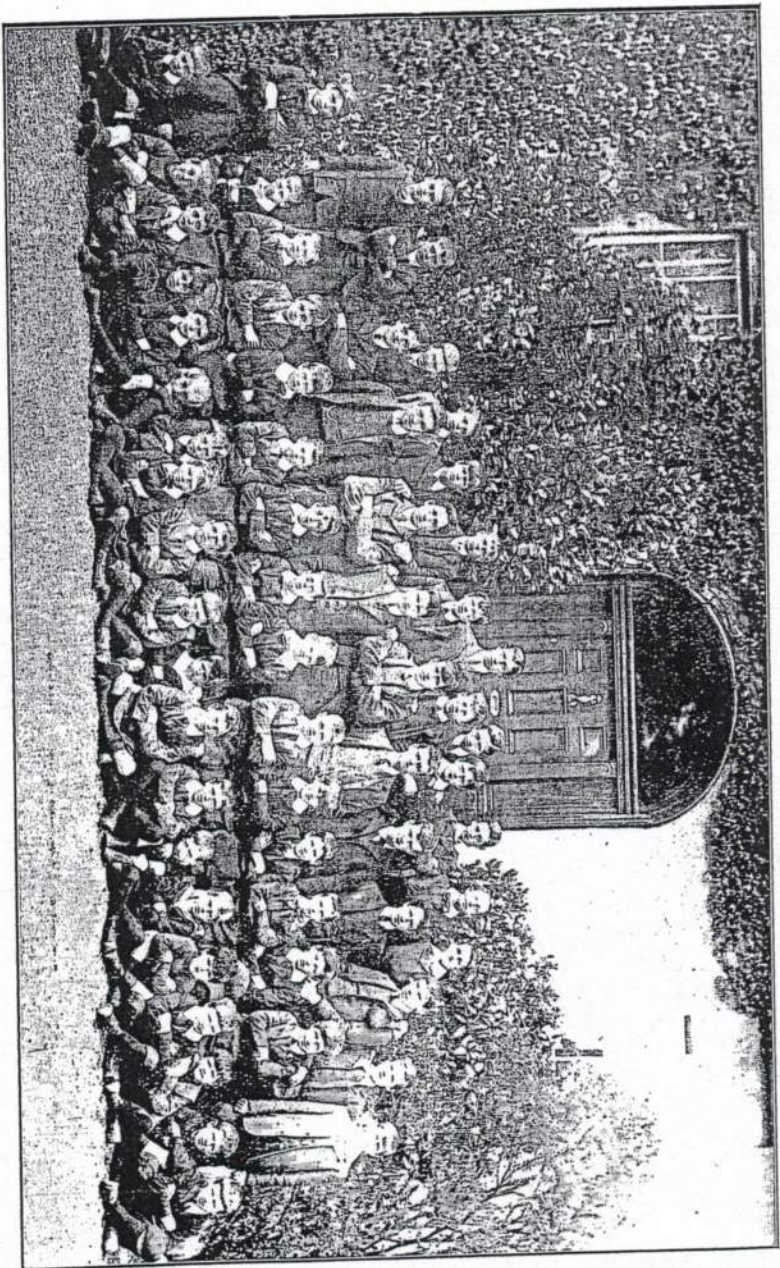
14. Maolmhuire Mac Shearraigh
(Milo Mac Garry).

15. Aodánán Mac Fionnlaoid
(Eunan Mac Ginley).

Roinn II.

(Division II.)

16. Mícheál Ó Concubair
(Michael O'Connor).
17. Peadar Ó Concubair
(Peter O'Connor).
18. Colm Ó Neachtáin
(Colm Naughton).



Scoil Éanna—Dunéan Buaicallí, 26 Bealtaine, 1909: St. Enda's School—A Group of Pupils, 26th May, 1909.

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| 19. Γεαρμότ Mac Εοδάττα
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(Herbert Buckley) |
| 20. Σεοηρε Βαηρέατ
(George Barrett). | 27. Τομάρ Ο Σεαρβατλάη
(Thomas Carleton). |
| 21. Ρηρτεαρτ Βαηρέατ
(Richard Barrett). | 28. Ήεαρμύηα Μαε Ήαηβητ
(Desmond Devitt). |
| 22. Σεοραη Ο Ήυαδάττα
(Joseph Buckley). | 29. Σεαζάν Ήρεατναε
(John Walsh). |
| 23. Εοηη Μαε Ήαηβεαε
(Eoin Mac Gavock). | 30. Άητοηηε Μαε Εοηηηη
(Anthony Jennings). |
| 24. Κολη Μαε Ήοηηηαηη
(Colm Mac Donnell). | 31. Ροηβεαρτ Ο Ρυαηόηη
(Robert Ryan). |
| 25. Ήρέαηηοάν Ο Σεαζόα
(Brendan O'Shea). | |

Αη Τρεαε Ήυηόεαη.

(THIRD CLASS).

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(Division I.) | 41. Ήρηηη Μαε ηέηηη
(Brian Mac Neill). |
| 32. Μαηηιύ Ο Σεατλάηε
(Mathew O'Kelly). | 42. Ρεατταρ Μαε Φηοηηηβαηηη
(P. J. Gaynor). |
| 33. Σεαζάν Ραοη
(John Power). | 43. Ήεαρμύηα Μαε Ήηοηηηα Ήυηη
(Desmond Black). |
| 34. Ρηοηηηηηαη Ο Ήόηηηαηηε
(Frank Dowling). | Roimh II.
(Division II.) |
| 35. Φεαρτοηηεα Ρυηηηρέαη
(Frederick Purcell). | 44. Σεοραη Μαε Μαοηάηη
(Joseph McMullan). |
| 36. Κοηηεαηη Ο Ήρηοηη
(Cyril Byrne). | 45. Ηοηάη Μαε Εοηηηη
(Horace Jennings). |
| 37. Τομάη Ραοη
(Thomas Power). | 46. Σεαζάν Μαε Μαοηάηη
(John McMullan). |
| 38. Ήυατταε Ο Φαοηάηη
(Victor Whelan). | 47. Ράττηαηε Μαε Καετταοηη
(Patrick Campbell). |
| 39. ηηαηη Μαε ηέηηη
(Niall Mac Neill). | 48. Ήαητέαη Ο Κυηηηηηηη
(Walter Curran). |
| 40. Καεαη Μαε Λοεηάηηη
(Charles McGloughlin). | 49. Λυζαηό Ο Φηοηηηαηηάηη
(Louis Fenelon). |

AN CEATHRACHAID BUIÓEAN.

(FOURTH CLASS).

Roinn I.

(Division I.)

50. Luḡair Mac Maoiláin
(Louis McMullan).

51. Seorán Ó hEirín
(Joseph Hynes).

52. Muimneac Blám
(Moynagh Bloom).

53. Antoine Mac Concoille
(Anthony Woods).

54. Fearpoirca Óinéir
(Frederick Bennett).

55. Doimnall Ó ḡormáin
(Donald Gorman).

56. Rirceair Ó Nualláin
(Richard Nolan).

57. Roibeair Ó Cuirrín
(Robert Curran).

58. Lorcan Ó Cuirrín
(Laurence Curran).

Roinn II.

(Division II.)

59. Píoinnriar Mac Maoiláin
(Francis McMullan).

60. Fearḡur Mac Muiréada
(Fergus Murphy).

61. Rirceair Ó Crioctáin
(Richard Crean).

62. Seagán Ó Crioctáin
(John Crean).

63. Tuirdeabac Mac Néill
(Turlough Mac Neill).

64. Doimnall Mac Cairteair
(Donal Mac Carthy).

65. Seagán Ó Luacra
(John Loughrey).

66. Uiliam Ó Comhairde
(William Corway).

67. Seorán Ó Nualláin
(Joseph Nolan).

68. Uiliam Ó Duibhir
(William Dever).

69. Píoinnriar Puirreát
(Francis Purcell).

70. Conrad Petteirion
(Conrad Peterson).

SḡOIL NA ḡCAILÍNÍ,

AN CÉAD BUIÓEAN.

(FIRST CLASS).

71. Meáible Ní ḡormáin
(Mabel Gorman).

72. Máire Óireadnac
(May Walsh).

73. Eiblin Ní Óroin
(Eileen Byrne).

74. Siubán Ní Colum
(Susan Colum).

75. Máire Ní Maoiláin
(May McMullan).

76. Múriel Ní Luacra
(Muriel Loughrey).

77. Ríce Ní Píonnalláin
(Rita Fenelon).

78. Eiblin Ní Doúagáin
(Ellen Egan).

79. Eiblin níc mhuilneora
(Eileen Mills).
80. Iris ní Eirín
(Iris Hynes).

81. Máire ní mhóiré
(May Moore).
82. Pheinniar ní mhóiré
(Frances Moore).

AN DARA BUIÓEAN.

(SECOND CLASS).

83. Máire nánriunn
(Maire Nugent).
84. Carmel nánriunn
(Carmel Nugent).
85. Máire purrédal
(Mary Purcell).
86. Síste níc Eoin
(Sheela Keown).
87. Meabó ní Riain
(Meave Ryan).
88. Eirne ní Šormáin
(Edna Gorman).

89. Nuala ní mhóiré
(Nuala Moran).
90. Meabó Dineio
(Maud Bennett).
91. Una níc mhuilneora
(Una McMullan).
92. Una nánriunn
(Una Nugent).
93. Bertha níc mhuilneora
(Bertha Millar).
94. Síste níc mhuilneora
(Cecilia Millar).

mhuilneora
ncis McMullan).
Murphy).
Richard Crean).
John Crean).
ugh Mac Neill).
ial Mac Carthy).
John Loughrey).
William Corway).
Joseph Nolan).
William Dever).
Francis Purcell).
onrad Peterson).

May McMullan).
Loughrey).
(Rita Fenelon).
(Ellen Egan).

LUCT BUAIÓTE NA nDUAIFEANN, 1908-9.

SCHOOL PRIZEWINNERS, 1908-9.

A. TEAGAS CRÍOSTAÍOE (Christian Doctrine).

Roibeáir Ó Ruairín (Robert Ryan).

B. GAEÓILG (Irish).

- | | | | |
|---------------|---|------------------|---|
| Buirdean I. | - | - | Phionnriar Ó Congaite (Frank Connolly). |
| Buirdean II. | - | - | Deáirínna Ó Riain (Desmond Ryan). |
| Buirdean III. | - | - | { Ádámán Mac Fionntaoic (Eunan Mac Ginley). |
| | | | { Seorán Ó Duacáta (Joseph Buckley). |
| | | Duair speisialta | - Niall Mac Néill (Niall Mac Neill). |
| Buirdean IV. | - | - | { Seáán Páoir (John Power). |
| | | | { Mairiú Ó Ceallaiḡ (Mathew O'Kelly). |
| | | | { Phionnriar Ó Dúnlainḡ (Frank Dowling). |

C. NA SEAN-TEANGTÁDA (Ancient Classics).

- | | | | |
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| Buirdean I. | - | - | Donncaó Mac Fínn (Denis Gwynn). |
| Buirdean II. | - | - | Eamonn Buirfín (Eamonn Bulfin). |
| Buirdean III. | - | - | { Mairiur Ó Feairéair (Maurice Fraher). |
| | | | { Pádraic Ó Conaire (Patrick Conroy). |

D. BÉARLA AGUS FRANNCIS (English and French).

- | | | | |
|---------------|---|---|---|
| Buirdean I. | - | - | { Donncaó Mac Fínn (Denis Gwynn). |
| | | | { Eamonn Buirfín (Eamonn Bulfin). |
| Buirdean II. | - | - | { Concuḡar Mac Fionntaoic (Conor Mac Ginley). |
| | | | { Uilleoc Ó Móirḡa (Ulick Moore). |
| Buirdean III. | - | - | { Mairiú Ó Ceallaiḡ (Mathew O'Kelly). |
| | | | { Cártaí Mac Loḡlainn (Charles McGloughlin). |

E. ΔΗ ΔΙΡΗΜΕΔΕΤ (Mathematics).

- Βιρθεαν Ι. - - { Δοννδάδ Μαε Γίνν (Denis Gwynn).
 } Φροιννηγίαρ Ó Conγáιτε (Frank Connolly).
- Βιρθεαν ΙΙ. - - { Concúbair Mac Fionnλαοιέ (Conor Mac Ginley).
 } Ράστραιε Ó Tuάτáις (Patrick Tuohy).
- Βιρθεαν ΙΙΙ. - - Δδάμνán Μαε Fionnλαοιέ (Eunan Mac Ginley).
 (Ώαιρ Ρπειρμάτα - Seáξán Ó Cáτáι (John Cahill).

F. ΕΔΛΑΏΔ ΝΑ ΝΔΏΏΙΡΕ (Physics and Nature-Study).

- Βιρθεαν Ι. - - Δοννδάδ Μαε Γίνν (Denis Gwynn).
- Βιρθεαν ΙΙ. - - Εοιν Μαε Óάιβεάδ (Eoin Mac Gávock).

G. ΣΤΑΙΡ ΔΞΥΣ ΤΛΑΏΤ-ΕΟΛΑΣ (History and Geography).

- Βιρθεαν Ι. - - Φροιννηγίαρ Ó Conγáιτε (Frank Connolly).
- Βιρθεαν ΙΙ. - - Νοίρβεαρη Ó Óυάάάάα (Herbert Buckley).

H. ΛΥΑΏΤ-ΞΗΡΙΏΒΝΕΟΙΡΕΑΏΤ ΔΞΥΣ ΟΟΜΕΑΏ ΛΕΑΏΔΡ (Shorthand and Book-keeping).

- { Δομνάλι Ó Concúbáιη (Donal O'Connor).
- { Μυηγίρ Ó Φεραάάαη (Maurice Fraher).
- { Εοξάν Μαε Καηίτáις (Eugene MacCarthy).

Ανηάλα na Sgoile, 1908-9.

1908.

m. φοξ. 7. Τορνώκαο Sgoil Eanna ας οβαρη ι μβαίμεαδ. An óεαο βυαδαίλλ κομναοúτε α τάνηζ μαιμηρ ó φεαμαδαρη αρ πορη λάηζε, ας an οό α έλοζ. An οαρη βυαδαίλλ έαμονν βυιρην, ó έρη an αηρηζο. ι n-a ούαο ρην τάνηζ εοην mac ούαθεαδ αρ Co. αονερμυ, αςυρ ρροηνηρηαρ ó Con-ζαίλε, ράορηαε ó Conαηε, αςυρ Colm ó ηεαδταην αρ Conααρηα; αςυρ τααα an ηεαδοοην οιοúε τάνηζ εοζαν mac Capηταίς αρ Lonnoαην.

m. φοξ. 8. Ο'φορζαί an Sgoil αρ μαοοην ιουοι, an τάρο-μαίζηρη αρυρ τομάρ mac οοννέαοα ι n-a ceannur, αςυρ οά φέοο βυαδαίλλ οοηη βυαδαίλλ κομναοúτε αςυρ βυαδαίλλί λαε ρα λάταη. τάνηζ οοννέαο mac φηnn, Concubαη mac φιονη-λαοιό αςυρ α οεαρηδράταρη αδομνηάν, αςυρ σεαζάν ραοη αρυρ α οεαρηδράταρη τομάρ μαη βυαδαίλλίβ κομναοúτε. τυζ an ταταρη ηέαμονν mac αοόα, σαζαητ ροβαίλ ρορ mac, Co. na ζαίλλημε, ααηητ αρ an Sgoil αςυρ λαβαρη le na βυαδαίλλίβ ι ηζαεοίλζ αςυρ ι μδέαρηα. οί an ταταρη ορηορκό, ραζαητ ζαεοεαλαδ αρ αμερηοαά, ι n-έη-φεαδτ λειρ.

m. φοξ. 9. οίομαη ι n-έαοαη αρ ζευο οίδηε ι ζαεαητ ιουοι.

m. φοξ. 10. τορμηζ τομάρ ó ηυαίλλην α έυο οίδηε ας μύηεαό λαοηε αςυρ ζηρέζηρη οο'η άρη-βυαοοην.

m. φοξ. 11. οί αρηνηηυζαό αζαηnn ι σεομηα na Sgoile. τοζαό οοννέαό mac φηnn μαη έαοηρεαδ na Sgoile αςυρ έαμονν βυιρην μαη τάναηρηε.

m. φοξ. 14. τορμηζ ηίσεαίλ σμηοις ας οβαρη μαη οηυε Conζαητα ας μύηεαό na ηάρο-άηηηεαδτα.

m. φοξ. 16. τυζ an ταταρη m. ó Caτáην ααηητ αρ an Sgoil. τάνηζ ηοηηβεαρη ó βυαδαίλλα μαη βυαδαίλλ κομναοúτε.

1908.

Sept. 7.—Sgoil Eanna starts work tomorrow. The first boarder, Maurice Fraher (Waterford), arrived to-day at 2 p.m. The second, Eamonn Bulfin (Argentine Republic) at 5 p.m. Later came Eoin MacGavock (Antrim Glens), Frank Connolly, Patrick Conroy, and Colm Naughton (all three from Connemara); and, towards midnight, after a rough passage and a chapter of accidents, Eugene MacCarthy (London). The Rev. Professor Alfons Tas, St. Pieters Collegie, Uccle, Brussels, visited the School and greeted some of the arrivals.

Sept. 8.—School opened this morning, the Head Master and Mr. MacDonagh in charge, with forty pupils present, including boarders and day-boys. Denis Gwynn (Dublin), Conor and Eunan Mac Ginley (Belfast), and John and Tom Power (Waterford), arrived as boarders. The Rev. R. McHugh, P.P., Rosmuck, Co. Galway, and the Rev. Father Briscoe, U.S.A., visited the School, Father McHugh addressing the boys in Irish and English. A telegram of greeting was received from Miss Agnes O'Farrelly, on behalf of the staff and students of the Ulster College of Irish, Cloughaneely.

Sept. 9.—Work in full swing. The Rev. T. Hogan, P.P., Cullenswood and Milltown, and the Rev. F. O'Carroll, C.C., Rathmines, visited us.

Sept. 10.—Mr. O'Nolan took up his duties as Professor of Classics in the Senior Division.

Sept. 11. Meeting of School in the Study Hall, at 2.15 p.m., when the Head Master explained his scheme of house organisation. Denis Gwynn was elected School Captain and Eamonn Bulfin Vice-Captain.

Sept. 14.—Mr. Smithwick took up his duties as Professor of Higher Mathematics and Mathematical Science.

Sept. 16. The Rev. M. Keane, C.C., Cullenswood and Milltown, visited the school. Herbert Buckley arrived as a boarder.

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m. 18. B' Sgoraidheacht a'gairn i
Seomra na Sgoile a'g 2.15 trátnóna a'g
ruairdeamair amac' gur bheas ó mair
ó feardeamair rean-airnín gaebealaca
a'gabail a'g gur go mba veap an vaíreoir é.
Da maic ó Seorán ó buacalla rreirin
airnín gaebeilge a'carad.

m. 20. Cuadama' gur o'í móir-óáil
na gaebeilge, a'gur riu'blama' gur o'í
ráire an fionn-uirge. Bioma' i látaim
le óráio an óraoibin a'cloirteal. Cuir-
eamair a'itne air an g'raoibin, a'gur tiomáin
ré rreirair óinn a'baile i n-a'carbad.

m. 21. Táinig tomár mac Doim-
naill i n-a' máirreim coinnairóte.

m. 22. Coruig uilliam mac riarair
a'g múnead' tarraingteoirmeada a'gur
veal'ba'oirmeada. Táinig tomár ó Coin-
ceana'inn a'gur fionán mac Coluim, áro-
timéirí Conna'eta na gaebeilge, a'gur
labra'air le na buacailib' i n'gaebeilge.
Táinig míceal a'gur rre'air ó Con'ubair
an lá céanna ma' buacailib' coinnairóte.

m. 23. Ino'u a' bi an céad bu'bean
lu'airmeada a'gairn.

m. 24. Táinig eogán Laoire le ceol
cláirreige a'gur beiréin a' múnead'. B'i
Sgoraidheacht a'gairn ran h'alla a'g 2.15.

m. 26. Cugama' cuairt air gáir-
oibin na mbeiréideac. S'ioib ceann ve na
hamraib' caipín hoir'beapó ó buacalla leir
a'gur rinne ré g'io'caí be'ga óe.

m. 28. 53 uaine i látaim. Ino'u a'
bi an céad ceac' veap'a a'gairn ó tomár
mac Doimnaill.

m. 30. Coruig sea'gán mac éirreig
a'g múnead' lu'ac-S'gri'beoirmeada a'gur
Coiméad' leabair.

o. 1. Cug máirreineac' eul' o'io'ire
a'gur sea'gán su'airmann cuairt o'ra'inn.
O'imreama' air g'céad éluice báire.

o. 3. Táinig muirneac' blám ma'ir
buacail coinnairóte.

o. 4. Cugama' cuairt air se'osa'cán
na héireann.

o. 5. Cug an t'átaim tomár ó
ceallair' cuairt o'ra'inn a'gur labair linn.

o. 8. Táinig úna ní fear'ceallair'
a'g cuairt o'ra'inn a'gur eug léirí mac a'
veir'be'ac'air, .i. Colm mac Doimnaill,
ma'ir buacail lae.

Sept. 18.—Sgoraidheacht in Study Hall at
2.15 p.m. We discovered that Maurice Fraher
can sing traditional songs delightfully and is
a good dancer; also that Joseph Buckley is a
sweet singer in Irish.

Sept. 20.—Dublin Irish Language Demon-
stration. The boys walked to the Phoenix
Park and were present at the mass meeting.
Most of us made the acquaintance of An
Craoibhin, who drove half-a-dozen of us home
in his carriage.

Sept. 21.—Mr. MacDonnell arrived as Third
Resident Master.

Sept. 22.—Mr. W. Pearse took up his duties
as Art Master. Messrs. T. Concannon and F.
MacColuim, Chief Organisers of the Gaelic
League, visited the School, and addressed us
in Irish. Michael and Peter O'Connor arrived
as boarders.

Sept. 23.—First drill class.

Sept. 24.—Mr. Owen Lloyd took up his
duties as Professor of the Harp and Violin.
Sgoraidheacht in Study Hall at 2.15 p.m.

Sept. 26.—Visit to the Zoological Gardens.
Exciting rides on the baby elephant. Herbert
Buckley's cap appropriated by a monkey, who
derived much satisfaction from slowly tearing
it to pieces.

Sept. 28.—Fifty-three present. We are
growing apace. First dancing lesson under
Mr. MacDonnell.

Sept. 30.—Mr. Fitzhenry took up his duties
as teacher of Shorthand and Book-keeping.

Oct. 2.—Messrs. Edward Martyn and John
Sweetman visited the school. Half-holiday.
First hurling match in our temporary
playing-ground at Richmond Hill.

Oct. 3.—A new boarder, Moy Bloom
(Dublin), arrived.

Oct. 4.—Visit to the Natural History
Collection, Science and Art Museum.

Oct. 5.—The Rev. Professor T. O'Kelly,
("Ibh Maine"), St. Mary's College, Sligo,
visited the School, and addressed the boys in
Irish and English. He thought the starting of
Sgoil Eanna the most hopeful thing that had
happened in Ireland since the founding of
the Gaelic League. In the afternoon a party
of Egyptian students, accompanied by Mrs.
Dryhurst, London, visited the School.

Oct. 8.—Miss Agnes O'Farrelly visited us,
bringing her nephew, Colm MacDonnell, as a
day pupil.

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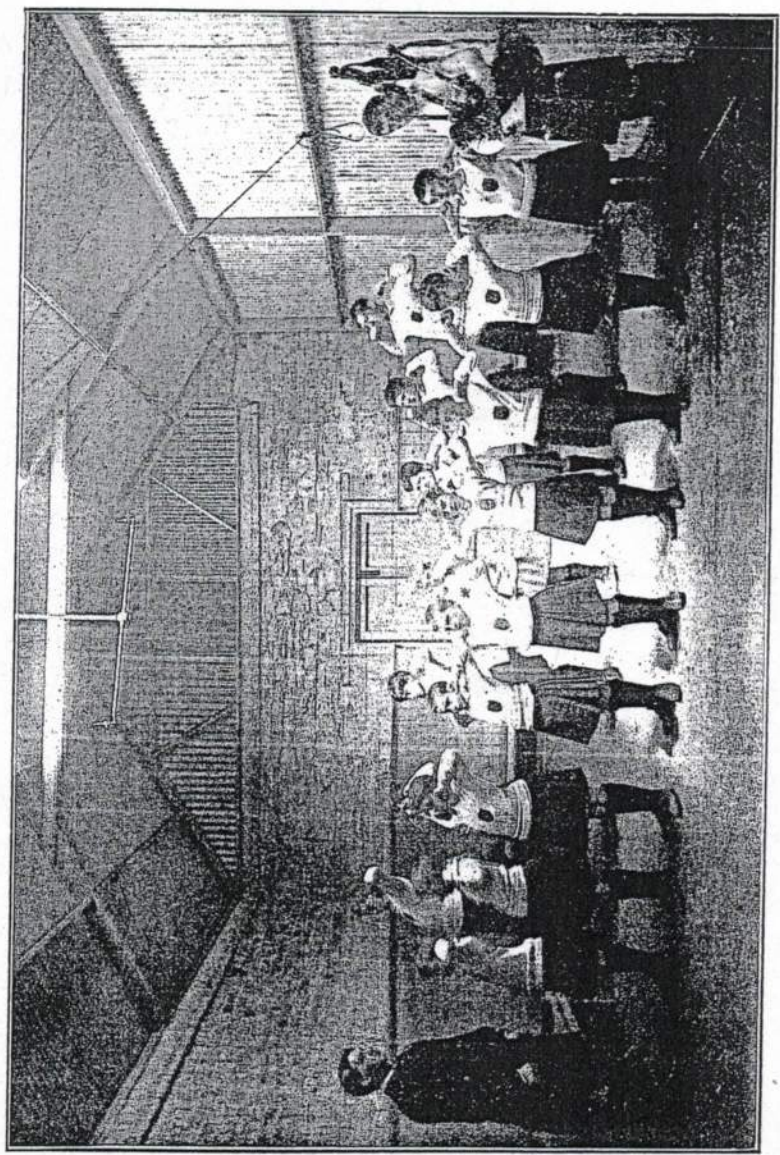
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Ὁ. ροξ. 17. *Ḳuaḡamaρ zo uḡi ḡamaρclann na maḡuρτρεḡc le ḡraḡa ḡomaρ τḡuc ḡonnaḡa ρeḡcḡl. .i. "When the Dawn is Come."*

Ὁ. ροξ. 18. *Ḳuaḡuρ eḡle ḡu ḡeoḡaḡan na hḡeḡeann.*

Ὁ. ροξ. 19. *Ḳuz an ḡoḡḡuρ mac ḡnρi ḡuaḡuρ oρaḡnn ḡzup ḡabaḡuρ lḡnn i ḡzaoḡuρz z-ḡuρ zcoḡaḡuρuρzḡaḡo an zaoḡuρz uo ḡabaḡuρ i zcoḡḡannaḡe eḡoρaḡnn ρḡin.*

Ὁ. ροξ. 22. *Ḳuz bean ḡeḡzḡin τḡuc zḡoḡla ḡuρḡe ḡzup eḡblḡn nḡ ḡzḡin ḡuaḡuρ oρaḡnn.*

Ὁ. ροξ. 24. *Seḡz ḡu ḡḡiaḡ Ruḡo.*

Ὁ. ροξ. 31. *Oḡḡcḡ ḡaḡḡna. ḡi uḡla ḡzup cnoḡanna zo leoρ ḡzḡinn.*

Sam. 1. *Lḡ Saḡḡna. ḡi ρḡ 'n-a ρaḡuρe ḡzḡinn.*

Sam. 8. *Ḳuaḡuρ ḡu ḡeḡaḡoḡaḡnn na hḡeḡeann.*

Sam. 26. *Ḳuaḡamaρ ρzḡeḡ ḡḡρ maḡḡaρ ḡomaρ τḡuc ḡonnaḡaḡa ḡzup nḡoρ maḡe lḡnn ḡ. zo uoḡzḡaḡo ḡia ρḡlḡρ uḡ ḡannam!*

Sam. 27. *ḡi an lḡḡḡann oρaḡoḡeḡḡta ḡzḡinn ḡz leḡzḡeḡc ḡ Mrs. Dryhurst. ḡz τaḡρbeḡaḡuρ an ḡaoḡi ḡ ḡ'ρeḡaḡuρ le τḡuρ-eoḡaρ ḡ ρoξḡlḡim. zḡeḡll ρi uoḡaḡ uo'n buḡḡaḡuρll ḡ ḡ'ρeḡaḡuρ ḡ τaḡḡḡaḡḡeoḡḡaḡo ρḡcḡuρuρ na zḡoḡle.*

Sam. 28. *Ḳonnaḡamaρ uḡ ḡḡuρcḡ, .i. "The Flame on the Hearth" ḡzup "The Turn of the Road" ḡnoḡc.*

Sam. 29. *Ḳuaḡuρ ḡu na lḡuḡ-zḡḡuρuρnḡb. nḡ na n. 2. Ḳuz an τḡḡaḡuρ maḡḡuρ ḡaḡ uḡoḡuρ ḡuaḡuρ ḡu an zḡoḡl ḡzup ḡabaḡuρ lḡnn. ḡuḡḡaḡuρ ρḡ lḡnn zo mḡ'ρḡeḡuρuρ ḡḡe ḡ zaoḡeḡlḡzḡaḡo ḡḡuρ τḡuρ na zḡoḡlτḡḡaḡb, ḡzup*

Oct. 17.—We were present in a body at Mr. MacDonagh's "When the Dawn is Come" at the Abbey Theatre. Our younger boys came home yearning for rifles. Those of us who have pretensions as critics thought the episode and characters finely imagined, and were interested in Tomas' experiment of a new medium, neither prose nor poetry,—though perhaps the Abbey actors would have been more at home in the *pedestris sermo* of their stock pieces.

Oct. 18.—Visit to the Irish Antiquities Section, Science and Art Museum.

Oct. 19.—Dr. J. P. Henry visited us, and addressed us in Irish. He strongly urged the Irish-speaking boys amongst us always to speak the language amongst themselves, and to do their best to give the *blas* and the *ceart* to their non-Irish-speaking school-fellows, whom they should constantly encourage to speak to them in Irish.

Oct. 22.—Mrs. Gonne MacBride and Miss Ella Young visited the School.

Oct. 24.—Seilg to the top of Sliabh Ruadh (see *An Claidheamh Soluis*, Oct. 31st, 1908).

Oct. 31.—All Hallows' Eve. Apples, nuts, and games.

Nov. 1.—All Hallows. Whole holiday.

Nov. 8.—Visit to the National Gallery.

Nov. 26.—We heard with deep grief to-day of the death of Mr. MacDonagh's mother. Sḡlḡρ na ḡ'ρḡaḡeḡaρ uḡ ḡannam.

Nov. 27.—Magic Lantern Lecture on "Geography and how to Study It," by Mrs. Dryhurst, who revealed to us some of the wonders and poetry of the Near East, and told us fascinating and moving things about the struggle of the Georgians for their language and nationality. In concluding her lecture Mrs. Dryhurst announced that she would give a prize at the end of the year for the best-drawn map of the school grounds.

Nov. 28.—We were present by invitation of the Secretary at the performances of "The Flame on the Hearth" and "The Turn of the Road," by the Theatre of Ireland in the Abbey Theatre. The latter was like a bit of real life, seen, however, with the searching but kindly eyes of a poet. The northern tang of the actors was good, but we can beat it in Sgoil Eanna.

Nov. 29.—Visit to the Botanic Gardens.
Dec. 2.—The Rev. M. Maguire, P.P., Trillick, visited the School and addressed us in a short but vigorous speech. He told us of his firm belief that Ireland could be made Irish-speaking

50 mb'féioir zup rinne a' déanrao móir-
cuio de'n obair rin dá n'ádhraimír
úráio de'n veir a bí a'zainn i Sgoil Éanna.
Bí Tomás Ó Coincéanainn i n-éinfeáct
leir an ádair ma'z uíóir.

Mí na n. 3. Táinig Seafán Ó Tuinn le
Coiméad Leabair a'zup luat-rzmióneoirfeáct
a múinead.

Mí na n. 4. Bí an lócrann o'raoióeáct
a'zainn a'z léi'geáct ó'n áro-máizirer ar
éir-eolar na héireann a'zup zó móir-móir ar
éannrair baile áta Cliaé.

Mí na n. 8. Lá féile Muire zan Smát.
Zlac cúigeair dáir zcuio buacáilí a zcéao
Comaoine .i. ádaimnán mac éionnlaoié,
hoirbeair ó buacáilí, maizú ó Ceallai'z,
rhoionnrair ó Dúnlairz, a'zup mall mac
héill. Fuair eamair leat-lá raoirie mar
zéall o'ra.

Mí na n. 10. Éuz an t-áair ó nuallán
cuairt o'rainn le buídean ceoil a'zup ar
bun a beao i n-ann ceol a' déanraí a'z an
áirreann i b'rióó Cuilinn.

Mí na n. 11. Leat-lá raoirie. Léi'geáct
i n'zaoíóiz ir i mbéairéa ó ána ní fair-
céallai'z ar Sean-lit'raíóeáct na héireann.
Dudairt rí linn zup mó an t-eolar a bí
a'zainne i o'raoió éúéulainn 'ná a bí a'ici
féin, acé o'innir rí áúinn mar rin féin zó
leoir muoi nuaióe.

Mí na n. 18. Dúnaó an Sgoil le ha'zair
na laeéannra raoirie. Bí z'zoraíóeáct
a'zainn eao'rainn féin a'zup na máizirer
a'zup Máire Nic éiarair a'zup Seoraí mac
Donnáda.

1909.

Ean. 11. Fózlaó an Sgoil tar éir na
nooiaz. Táinig Taóz ó Ceairbállán
(ó lonnoain) mar buacáilí comnaróte a'zup
Zearóio mac eoaóda, Deairmúma mac
Daibio, a'zup Seafán Ó Caáil mar buac-
áilíib lae. Tá erí rzóir buine a'zainn
anoir.

Ean. 12. Táinig beirer eile buacáilí
lae, .i. Antoine mac eoinín a'zup a' áeair-
ráair, hoirár. Tá ar b'rairer féin a'zainn
anoir a'zup o'irreamar ar zcéao éluice
ann inoiu. Éuz an t-áair maiziréáclainn
mac érianán an t-áair ó baizéallán,
a'zup an t-áair uilliam de lunnora cuairt
onainn a'zup labair linn. O'innir an
t-áro-máizirer áúinn zó raib an t-áair
liam ainmni'zre a'z áro-eairroz baile áta
Cliaé mar féirplineá na Sgoile.

again through the schools, and said that we here
might have a large part in making it Irish-
speaking, if we made the best of our oppor-
tunities while at Sgoil Éanna. Father
Maguire was accompanied by Mr. Concannon.

Dec. 3.—Mr. Dunne came as Teacher of
Shorthand and Book-keeping, in succession to
Mr. Fitzhenry, who has left Dublin for Galway.

Dec. 4.—Magic Lantern Lecture by the
Head Master on "The Geography of Ireland,"
with more particular reference to Dublin and
its environs.

Dec. 8.—Feast of the Immaculate Concep-
tion. Five of our boys (Eunan MacGinley,
Herbert Buckley, Mathew O'Kelly, Frank
Dowling, and Niall MacNeill) made their First
Communion this morning. A half-holiday was
given in honour of the occasion.

Dec. 10.—The Rev. J. Nowlan, C.C., Cullens-
wood, visited us, to organise a class in Plain
Chant singing, with a view to our joining the
church choir at Beechwood.

Dec. 11.—Half-holiday Lecture (in Irish
and English), by Miss O'Farrelly, on "Early
Irish Literature." She was kind enough to
say that we knew more about Cuchulainn than
she did herself, but she told us many new
and interesting things about the conditions
under which our old literature was produced,
the life in the monasteries and the bardic
schools, the methods of the scribes and
illuminators, and so on. Afterwards she
questioned us, drawing quite a lot of literary
confessions from the younger boys.

Dec. 18.—We broke up for the Christmas
vacation to-day. In the evening the boarders
had a Sgoraidheacht, to which Miss M. B.
Pearse and Mr. J. MacDonagh, in addition
to the boys and masters, contributed welcome
items.

1909.

Jan. 11.—School re-opened to-day after the
Christmas vacation. One new boarder, Tadhg
Carleton (London), and seven new day-boys
(Gerald Keogh, Cyril Byrne, Desmond Devitt,
and John Cahill in the Senior School, and
three youngsters in the Junior School). We
are now sixty strong.

Jan. 12.—Two more new day-boys (Anthony
and Horace Jennings). We played for the
first time in our own playing-field, added to
the school grounds during the Christmas
recess. Our visitors to-day included the Rev.
Malachy Brennan, C.C., Castlereagh, the Rev.
Professor Boylan, Clonliffe College, and the
Rev. W. Landers, C.C., Westland Row, all of
whom addressed us. The Head Master
announced that His Grace the Archbishop had
appointed Father Landers as Chaplain to the
School, news which we vociferously cheered.

Εαν. 15. Βί στυννιυζαδ άζαϊνν ι Σεομηα να ΣΣοϊλε άζυρ τοζαδ μημηρ ό φεαρκαδαιρ μαρ έεανν φεαδμα να ηιομάναιθεαετα έαμονν δυϊλρην μαρ έεανν φεαδμα να ρεϊλε, άζυρ έοζαν μαε Καρηεαϊζ μαρ μηδϊζιρτιρ να ζςλνιεί.

Εαν. 18. Έάϊνιζ βειρε βυαεαϊλλ λαε, ι. Διαρμαϊρ άζυρ Δομναιλλ μαε Καρηεαϊζ.

φεαδ. 2. Έάϊνιζ βυαεαϊλλ κομναιρθε νυαδ, ι. Ριοβάρρ ό Ρυαϊθίν (ό Co. Ρορ Κομάϊν).

φεαδ. 5. Βί στυννιυζαδ ζηότα άζαϊνν ι Σεομηα να ΣΣοϊλε άζυρ τοζαδ έοϊν μαε Δαϊβεαδ μαρ φεαρ Κοϊμέαυτα να Σεορ, ράυρηαιε ό Κοναϊρε μαρ Ρύναρθε να ΣΣοϊλε, άζυρ Δομναιλλ ό Κονεευδαϊρ άζυρ Δεαρμυηα ό Ριαϊν μαρ Κοϊρτε. Σοερνιυζαδ ζο μβεαδ ελνιέε ζαεθίλζε άζυρ ελνιέε Δεαρλα άζαϊνν ρά λά φεϊλε έαηνα.

φεαδ. 6. "Αη ηαοθ άρ ιαρηαιό" άζυρ "The Coming of Fionn" αν όά ελνιέε Δεαρ άζαϊνν. Τοζαδ να ράηηεαηνα Δεαρ άζ να βυαεαϊλλίβ. Ιη "Αη ηαοθ άρ ιαρηαιό," ράυρηαιε ό Κοναϊρε Δεαρ 'η-α Δοηζυρ, ρηοϊνηρϊαρ ό Κοηζαϊλε 'η-α Οϊρε, άζυρ ηιαλλ μαε ηέϊλλ ι η-α Κοηαλλ αμαυάη. Ι "The Coming of Fionn," τοζαδ Δοηηεαδ μαε φϊνν λε βεϊε ι η-α φϊοην, Δεαρμυηα ό Ριαϊν λε βεϊε ι η-α Σηημαλλ, άζυρ έαμονν δυϊλρην, μημηρ ό φεαρκαδαιρ, άζυρ Δομναιλλ ό Κονεευδαϊρ λε βεϊε ι η-α βρέϊννιόεϊβ.

φεαδ. 8. Βιομαρ ι λάεαηρ άζ μόηρ-Στυννιυζαδ να μαε λείζιην ι υΰεαδ αν Τίζεαηνα ηέηρε άζυρ έυη άρ βρηνιόηρ α η-αηηηεαδ λεηρ αν ιαρηαεαρ άζ ιαρηαιό αν ζαεθίλζε υο Δεαηαη έίζιηηεαδ ραη Ολλρζαϊλ ηυαδ.

φεαδ. 9. Έορνιζ αν Δοεέυηρ μαε έηηϊ άζ ηύηηεαδ ζηαηηέηηρ να ζαεθίλζε υο η Δηρ-Δυϊθίν.

φεαδ 11. Έυζ ηιαη μαε ζιολλα βηίσε ευαηρε οηαϊνν άζυρ λαβαηρ ηιηη ι ηζαεθίλζε άζυρ ι ηβεαρλα.

φεαδ 12. Βί αν λόεηαηην ηηαοιθεαετα

Jan. 15.—Meeting in Study Hall at 2.15 p.m. Maurice Fraher elected Captain of Hurling, Eamonn Bulfin Captain of Football, and Eugene MacCarthy Master of Games.

Jan. 18.—Two new day-boys (Diarmaid and Donal MacCarthy).

Feb. 2.—A new boarder, Robert Ryan (Co. Roscommon).

Feb. 5.—Business meeting in Study Hall, at which Eoin MacGavock was elected keeper of the School Museum, and Patrick Conroy School Secretary. Desmond Ryan and Donal O'Connor were elected to serve on the House Committee in addition to the various officers, of whom we have now a full staff. It was announced that we should celebrate the Feast of St. Enda by the performance of an Irish and an Anglo-Irish play.

Feb. 6.—It was agreed that the plays for the St. Enda's Day celebration should be An Craoibhin's "An naomh ar iarraiod," and Mr. Standish O'Grady's "The Coming of Fionn." Parts were assigned, and rehearsals commenced. P. Conroy is to be Aongus in "An naomh ar iarraiod," Frank Connolly the Teacher, and Niall MacNeill Conall Amadan In "The Coming of Fionn," Denis Gwynn is to be Fionn, Desmond Ryan Crimall, and Eamonn Bulfin, Maurice Fraher, and Donal O'Connor, First, Second, and Third Fianna respectively.

Feb. 8.—We were present in the Mansion House at the Students' Demonstration in favour of Essential Irish in the National University, most of the older boys subscribing their names to the Students' Memorial.

Feb. 9.—Dr. Henry commenced a course in Advanced Irish Grammar and Texts for the Senior boys.

Feb. 11.—The Hon. William Gibson visited us to-day, and addressed us in Irish and English. He made the claim that Irish is a finer philosophical and literary medium than English, which is becoming outworn and soiled. He also pointed out that, working in Sgoil Eanna on bilingual lines and constantly using two languages, we shall be able to acquire French, German, and other Continental tongues with twice the ease of monoglot English speakers. By the way, he was pleased to see so many kilts among us. Mrs. T. P. O'Nolan, her sister, Miss Lambert Butler, Miss Charlotte Dease, and Miss Eveleen MacCarthy also visited us to-day, and were present during Mr. Gibson's address.

Feb. 12.—Magic Lantern Lecture by the

άζαϊνν ι
να βεϊε
φεαδ ι
υόηηη άρ

φεαδ
λείζεαε
άζυρ έε
να φηαιη

φεαδ ι
Διαηρλαϊ

μάηηα
μαε ηέϊ
'η-α Κοηα
μάηηα
υιλλιαη ι
λοέηαηη
υαευζαδ
Δεαηαη
άζυρ ράυ
μάηηα
"The Last
να ηεαλα
λείζεαε
ιαραε έυ
λείζιηη
να
ηλεαζα έα

μάηηα ι
α βεαν ι
ζςλνιεί υί
υόηηη άρ
αδ.
μάηηα
λείζεαε
φηαηηηεε.

μάηηα ι
Κυαϊό ηα

fall at 2.15
Captain of
of Football,
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Lecture by the

ΑΣΑΙΝΗ ΑΣ ΛΕΙΞΕΑΔΤ Ο'Ν ΔΗΟ-ΜΑΙΞΙΡΤΗΗ ΑΗ
ΝΑ ΒΕΙΤΘΕΑΔΑΙΘ ΡΙΑΘΑΙΝΕ.
ΡΕΑΘ 19. ΤΥΣ ΜΑΙΡΕ ΝΙ ΔΟΥΑΙΝ ΛΕΙΞΕΑΔΤ
ΥΟΙΝΗ ΑΗ ΣΕΑΝ-ΛΙΤΗΘΕΑΔΤ ΝΑ ΣΑΡΑΝΑΔ.

ΡΕΑΘ 26. ΤΥΣ ΑΗ ΤΑΡΟ-ΜΑΙΞΙΡΤΗΗ
ΛΕΙΞΕΑΔΤ ΥΟΙΝΗ ΑΗ ΤΗΡ-ΘΟΛΑΡ Ι ΝΣΑΕΘΙΛΣ,
ΑΣΥΡ ΤΕΑΡΡΑΙΗ ΡΕ ΥΟΙΝΗ ΡΕΑΝ-ΒΑΙΛΤΕ ΜΟΡΑ
ΝΑ ΡΡΑΙΝΝΣΕ ΑΣΥΡ ΝΑ ΗΕΑΘΑΛΑ.

ΡΕΑΘ 27. ΚΟΝΝΑΚΑΜΑΡ "Kincora" Ι
ΔΙΑΡΚΛΑΙΝΗ ΝΑ ΜΑΙΡΗΤΡΕΑΔ.

ΜΑΡΤΑ 1. ΜΑΡ ΞΕΑΛΛ ΑΗ ΞΟ ΡΑΙΘ ΡΙΑΛΛ
ΜΑΚ ΝΕΙΛΛ ΤΙΝΗ ΤΟΞΑΘ ΤΟΜΑΡ ΡΑΟΡ ΛΕ ΒΕΙΤ
Ν-Α ΚΟΝΑΛΛ ΑΜΑΘΑΝ.

ΜΑΡΤΑ 8. ΘΕΙΡΗ ΜΟΡ ΛΕ ΝΑ ΚΛΗΙΘΙΒ.
ΜΙΛΛΙΑΜ ΜΑΚ ΡΙΑΡΑΙΡ ΑΣΥΡ ΔΙΛΡΗΟ ΜΑΚ
ΛΟΚΛΑΙΝΗ ΑΣ ΘΕΑΝΑΘ ΑΡΘΑΙΝ ΑΣΥΡ ΑΣ
ΒΑΤΥΞΑΘ ΡΙΟΝΗ-ΡΑΘΑΡΣ, ΕΑΜΟΝΗ ΘΥΙΛΡΗ ΑΣ
ΘΕΑΝΑΘ ΡΛΕΑΞ, ΑΣΥΡ ΚΟΛΜ Ο ΝΕΑΔΤΑΙΝ
ΑΣΥΡ ΡΑΘΡΑΙΟ Ο ΚΟΝΑΙΡΕ ΑΣ ΘΕΑΝΑΘ ΒΗΘΣ.

ΜΑΡΤΑ 12. ΘΙΟΜΑΡ Ι ΛΑΤΑΙΡ ΑΣ ΚΛΗΙΘΕ ΙΙ.
"The Last Feast of the Fianna" Α ΒΙ Ι ΣΣΟΙΛ
ΝΑ ΝΕΑΛΑΘΑΝ. ΤΥΣ ΡΑΘΡΑΙΟ ΜΑΚ ΡΙΑΡΑΙΡ
ΛΕΙΞΕΑΔΤ ΑΝΗ ΑΗ ΝΑ ΡΡΑΙΝΝΑΙΘ. ΤΥΞΑΜΑΡ
ΙΑΡΑΚ ΕΥΙΘ ΒΑΡ ΞΕΥΙΘ ΕΑΡΗΑΙΘΕ ΘΟ ΜΑΚΑΙΘ
ΛΕΙΞΙΝΗ ΝΑ ΣΣΟΙΛΕ. ΙΡ ΒΡΕΑΞ Α ΒΡΕΑΔΝΗΙΞ
ΡΛΕΑΞΑ ΕΑΜΥΙΝΗ ΘΥΙΛΡΗ ΑΗ ΑΗ ΑΡΘΑΝ.

ΜΑΡΤΑ 13. ΘΙ ΔΑΙΡΛΕΙΡ Ο ΞΡΑΘΑΙΞ ΑΣΥΡ
Α ΒΕΑΝ Ι ΛΑΤΑΙΡ, ΛΕ ΛΙΝΗ ΚΛΕΑΔΤΥΙΞΤΕ ΝΑ
ΞΕΚΛΗΙΘΙ ΥΟΙΝΗ. ΤΥΣ ΑΗ ΞΡΑΘΑΔ ΚΟΜΑΙΡΛΕ
ΥΟΙΝΗ ΑΗ ΑΗ ΞΣΑΟΙ Β'ΡΕΑΡΗ ΛΕ ΙΑΘ Α ΛΕΙΡΗΙΞ-
ΑΘ.

ΜΑΡΤΑ 16. ΤΥΣ ΤΟΜΑΡ ΜΑΚ ΘΟΝΝΕΑΘΑ
ΛΕΙΞΕΑΔΤ ΒΑΙΘ ΑΗ ΣΕΑΝ-ΛΙΤΗΘΕΑΔΤ ΝΑ
ΡΡΑΙΝΝΣΕ.

ΜΑΡΤΑ 17. ΛΑ ΦΕΙΛΕ ΡΑΘΡΑΙΟ. ΛΑ ΣΑΟΙΡΕ.
ΚΥΑΙΘ ΝΑ ΒΥΑΔΑΙΛΛΙ ΚΟΜΜΑΙΘΤΕ ΜΙΛΕ ΕΥΜ

Head Master on Zoology with special reference
to the fauna of Ireland.

Feb. 19.—Half-holiday Lecture by Miss
Hayden on "Anglo-Saxon Literature." In a
very animated and animating talk she intro-
duced us to a world new to most of us, com-
paring its topography step by step with the
more familiar field of early Irish epic. We
liked Beowulf, but thought him a barbarian
beside Cuchulainn, while Caedmon reminded
us of Aongus Ceile De, for both were servants
in old monasteries, and both sang "the
beginning of created things."

Feb. 26.—Magic Lantern Lectures in Irish
by the Head Master on "Geography: the
Cathedral towns of Gaul and Italy," in which
he showed us many views of old and new
Paris, Rouen, Rheims, Brussels, Antwerp,
Cologne, Milan, Florence, Venice, Rome, etc.

Feb. 27.—We saw "Kincora" at the Abbey
Theatre to-night. The beardless Brian, so pom-
pously patriotic, clashed with our notions of
the splendid scoundrel who won Clontarf and
left the road open for the Anglo-Norman.

Mar. 1.—Owing to the illness of Niall
MacNeill it was decided that Tom Power
should take the part of Conall Amadan.

Mar. 8.—Furious preparations for the plays.
Mr. W. Pearse and Mr. McGloughlin are build-
ing the stage and painting the scenery, Eamonn
Bulfin making spears, P. Conroy and Colm
Naughton cutting out shoes.

Mar. 12.—Some of us were present in the
Metropolitan School of Art to-night when our
Head Master lectured on the Fionn Saga, and
the members of the Students' Union gave a
very beautiful rendering of "The Last Feast
of the Fianna." We had lent some of our
properties to the School of Art, and Eamonn
Bulfin's spears looked magnificent in the rich
red glow of the Fianna's fire.

Mar. 13.—Full-dress rehearsal of plays, Mr.
and Mrs. Standish O'Grady being present. Mr.
O'Grady spoke to us afterwards in the Study
Hall, and gave us many useful hints on
speaking and acting.

Mar. 16.—Half-holiday Lecture by Mr.
MacDonagh on "Early French Literature," in
which he gave wonderful interest to his
account of the beginnings of French, tracing
it from the Latin of Caesar's soldiers and camp-
followers. He pointed out the charm and
freshness of young literatures, approaching as
they do the eternal subjects from new points
of view and dealing with them in language
which has still the fragrance and wonder of
childhood.

Mar. 17.—St. Patrick's Day. Whole holi-
day. Boarders attended Irish sermon by

Seanmóir a tús an t-ádhair Liam de Linnora
uair; uCeasraill naoim Ainmhair.

Μάρτα 20. Rinneadó Amairclann de'n
Luathraí a tús air ann a léirígead na cluicí
anoct. Bí com mair le céad; ládair, a tús
mólaodair go háno iad. Ceasraim tús
laidir Donnad Mac Finn a tús éamonn
builfin a tús Deairníma ó Riain a tús
pionnair ó Conzairle a tús Tomár paor
go háluinn.

Μάρτα 21. Lá féile Éanna. An tair
hoirde a mair na cluicí air ruidal a tús.
Bí níor mó 'ná céad; ládair.

Μάρτα 22. Bí na cluicí a tús de'n
críoíad huair a tús móir-uairle na héiréann
ra ládair. Laidir Ainirleir ó tús a tús
a tús a tús ré mairnead móir uíinn. Tús an
tair-máirleir buiréadair uo na uairnead a
tús le na cluicí a tús a tús a tús uíinne
mair geall air a léirígead.

Μάρτα 25. Lá féile Muire. Lá Saoime.

Μάρτα 26. Laidir an tair-máirleir Linn
air an obair a tús Connaid na tús a tús a tús
uairnead a tús uairnead ré go mair ceairt
uíinn tús de "Éiré óz" a tús air bun
i n-air mair. Ceasraim críoígead a
uair a tús an doime uair tús.

Father Landers, in St. Andrew's, Westland
Row.

Mar. 20.—St. Enda's Day celebrations
began. First performance of "An naoim air
laidir" and "The Coming of Fionn"
in the Gymnasium, converted for the occa-
sion into a beautiful little theatre. Over a
hundred present. Everyone admired the
staging and costumes, which we owe to Mr.
W. Pearse and Mr. McGloughlin. The audience
appeared to be delighted. In the school the
general impression is that distinction was
given to "An naoim air laidir" by the
restraint and reverence with which the little
boys acted, more especially by the naturalness
and pathetic appeal of Tom Power as Conall
Amadan, and to "The Coming of Fionn" by
the stately elocution of Denis Gwynn and
Eamonn Bulfin and the passionate declamation
of Desmond Ryan when he rose to the crisis of
the play. The grand barbaric march with which
we opened, and on the invention of which
we pride ourselves, took the audience by
storm.

Mar. 21.—St. Enda's Day. Second per-
formance of plays. One hundred and ten
guests present.

Mar. 22.—Third and most successful per-
formance of plays before a brilliant literary
audience in the School Gymnasium. Our guests
(over a hundred and twenty in number), in-
cluded Sir John Rhys, Messrs. Eoin MacNeill,
W. B. Yeats, Edward Martyn, Stephen Gwynn,
D. P. Moran, W. P. Ryan, Padraic Colum,
Father Augustine, O.S.F.C., Miss Hayden,
Miss O'Farrelly, Miss Furlong, Count and
Countess Markiewicz, Mr. and Mrs. Donn Piatt,
and Mr. and Mrs. Standish O'Grady. An
Craoibhin was unable to be with us, but sent
greeting and regrets. On a call for the author
of the "Coming of Fionn," Mr. O'Grady
addressed us in a ringing, racy speech,
counselling a return to the manliness of the
antique world and life of the Fianna. The
Head Master thanked the visitors, the actors,
and the authors of the play, in a few words in
Irish.

Mar. 25.—Feast of the Annunciation.
Whole holiday. Amazingly favourable notices
of our plays in the *Leader* and the *Nation* by
the respective editors, and in *Sinn Fein* by
Padraic Colum.

Mar. 26.—At a meeting in the Study Hall,
at 2.15 p.m., the Head Master addressed us
on the aims and work of the Gaelic League,
and expressed his desire that the pupils of
Scoil Éanna should organise themselves into
an Eire Og Branch of the League. It was
agreed to hold a meeting with that object on
Friday next, April 2nd.

Μάρτα
Cársa.
Aidre
na Sgo
Donn.
Iste a
léiríge
ó Dála
a tús
Linn.
Ailí.
Seair
a tús
ó Conz
bun a
uair.
le n-a
uairnead
a tús.
na Cársa

Aidre 2
annair
ó paola

Aidre 2
mair bua
Aidre 1
laidir.

Aidre 2
Una ní

Aidre 2
Storm,"

Aidre 30
Co mair
Deal 3.
rá Cúcut
uairle i m

Deal 7
léirígead
uair.

y celebrations "An Naomh ar... of Fionn" for the occasion. Over a... admired the... we owe to Mr... The audience... the school the... distinction was... by the... which the little... the naturalness... Power as Conall... of Fionn" by... nis Gwynn and... late declamation... se to the crisis of... arch with which... tion of which... he audience by

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μήματα 20. Τορμυζεαθ αρ ρσηύουιζτιθ να

Αιβ. 2. Βι εμιννιουζαθ αζαινν ι Σομπια
να Σσοιλε λειρ αν ζσραοιθ α ευρ αν bun δι
'Οοννκαθ μαρ ρινν ι ζσεαννυρ αν εμιννι-
ιζτε αζυρ ράορμαθ ο Κοσαιρ μαρ Ράναιθε
λέιζ ράορμαθ λιτηρ α ρυαιρ ρε ο ράορμαθ
ο 'Οάλαιζ αζ ράο ναθ βφέαορραθ ρε α τεαατ
αατ ζο ραιθ ρύιλ αιζε ζο η-έιρθεαθ αν λά
λινν. Λαθαηρ αν Καταοιρλεαθ λε να βυαά-
αλλιθ. Βι αν 'Οοαύηρ μαρ έηηι αζυρ
σεαζάν μαρ ζιολλια αν ααα ι λάαηρ ρηειρην,
αζυρ λαθραοαρ λινν. 'Ο'έηηζ ρροινηηαρ
ο Κοηζαητε αζυρ μολ ρε ρραοθ α ευρ αρ
bun αζυρ " ρραοθ έαηνα " α βειρ μαρ αιηη
υηηι. Δοντμυζεαθ λειρ ρην. Σεαραθ Κοιρτε
λε η-α ηαζαίθ αζυρ βι οηα ρην ηιαζιλαα
θάαηαη.

Αιβ. 6. Σζαιρκαμαρ λε ηαζαίθ ραοηηε
να Κάρζα.

Αιβ. 20. Ρορζλαθ αν Σσοιλ ταη έηρ Λαεε-
αηηα ραοηηε να Κάρζα. Έαιηηζ θυαθάθ
ο ραολαηη μαρ βυαάαλλ λαε.

Αιβ. 23. Έαιηηζ μαολίνυηηε μαζ Σεαηηαιζ
μαρ βυαάαλλ λαε.

Αιβ. 24. Λέηηηζεαμαρ " αν ηαοηηαρ
ηαηηαιθ αζ ρειρ θαιτε ααα κλιαα.

Αιβ. 26. Έυζ βεαν Δητύηη ηυηηον αζυρ
ύηα ηι ραιηέαλλαιζ ευαιηε οηαιηη.

Αιβ. 28. Κοηηκαμαρ θά έλυιθε η. " The
Storm," αζυρ " Paid in His Own Coin."

Αιβ. 30. Ζο έαιηηζ ηιλλεοιθ ο θόηηθα αρ
Κο ημυζεο μαρ βυαάαλλ κοηηαιόε.

βεαλ 3. Σοημυζεαθ ζο ηβεαθ Καηηέηημ
ρά Κυάυλαηηηη αζαηηηη ρυλ θά υαέριμηνιρ α
θαητε ι ηι αν ηηεηιημ.

βεαλ 7. Έαιηηζ αν ταααηη ο 'Οάλαιζ λε
λέιηζεαα α ταθαηηε υύηηηη αρ να ρυαιηεαη-
ηαιθ.

Mar. 29.—Easter Exams. commenced:

April 2.—Meeting in the Study Hall to form
an Eire Og Branch of the Gaelic League,
Denis Gwynn presiding. P. Conroy, who
acted as secretary, read a letter from Mr. P.
O'Daly, General Secretary to the Gaelic
League, regretting his inability to be present,
and wishing the proposed Craobh all good
fortune. The Chairman addressed the meeting,
and was followed by Dr. J. P. Henry and Mr.
J. Forde, who were present by invitation.
Finally, on the motion of Frank Connolly,
seconded by Maurice Fraher, it was unani-
mously decided to establish Craobh Eanna as
an Eire Og Branch of the Gaelic League. The
school officers and committee were appointed
a provisional committee to draw up rules.

April 6.—Results of Easter Exams. an-
nounced. We broke up for the Easter vaca-
tion.

April 20.—School re-opened after the Easter
holidays. New day-boys include Victor
Whelan in the Senior School, and some
youngsters in the Junior School. We now
muster sixty-six, all told.

April 23.—A new day-boy, Milo MacGarry,
in the Senior School.

April 24.—We performed "An Naomh ar
ηαηηαιθ" in Banba Hall, in connection with
the Dublin Feis. Boys a little nervous, and
the performance not quite so due and delicate
as in our own little Hall.

April 26.—Mrs. A. W. Hutton and Miss
O'Farrelly visited the School. Mrs. Hutton
would have been glad to know that we have
on rolls a boy of twelve who has read through
her "Táin" twice, and is commencing it a
third time.

April 29.—We were at two plays produced
by the School of Art Students' Union in the
Abbey Theatre to-night, "The Storm" and
"Paid in His Own Coin." Some of our little
boys were in tears as the curtain went down
on the almost too terrible realism of the
first. We all laughed at the witty dialogue
of the second, but as we came home the
pedantic amongst us held forth on its faults of
construction.

April 30.—A new boarder, Ulick Moore (Co.
Mayo).

May 3.—It was announced that we should
have a Pageant before breaking up for the
summer holidays, and that the subject would
be the Boy-Deeds of Cuchulainn.

May 7.—The Rev. Dr. O'Daly delivered the
first of a series of lectures on Phonetics. We
were delighted to find that so great a scholar
could make his points so clear and his exposi-
tion so simple that we could all follow a fairly

beal. 10. D'innir an t-ádh-máistir-tiúinn fá'n gCairéim, atá beas nac ríobta aise.

beal. 14. An t-ádh léigeat ó'n ádh ó tálais.

beal. 15. Tosaó páirteanna le haíad na Cairéime aghar bí an céad áleactaó aghar. Ir é phoinnir ó Dúnlairg Cúcu-lainn, Donncaó mac fínn Concubair, Éamonn Builrín Caébaó, Peadair ó Concubair Feairgus, phoinnir ó Conzáile iubar, Adáinnán mac fionnlaóic Polláman, Pádraic ó Conaire Culann, aghar Muirir ó Feaircair an Céad Céad.

beal. 16. Seilg aghar aghar.

beal. 20. Cus úna ní ógáin cuairt aghar an aghar.

beal. 21. Bí cuairt aghar ve'n ághar aghar i Seomra na aghar.

beal. 23. Seilg i ngléann bhíoge.

beal. 24. Cus Seamus mac Mánuir cuairt aghar aghar go bhíoge aghar linn. Bí tomár ó Coincéanann i n-ághar aghar.

beal. 25. Cus an t-ádh mánuir ó Paoláin, ább ághar Melleray, cuairt aghar aghar aghar go háluinn linn i n-ághar aghar.

abstruse subject with ease and pleasure. You should have heard us—masters and boys—practising weird sounds, voiced and unvoiced gutturals, nasals, and so on. The discovery that the ordinary pure vowels of Irish, pronounced in a whisper, give a musical scale ranging over an octave, was a fascinating one. Dr. O'Daly was charmed with our French u's and æ's. He said that our speech organs had obviously been made "limber" by our bilingual training.

May 10.—The Head Master gave us an outline of the Pageant, the writing of which he has almost completed.

May 14.—The Rev. Dr. O'Daly delivered his second lecture on Phonetics. Mr. and Mrs. Robert Lynd visited the School, and were present during Dr. O'Daly's lecture.

May 15.—Parts finally cast for the Pageant, and rehearsals commenced. Frank Dowling is to be Cuchulainn, Denis Gwynn Conchubhar, Eamonn Bulfin Cathbhadh, P. O'Connor Feargus, Frank Connolly Iubhar, Eunan MacGinley Follamhan, P. Conroy Culann, and Maurice Fraber First Smith.

May 16.—Seilg to the Scalp.

May 20.—Miss Agnes Young visited the School.

May 21.—Meeting of Craobh Eanna in the Study Hall, Denis Gwynn presiding. The draft rules submitted by the committee were approved of, and the provisional officers and committee confirmed in their offices, with the addition of Michael O'Connor as treasurer.

May 23.—Seilg to Bride's Glen.

May 24.—Mr. Seumas MacManus visited the School, accompanied by our old friend, Mr. Concannon. Mr. MacManus addressed us in a brief but impassioned speech in Irish and English, in which he urged us to be worthy of the traditions of Irish boyhood, and to remember that, though young, we were citizens of no mean country. We should always keep a high ideal of duty and honour before us, and never for any bribe, however specious, lower or compromise that ideal.

May 25.—The Right Rev. Maurus Whelan, Lord Abbot of Mount Melleray, visited the School, accompanied by the Rev. Father Murphy, S.J., Milltown Park. His lordship addressed us in beautiful and flowing Irish, full and musical as the rush of a river from the Comeraghs. He told us that we were taking up again the thread of native tradition in religion and learning which had snapped when the monasteries and bardic schools were suppressed in the sixteenth century.

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Deal. 31. Luan Cincigire. Seilg, nSleann Dub.

Meit 2. Torguisead ar rghruuigtib an tSamhaid.

Meit 5. Ruzamam buaid ar buadailib na mbuaid ar inoiu i n-iománaróeact. 11 cúl 9 scuilín a bí aSaimn i n-aSaid 1 cúl 7 scuilín.

Meit 10. Féile Cuipr Crioit. Seilg, meafz na zcnoc.

Meit 11. Cuiprad veimead le na rghruuigtib. AS cleadad na Caidéime uóinn ar ro amad.

Meit 16. Cuaid ríde. uime uáir zcuio buadailib fá láim eapruiz inoiu.

Meit 17. Cleapa láit.

Meit 18. Féile an Crioide naoitá. zlac oétar ve na buadailib óza Corp Crioit ve'n céad uair.

Meit 22. An Caidéim aSair thonnad na nDuairéann.

Meit 23. Slán aS zSoid éanna zo ceann veic reactham.

May 31.—Whit-Monday. Whole holiday. The boarders and some day-boys walked to Glendhu.

June 2.—Summer Exams. commenced.

June 5.—We played and won our first hurling match against another school, defeating the St. Kevin's Christian Schools' Seventeen (who had challenged us) at Richmond Hill by 11 goals 9 points to 1 goal 7 points. We owe the smashing victory to the great generalship of Maurice Fraher and the brilliant play of Eamonn Bulfin, Frank Connolly, Eugene MacCarthy, P. Tuohy, Eoin MacGavock, John Power, and Herbert Buckley.

June 10.—Corpus Christi. Seilg to Montpelier and the Hell-Fire Club.

June 11.—Easter Exams. concluded. Preparations for the Pageant proceed apace: Mr. McGloughlin is transforming the playing-field into the similitude of Eamhain Maéha.

June 16.—Twenty of our boys received the Sacrament of Confirmation at Beechwood, from the Most Rev. Dr. Donnelly, Bishop of Canea.

June 17.—Sports Day.

June 18.—Feast of the Sacred Heart. Eight of our boys made their first Communion.

June 22.—Cuchulainn Pageant and Distribution of Prizes.

June 23.—Home.

p. mac p.
p. ó c.

A Note on Athletics.

The first year of a new school is rather a time of organisation and of preparation in the department of athletics than of achievement. The boys must get to know their own and one another's powers, weaknesses, possibilities; in many cases the games have to be taught *ab initio* to raw youngsters. These difficulties were exaggerated in our case by the fact that we had determined to play only Irish games, and the boys who came to us from other schools knew, for the most part, only Rugby or Association and cricket. We had, moreover, all sorts and sizes in a school muster comparatively small, all told. To counter-balance these disadvantages, we had, however, the tremendous advantage of the presence in our midst of two of the very finest hurlers and footballers in the junior teams of Ireland—Maurice Fraher (son of Dan Fraher, of Dungarvan), and Eamonn Bulfin. Admirable material, too, was to be found in such boys as Eugene MacCarthy (son of William MacCarthy, founder of the G.A.A. in London); Frank Connolly, P. Conroy, P. Tuohy, Michael O'Connor, Donal O'Connor, and, amongst juniors, Eoin MacGavock, John Power, and Herbert Buckley. We worked quietly and modestly at hurling and football throughout the year—perhaps too quietly and modestly, for had we sought and arranged a match with some other school, quite early in our career, it would, undoubtedly, whatever the result, have encouraged us to make more determined and sustained efforts. As it was, we waited until we were challenged by the St. Kevins, against whom, on Saturday, June 5th, we brought off an overwhelming victory. The match was, indeed, almost one-sided, our team being far superior in speed, endurance, vigour, and, above all, tactics. Fraher captained splendidly, and the result worked out exactly as he had calculated. We quote the *Dublin City and County Observer's* report of the match:—

"Play started briskly, and on the throw-in Senor Bulfin's son could be seen towering head and shoulders over the attacking forwards. He had as a partner in the full-back line Maurice Fraher, a worthy son of that sterling Gael, Dan Fraher, of Dungarvan. Both of these backs played a fine game for the St. Enda's, equal to that of any pair of backs in Dublin Junior circles. Eoin MacGavock, the St. Enda full forward, opened the scoring with a goal. A weak puck-out by the Kevin full

nearly resulted in another score, the ball going over. Kevins visited St. Enda's citadel from the puck-out, but nothing followed, the ball going out, and young Bulfin took the goal-puck and sent into Kevin territory with a splendid stroke. MacGavock was on the ball like a hawk, and scored another goal for St. Enda's from 15 yards out, with an unsaveable shot. Another weak puck-out enabled Eugene MacCarthy to add a point for St. Enda's. Midfield play ruled for a time until Fraher, getting the ball on the loose, raised it and scored a high point. Hayes next opened the Kevin scoring with a minor. MacGavock followed this up for St. Enda's with another. Kevins improved their defence after this score, and Hayes added a second point. Withers followed this up with a fine point from 25 yards out, and immediately after Hayes just failed with a good shot. Fraher for St. Enda's soon after this put in two points in quick succession. Hayes again added to Kevins' score, and from uninteresting play Withers scored a grand goal for Kevins. Collins, the midget *cul-baire* of the Kevins, had hard luck in being beaten for a point. It was a hard shot. From its force one would imagine it would require a man to stop it. Withers was again prominent for Kevins, scoring a point, and, soon after, Collins was called on to save in the goal-mouth for Kevins. The Kevins effected another change in their defence, the new full-back, Kevin Browner, being unbeatable; but the fulls on the St. Enda team were too strong for the Kevin forwards. Half-time found St. Enda's leading by 2-8 to 1-5. The second half was altogether one-sided, St. Enda's increasing their score to 11-9, while Kevins only added 2 points. Fraher, MacGavock and Bulfin were the best of a very good team. Some of the St. Enda players showed by their play that they come from hurling districts. Kevin Browner, Withers, Hayes, and young Collins were best for Kevins."

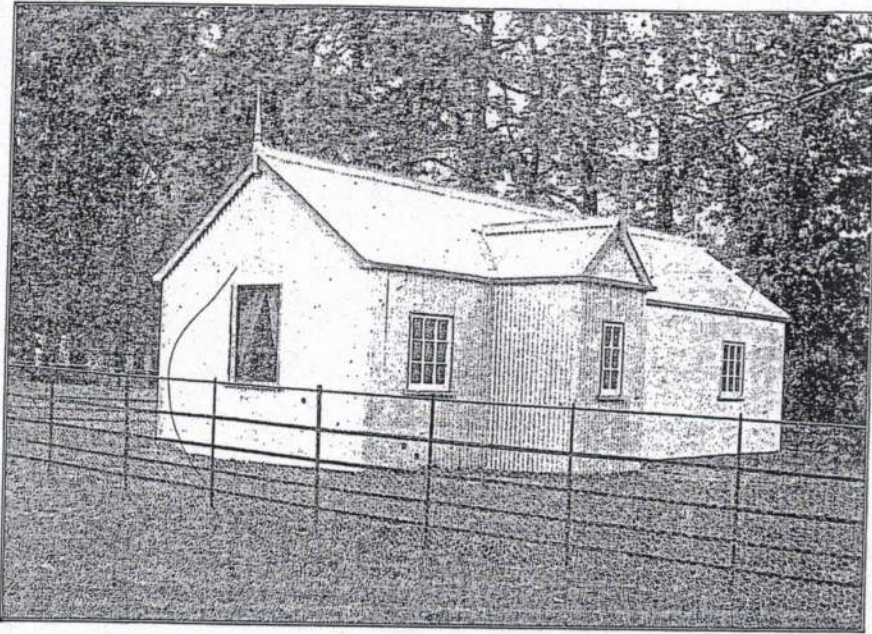
Next year we mean to earn a name for ourselves in hurling and football, and hope to bring off—with what fortune remains to be seen—matches with all the leading junior teams in the country.

Our athletic sports (this year a small and wholly private affair) take place on June 17th, too late, unfortunately, to allow of the announcement of the results in AN MACAOMH.

p. mac p.

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