



# The sounds of Irish

<https://hdl.handle.net/1874/378421>

THE  
SOUNDS OF IRISH

By SHÁN Ó CUÍV

With a Preface by OSBORN BERGIN, Ph.D.

SECOND EDITION

BROWNE AND NOLAN, LIMITED

DUBLIN BELFAST CORK WATERFORD

1924

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Instituut voor  
Keltische taal—en letterkunde  
der Rijksuniversiteit te Utrecht

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## PREFACE.

DURING the last generation the growing interest in phonetics as a science, and the recognition of its value in the study of foreign languages, have revolutionised language teaching in Continental and English schools. There are now several elementary books on the sounds of English, French, and German.

The author of this book is a successful teacher of many years' experience, and his pupils and fellow-teachers will welcome this outline of his lessons. The so-called natural method gives perfect results under perfect conditions. But when the teacher is faced with the problem of turning English-speaking school-children and adults into Irish speakers, these conditions are lacking. One student in a hundred may be a good mimic, but the other ninety-nine, whose ears and speech organs are accustomed to one system of sounds, cannot unconsciously assimilate a very different one. They hear Irish sounds during one hour in the day, or perhaps one hour in the week. Or rather they do not even *hear* them. The teacher says *cré, gaoth, cuid*; the pupil hears and repeats *cray, gay, kid*, with three faults in every word. After years of work the learner realises—sometimes, alas does not realise—that everything he says is absurd and irritating, if not unintelligible, to the native speaker. The cure is phonetic drill from the start. The pupil must be taught to put his tongue and lips into the right position, and drilled to produce new



sounds consciously until practice has made the reproduction unconscious and natural.

Even an elementary book on sounds must have definite symbols to represent them. As M. Paul Passy, the French phonetician, says, "writing a treatise on speech sounds with their ordinary representation or spelling as a basis would resemble writing a treatise on arithmetic, using only the Roman numerals." Finck, in his book on the Aran dialect, and Henebry, in his sketch of the dialect of Waterford, use alphabets of their own devising. Quiggin, in his invaluable book on Donegal Irish, uses the symbols of the International Phonetic Association, which, as applied to Irish, are costly and complex. The Simplified Spelling system, here adopted, has been found to work well in practice, especially when used by learners and teachers who speak English with an Irish accent, that is, midway between the English and the Gaelic accent.

OSBORN BERGIN.

## AUTHOR'S PREFACE TO THE SECOND EDITION.

SINCE the first edition of *THE SOUNDS OF IRISH* was published three years ago, the position of Irish in the primary and secondary schools has been radically altered. In the schools controlled by the Belfast Government the old attitude of indifference to the national language is persisted in by the central educational authority, but in the rest of Ireland, the driving force behind the language now comes from the centre, and is being responded to sympathetically by those whose duty it is to carry out the educational schemes in the schools. Managers and teachers are co-operating with the central educational authorities in the effort to make the study of Irish as a living language a reality. This effort, however, cannot succeed unless it is based on those scientific principles of language-study which have been applied to the teaching and study of other living languages in England and the Continent in recent years.

The sounds of the new language must be taught methodically, and the teachers must know the organic formation of the sounds of the new language and of the mother tongue of the students, so as to be able to correct defective pronunciation or accent and react against the tendency on the part of all learners to bring the sounds of their native speech into the language they are learning. Fortunately, the English spoken by most learners of Irish in Ireland contains many of the pure Irish sounds. Starting with this initial advantage, there is no reason why most of our learners, and especially those in the primary and secondary schools, should not learn to speak Irish with the pronunciation and

accent of native speakers. But they must have phonetically-trained teachers to enable them to do so. This was fully recognised by the Dáil Commission on Secondary Education in 1921, when they included Phonetic Drill as a specific part of the work for each of the four years leading up to the examination for the Junior Leaving Certificate. It is also recognised by an ever-increasing number of teachers in both primary and secondary schools.<sup>7</sup>

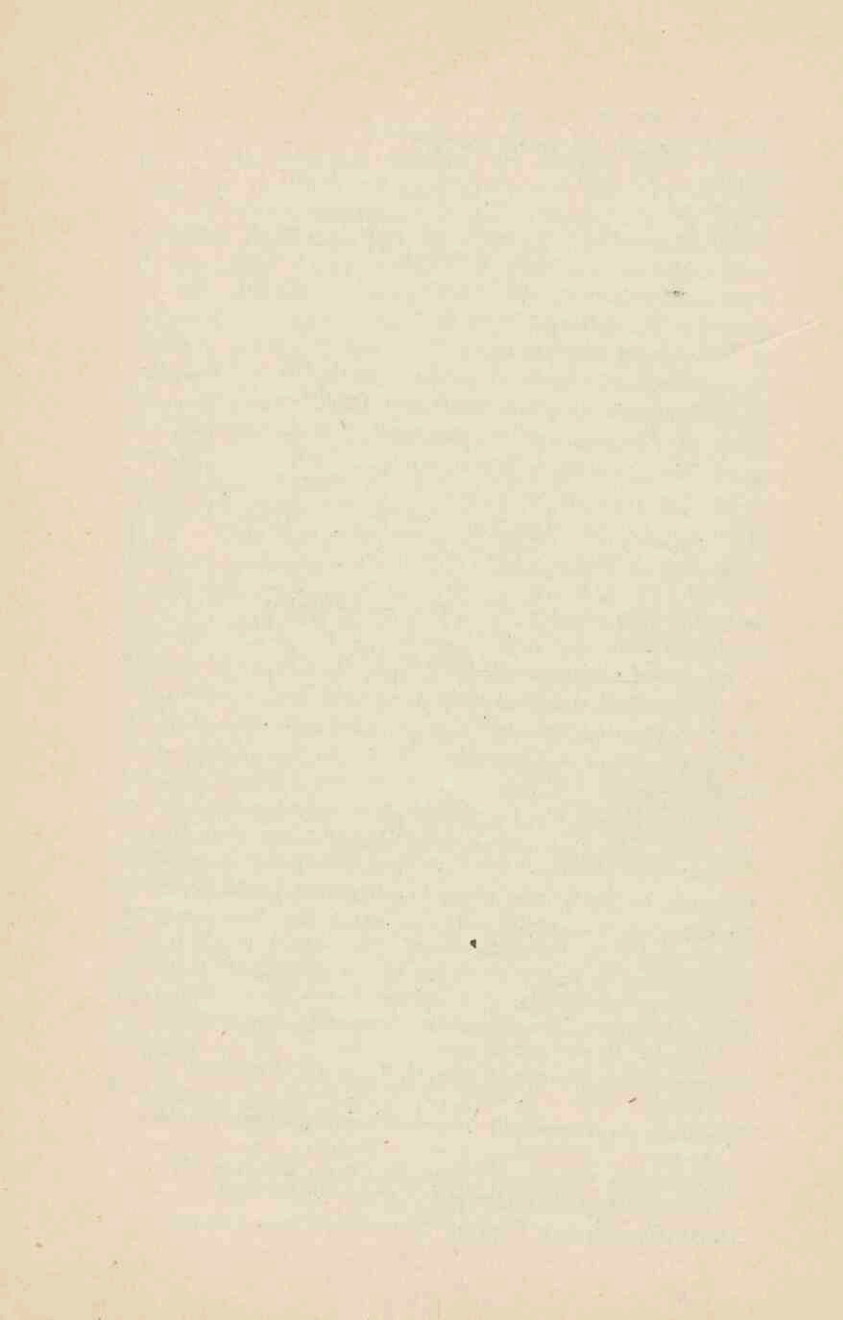
Based as it is on actual experience of teaching the sounds of Irish to English-speaking learners in Ireland, this book deals with actual difficulties which confront teachers and students from day to day. It contains many hints for teachers and students which suggested themselves in the course of class-work. For instance, the remark of a student last summer that breath *m* is a *h* through the nose suggested the new hint for the teaching of the breath liquids contained in this edition. Similarly, the new hint on the teaching of the nasal vowels arose out of the actual teaching of these sounds last year.

In the main, the book has stood the test of experience. It has been supplemented here and there with additional hints and information, and two new sections have been added to improve its usefulness to teachers who use it as a text book on Irish phonetics, but it has not been found necessary to make any important alterations either in matter or arrangement. The author will be grateful to teachers and students for any further criticisms or suggestions which they may offer. He desires to thank most gratefully the Rev. Richard Fleming for granting permission to quote from the writings of Canon O'Leary in selecting the pieces for transliteration given in this edition.

Dublin, *June*, 1924.

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# The Sounds of Irish

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## INTRODUCTION.

1. A book on the sounds of Irish is an indispensable part of the equipment necessary for the scientific study and teaching of the language. Hitherto no suitable book has been available. The smaller pamphlets and handbooks are too general in character, and the larger works are too technical for ordinary use. This book is based on experience gained in the course of many years in teaching Irish with the aid of phonetics to all classes of English-speaking students. Among these students were priests, nuns, Christian Brothers, lay teachers in primary and secondary schools, doctors, lawyers, civil servants, clerks, manual workers, and children. With such a variety of material for observation it was possible to draw some general conclusions as to the sounds in Irish which English-speaking learners find difficult, and to devise ways of overcoming such difficulties. The results of all this observation and experience will be found in this book.

2. The part dealing with the material and organs of speech is short and avoids the use of technical language. Some students of Irish, who have had a surfeit of what Professor Sweet calls "paper phonetics," have turned against phonetics altogether, and the heads of a college for the teaching of Irish see

nothing incongruous in advertising "no phonetics" as an attraction for their college. Outside Ireland it is a commonplace of language teaching that the use of phonetics is necessary, especially for adult students. In some of the best secondary schools in Ireland the value of phonetics is fully realised. But there is a good deal of ignorance and prejudice to be overcome before Ireland takes her place with Continental countries, or even with England, in the scientific study and teaching of Modern Languages.

3. There are probably some people in Ireland today who, notwithstanding all the discussion of the past twenty years, think that phonetics means phonetic spelling. It is not more than ten years since a candidate for a professorship of phonetics in an Irish college set out as his chief qualification for the position that he was able to write shorthand at the rate of 150 words a minute! Ignorance and prejudice are hard to kill, and it may be well to state that the science of phonetics is not another name for shorthand writing or phonetic spelling. It deals with the organic formation and production of the sounds of human speech. The representation of the sounds in writing bears the same relation to phonetics as the tonic sol-fa or the staff notation bears to music. The sounds themselves and the representation of the sounds are two distinct and separate things, and should not be confounded.

4. The teacher of music uses symbols to teach the individual notes of music and combinations of notes in scales and simple melodies, leading by degrees to the higher forms of musical composition. In the same way, the teacher of languages teaches the individual sounds and combinations of sounds in words

and phrases, as a preliminary to the teaching of the masterpieces of the language and literature. It will help him in his work if he has at his disposal a system of writing which will represent the sounds with scientific accuracy, and for this reason a phonetic alphabet is used by the language teacher who is a trained phonetician. Where the ordinary spelling is irregular, as it is in the case of Irish, French, and English, a phonetic alphabet is an absolute necessity for the teaching of the language to non-native speakers. Fortunately there is a system of writing Irish now in use which is both simple and scientific, and by which the sounds can be represented with sufficient accuracy for all the requirements of the language teacher. That system is used in this book (§ 11).

5. The teaching of the language must be based on the living speech. In this book the speech of the native district of the late Canon O'Leary is taken as the basis. The student who can speak Irish with as good an accent and pronunciation as Canon O'Leary did will probably consider himself a proficient Irish speaker. He will speak a language which is the same in texture as that which he will find in the best written Irish of the past two hundred years. It is the Irish of the heart of Gaelic Munster, and the deviations from it in the other parts of Munster in which Irish still lives are very few (§ 90).

6. In the second part of the book a number of exercises are given on the individual sounds and sounds in combination and on continuous prose and verse. The examples are all from the literature or the living speech, many of the lines being from the writings of Canon O'Leary and from eighteenth century and later



Irish poetry. The little stories, proverbs, verses and prayers at the end are from a collection taken down by the author from the narration of Mrs. Kelleher, Gortín na Cuili, Ballingearry, one of the finest Irish speakers alive to-day, and one whose help has been given without stint to every student who has sought it. The author takes advantage of this opportunity to thank her for placing her wealth of Gaelic lore at his disposal. He also desires to acknowledge his indebtedness to Dr. O'Daly, who was the first to teach Ireland the value of phonetics in making fluent and accurate Irish speakers, and to thank many friends who helped in the production of this book, particularly Professor Bergin and Dr. D. A. Mahony, Glasnevin. Dr. Mahony read the manuscript and proofs and made many valuable suggestions which have been adopted.

This edition contains a number of pieces in prose and verse for transliteration from the simplified spelling into the historical spelling and vice versa, and a series of questions in Irish intended as tests of the student's knowledge of phonetics and of the application of phonetics to the teaching of Irish. This additional matter can be used for home exercises in classes in which this book is used as a text book on Irish phonetics.

## MATERIAL AND ORGANS OF SPEECH.

7. BREATH.—Breath is the material out of which the sounds of human speech are made. Good breathing, therefore, is essential for good speaking. If the breath is taken in short gasps, instead of a harmonious flow

of sound, pleasing to the ear, we get jerky bits of sentences, as happens when one is panting for breath after running or other physical exercise. Good deep breathing makes for good health as well as for good speaking, and should be insisted upon by the teacher.

When we breathe we take air into the lungs and emit it again. It passes out without interruption in ordinary breathing, but in speaking it is moulded by the organs of speech : the vocal chords, the tongue, the palate, the teeth, the lips, etc.

8. THE VOCAL CHORDS.—For teaching the sounds of any language, and especially for teaching the sounds of the Irish language, it is necessary to understand the way in which the vocal chords work. These chords are situated in the larynx or upper part of the wind-pipe, in the part of the throat in which the “Adam’s Apple” is seen in a man. When we breathe, they are apart, but they can be drawn towards each other. When they are drawn towards each other, the breath, as it escapes from the lungs through the wind-pipe, causes them to vibrate and produce what are known as voiced sounds. Vowels and diphthongs are voiced, as a rule, but each group of consonants has both voiced and unvoiced sounds.

The vibration of the vocal chords can be felt in different ways. The vibration for the *v* of *five* or the *z* of *size* or any other voiced consonant can be felt by touching with the fingers the part of the throat in which the vocal chords are situated, by putting the little fingers in one’s ears, or by putting the hand on the top of the head while any of these sounds is being produced. In standard English speech *which* is pronounced in the same way as *witch*. In English as spoken in Ireland, the *wh* of *which*, *what*, *why*,

*whig*, etc., is a breath consonant. A comparison of the two pronunciations is a useful exercise on the working of the vocal chords.

9. THE VELUM.—The velum or soft palate ends in a tail called the uvula, the movement of which can easily be observed by the aid of a hand-mirror. On leaving the throat the breath passes through the mouth or through the nose, or through both. It is then that the modifications into the different varieties of vowels and diphthongs and the different groups of consonants take place. In good breathing the mouth is closed, the velum is lowered, and the breath passes out through the nose. The velum is also lowered for the production of nasal consonants and nasal vowels and nasal diphthongs. For nasal consonants the breath passes through the nose, and for nasal vowels and nasal diphthongs it passes through the mouth and the nose. As all three classes of sounds occur in Irish, it is important that the working of the velum should be understood by students from the beginning.

10. THE TONGUE, LIPS, TEETH, ETC.—When the breath is escaping through the mouth or through the mouth and nose, it can be moulded into an almost endless variety of sounds. Not only has each language sounds peculiar to itself, but sounds which are common to different languages differ in quality and are classified as distinct from each other. The speaker of one language rarely adverts to the manner in which he moves his organs of speech in speaking, but the teacher of languages will see that his students know how they use their lips, tongues, velums, vocal chords, etc., in producing the sounds of their mother-tongue and those of any languages they are learning (§ 12). When they obtain conscious power over their

vocal organs they have mastered the first essential for becoming accurate and fluent speakers of the new language.

### REPRESENTATION OF THE SOUNDS.

11. For the representation of the sounds in writing some system is necessary which will, as far as practicable, conform to the principle of one sign one sound. The alphabet of the International Phonetic Association provides such a system, and is used largely for works on the sounds of English, French, and German, and also for exact scientific transcriptions of Irish speech. It is, however, unsuitable for ordinary use in Irish, owing to the complex phonetic system of the language. The difficulty of representing two or more qualities of each consonant is met in the historical Irish spelling by the adoption of glides, and not by conforming to the principle of one sign one sound, as is done in the case of transcriptions of Irish into the International Phonetic Alphabet, in which special devices are resorted to to indicate the different qualities of the consonants. The alphabet devised by the Rev. Dr. O'Daly and Dr. Osborn Bergin for the representation of the sounds of Irish adheres to the system of glides, and is a simple and at the same time a sufficiently accurate instrument for the ordinary treatment of the sounds of Irish. The simplified spelling is based on the historical Irish spelling. The normal phonetic values of the letters in the historical spelling are preserved, and new symbols are employed to represent sounds, for each of which several symbols are used in the historical spelling. The system of simplified spelling is now

well known, and a great body of material for teaching and reading has been printed in it. New books are printed in it every year. It meets all the requirements of the teacher who desires to use a phonetic script in his Irish classes.

### CHARACTERISTICS OF IRISH SPEECH.

12. It has been stated already that the teacher of languages will make sure that his students know how they use their vocal organs in producing the sounds of their mother-tongue. It is well to emphasize this point. In the first place, it is easier for the student to study the movements of the vocal organs for the sounds of his everyday speech than for new sounds which he is learning. Secondly, the student in trying to produce a new sound usually produces a sound akin to it in his native language, and in order to react against this tendency it is necessary that he should know the organic difference between the two sounds. In the case of Irish-born students of Irish there is an additional reason why they should know something of the organic formation of the sounds of the English which they speak. Irish-English differs very much from standard spoken English. It is a mixture of Irish sounds and English sounds and of Irish syntax and English syntax.

*Dís is cólts dés* and *tis fat hí tóld mí vas to dónt* are examples of Irish-English from one district in which the adult Irish speakers speak English in preference to their own beautiful Irish. In *dís is cólts dés*, for *these are cold days*, we have the mixture of the sounds and syntax of the two languages. *Lāhanta fuara ish ea iad* so is the way in which the same idea would be

expressed by these Irish speakers, if they were using their native language, which they speak so accurately. In the English phrase they use the singular of the verb as in Irish, they use **s** instead of **z**, there being no **z** in their Irish speech, and they make the adjective *cold* agree in number with the plural noun *days*, as they would in Irish. Similarly, **tis fat hí tóid mí vas to dónt** is the English of their perfect Irish **ish é duert shé lium ná gan é ghiánav**. The same idea in ordinary English would be expressed by the words *he told me not to do it*.

These are extreme examples taken from the speech of a district in which Irish has not yet died out, but in no part of Ireland is pure English spoken. The mixture of the sounds and syntax is heard everywhere; it is heard in Sandy Row, Belfast, as well as in the heart of Cork. On the other hand, in English-Irish, or learners' Irish, this process is reversed. Every competent speaker of Irish is familiar with examples of English-Irish which correspond to the examples of Irish-English quoted above. It is unnecessary to give examples here; but the student will be well-advised to be on his guard against carrying into his Irish the sounds and constructions of his English speech. Until he has a full mastery of the Irish sounds, he cannot hope to speak with the fluency, rhythm and accuracy of the native Irish speaker. But once he has mastered the sounds, there is nothing to prevent him from speaking like the best native speakers.

13. If the sounds of the two languages as spoken by the native speakers of each in its homeland are compared, it will be found that there are certain fundamental differences in the articulation of Irish

and English. The following are some of the chief differences:—

Irish-Irish.	English-English.
(a) Tense articulation (§ 19).	(a) Lax articulation.
(b) Every Irish consonant has at least two qualities—fully broad and fully slender (§ 37).	(b) Most English consonants have one quality only.
(c) Nasal vowels in Irish as in French (§ 27).	(c) No nasal vowels in English.
(d) Breath liquids very frequent in Irish (§ 72).	(d) Breath liquids rare in English.
(e) Friction gutturals very frequent in Irish (§§ 61 to 67).	(e) Friction gutturals rare in English.
(f) No friction <b>d</b> or <b>t</b> in Modern Irish (§ 44).	(f) Friction <b>d</b> and <b>t</b> very frequent in English.
(g) Friction <b>c</b> ( <b>ch</b> ) very common in Irish (§§ 64, 66).	(g) No friction <b>c</b> in Modern English.
(h) Elision very common in Irish (§ 86).	(h) Elision not so common in English.

14. Irish-English has many of the pure Irish-Irish sounds and some of the Irish-Irish quality of articulation. Irish-English has a good deal of the tenseness of Irish-Irish, the pure **o** vowel instead of the English diphthong, broad and slender **d** and **t**, friction **c** broad, Irish-Irish diphthongs instead of English-English diphthongs, and like Irish-Irish it has no friction **d** or **t**.

Inside Irish-English itself there are many variations of sound, which, as a rule, can be traced to definite areas in different parts of the country. But the speaker of any variety of Irish-English has a great

advantage over the speaker of English-English in approaching the study of Irish. These points will be dealt with as they arise in the treatment of the groups of sounds in the following pages.

### VOWELS AND CONSONANTS.

15. It is convenient at this point to define the difference between vowels and consonants. For the production of a vowel the breath, voiced in its passage through the larynx by the action of the vocal chords, escapes through the mouth, or through the mouth and nose, without being impeded or stopped. For the production of a consonant the breath or voice is either stopped or impeded in some way. A diphthong is the union of two vowel sounds. It may be slurred or unslurred. In a slurred diphthong the sounds of the component vowels are blended. In an unslurred diphthong the sound of each of the component vowels is heard separately.

### BROAD AND SLENDER.

16. For all sounds, whether vowels or consonants, it is important to observe the distinction between broad and slender. An exact appreciation of the distinction is necessary to any person who wishes to become a correct speaker of Irish.

- (a) Broad sounds, both vowels and consonants, are produced with the main body of the tongue held down in the lower jaw as much as possible, with the result that there is a wide and deep, that is, a *broad*, cavity or space within the mouth during the production of these sounds.



(b) For slender sounds, both vowels and consonants, the main body of the tongue is raised and held up within the arch of the upper jaw or palate as much as possible, with the result that there is a narrow and shallow, that is, a *slender*, space or cavity within the mouth during the production of these sounds.

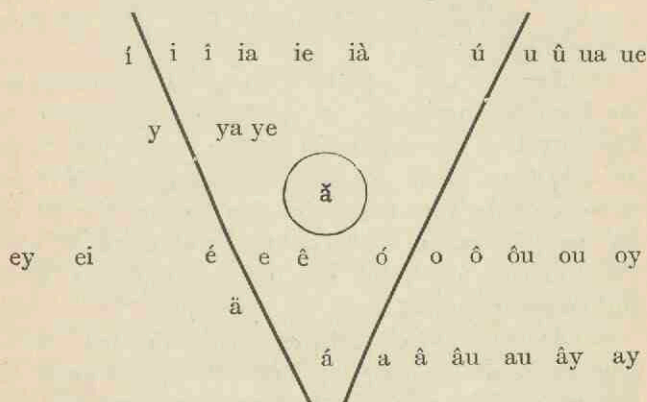
17. Accordingly, while broad sounds are being articulated the sides of the tongue must be kept down at or below the edges of the upper double teeth; while slender sounds are being articulated, the sides of the tongue must be pressed up between the gums of the upper double teeth.

18. There is generally a perceptible retraction or drawing in of the lips from the natural position in the case of slender sounds, whether consonant or vowel, and the lips are either advanced, or, at least, left unretracted and loose, in the case of all broad sounds.

### THE IRISH VOWELS AND DIPHTHONGS.

19. The accompanying "vowel triangle" shows all the Irish vowels and diphthongs. Most speakers of Irish-English use all the Irish vowels, except the nasal vowels, in their English speech. The nasal vowels are indicated by the circumflex accent. Sometimes, however, the pure Irish quality of the vowels is missing. The articulation, too, is generally not so tense as it is in Irish-Irish. Attention should be drawn to the tenseness of Irish articulation, in the first stages of the study of the language. For all Irish sounds, consonants as well as vowels, the vocal organs take up

their positions more precisely than they do for English, the articulation of which sounds indolent to the ears of a Frenchman or a native Irish speaker.



20. With a little more tenseness than for their ordinary English speech most speakers of Irish English can pronounce correctly the five long Irish vowels **á, ó, ú, é, í**, and the corresponding short vowels **a, o, u, e, i**. **á** is the easiest of all sounds to produce. It is the first sound every baby utters, the reason being that for this sound the tongue lies flat in the mouth and no muscular action of the lips or cheeks is required. For **é** the tongue is raised to the front of the mouth, and raised still more for **í**. For **ó** it is drawn back, and drawn back still more for **ú**. **á**, therefore, is at the lowest point of the "vowel triangle," and **í** and **ú** at the top of each of the sides. The **í** and **ú** positions represent respectively the slender and broad positions for all Irish sounds. The position for each of the short sounds **a, o, u, e, i**, is substantially the same as for the corresponding long sounds, the long sounds being held longer (§ 29).

These sounds **á, ó, ú, é, í, a, o, u, e, i**, should be repeated by the students a number of times in different order to familiarise them with the movements of their tongues, and also to make sure that they produce clear, bright vowels.

21. Some natives of Dublin tend to diphthongise the **é** and to pronounce a mixed **í-ú** vowel instead of **ú**. The **meyul** for the *mail*, **shin fayin** for *shing fén*, **skiúil** for *school*, and **biúk** for *book* are examples. Natives of some of the Ulster counties also produce the mixed **í-ú** vowel instead of **ú** and a variety of **e** instead of **i**. The teacher should look out for such faults as these and correct them at once.

22. Speakers who diphthongise **é** do not diphthongise **e**, as the sound is not held long enough to develop a diphthong. By noting the tongue position or **e**, and by saying **e** and keeping on the sound, the student can be corrected and the **é** sound produced.

23. Students who produce the mixed **í-ú** vowel put the tongue in the **í** position and push out the lips to the **ú** position, thus producing a sound somewhat like the French **u** sound represented by **y** in the International Phonetic Alphabet. The remedy is to draw the tongue back to the **ú** position.

24. Northern students who produce **e** instead of **i** should be well drilled in the three long sounds **á, é, í**, so as to get them to feel that the tongue is higher up for **i** than for **e**.

25. The neutral or irrational vowel sound, represented by **ă** in the small circle above and by an inverted **e** (**ə**) in the International Phonetic Alphabet, offers no difficulty. It occurs in unstressed positions and cannot be mispronounced without an effort.

26. There remain the two vowels represented by

ä and y, and the five nasal vowels represented by â, ô, û, ê, and î.

27. The five nasal vowels are produced in exactly the same way as the long vowels á, ó, ú, é, and í, except that for the nasal vowels the velum is lowered, and the breath escapes through the nose as well as through the mouth while they are being pronounced.

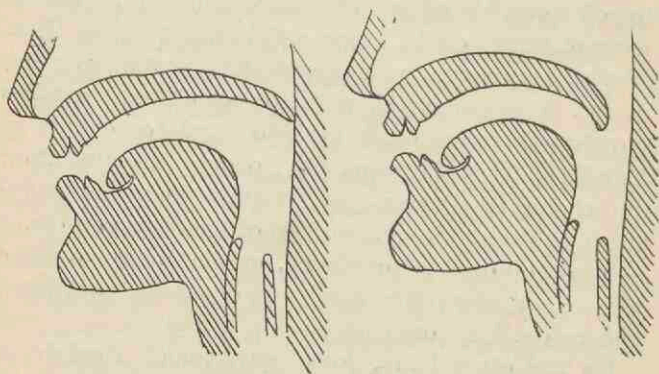
Care should be taken to teach these vowel sounds, as they are a distinctive characteristic of Irish speech and are liable to be ignored by English-speaking learners. A teacher of French who failed to teach the pronunciation of the French nasal vowels would be considered incompetent. So should a teacher of Irish who failed to teach the Irish nasal vowels. The teacher should be on his guard, however, against what is known as the nasal "twang" heard in American-English.

There are no nasal vowels in standard English speech. Some singers, even operatic singers, and many self-trained public speakers, who are accustomed to addressing very large meetings, nasalise some of their vowels, because the nasality gives them greater resonance and consequently greater carrying power. Careless speakers also sometimes nasalise vowels when they occur next to nasal consonants in English. This, however, is slovenly pronunciation and should be discouraged. It arises from the lowering of the velum in anticipation of the nasal consonant before the vowel is completed, or the failure to raise the velum when the nasal consonant is completed and before the vowel begins.

On the other hand, some speakers of English in Dublin substitute non-nasal consonants for the corresponding nasal consonants. They speak like a

person with a cold in the head. It is a popular belief that a person speaks through his nose when he has a cold in the head; the exact opposite, of course, is what occurs. The nasal cavity is obstructed, and **b** is pronounced instead of **m**, **d** instead of **n**, and **g** instead of **ng**. **Good bordig**, for *good morning*; **the bad is cobig hobe**, for *the man is coming home*; and **Bary had a little lab**, for *Mary had a little lamb*, are examples of this type of defective pronunciation.

It is desirable in Dublin schools, where there is a tendency towards this pronunciation, to react against it by drilling the pupils in the pronunciation of **m**, **n**, and **ng**. The humming of octaves with the tongue in position for **m**, **n**, or **ng** is good practice. It will help to make the students conscious of the way in which the velum works for the production of the nasal vowels of Irish, and is a good preliminary exercise towards that end. The students should also be drilled in the pronunciation of the nasal vowels themselves. A good plan is to get the class to pronounce



Uvula and velum raised for non-nasal vowel.

Uvula and velum lowered for nasal vowel to let breath escape through the nose.

**um**, keeping on the **m** for a moment, then opening the lips while the velum is still lowered and finishing with a nasal vowel thus : **um—â**, **um—ô**, **um—û**, **um—ê**, **um—î**.

28. The sounds represented by **ä** and **y** never occur alone in Irish, and are best practised in conjunction with consonants. Most learners pronounce them without difficulty except when they occur next to the guttural (velar) consonants. Some students pronounce them as if they were **é** and **í**, or **wé** and **wí**. **Gélgi** and **Gwélgi** are common mispronunciations for the name of the Irish language. The tongue should not be raised as for **é**, nor should the lips be rounded as for **wé**.

29. The following are exact descriptions of the way in which the eight simple vowel sounds are produced :—

For **á** the tongue is held in the hollow of the lower jaw ; the lower jaw itself is dropped ; and the lips are neither moved out nor drawn in.

For **ó** the tongue is drawn back somewhat, the lower jaw is dropped somewhat ; the lips are moved out somewhat.

For **ú** the tongue is drawn well back ; the lower jaw is dropped somewhat ; the lips are moved far out.

For **ä** the tongue is moved forward very slightly ; the lower jaw is dropped very considerably ; the lips are not drawn in.

For **y** the tongue is moved forward slightly ; the lower jaw is dropped considerably ; the lips are not drawn in.

For **ä** the tongue, lower jaw, and lips are in about the ordinary mouth breathing or rest position.

For **é** the tongue is moved well forward and raised high up ; the lower jaw is dropped slightly ; the lips are drawn in.

For *í* the tongue is moved very much forward and raised very high up; the lower jaw is dropped very slightly; the lips are drawn well in.

When an Irish vowel is short it requires much the same tongue, lower jaw, and lip positions as when it is long. These positions, however, are taken up more strictly for a long vowel than for a short one.

30 The Irish vowels are:—

Long: *á, ó, ú, ä, y, é, í, â, ô, û, ê, î.*

Short: *a, o, u, e, i, ä.*

In ordinary writing *a* may be used instead of *ä*.

It will be seen that the acute (´) accent is used to denote quality. The grave accent (`) is used over short vowels to indicate stress or distinctness, not quality. Students should not lengthen final *i* when stressed (*dí, icí*); nor should they pronounce unstressed final *i* (*gíli, filí*) like *í* or English final *y*.

### THE DIPHTHONGS.

31. The Irish diphthongs are represented as follows:

<i>au</i>	<i>âu</i>	<i>ay</i>	<i>ây</i>	<i>ou</i>	<i>ôu</i>	<i>oy</i>	<i>ei</i>
<i>ua</i>	<i>ue</i>	<i>ya</i>	<i>ye</i>	<i>ey</i>	<i>ia</i>	<i>ie</i>	<i>iä</i>

32. The sounds of the unslurred diphthongs are plainly indicated by the symbols of the vowel sounds which compose them. They are as follows:—

<i>au = ú + ä</i>	<i>ya = y + ä</i>	<i>ie = í + e</i>
<i>ue = ú + e</i>	<i>ia = í + ä</i>	<i>ye = y + e</i>
	<i>iä = í + ä</i>	

33. The sounds of the slurred diphthongs cannot be indicated so plainly, owing to the blend, but the elements that compose them are substantially as follows:—

*au = â + u, âu = â + u, ou = ò + u, ay = â + y* (short),  
*ây = â + y* (short), *oy = ò + y* (short), *ey = ä + y* (both short), and *ei = ä* (short) + *i*.

The approximate sounds of the slurred diphthongs are heard in the following English words as usually pronounced in Ireland : **au** and **ou** in *gown* [*gaun* or *goun*], **ay** and **oy** in *rice* [*rays* or *roys*], **ey** in *fire* [*feyr*], and **ei** in *kine* [*cein*].

The sounds represented by **ei** and **au** are somewhat like the sounds represented by **ei** and **au**, respectively, in German, as in *Freiburg*, *Faust*.

34. Students who can pronounce the vowels properly should have no difficulty with the diphthongs. The mistake of pronouncing **ua** as **ú**, and **ia** as **í**, should, however, be guarded against.

**ua** becomes **ue** in the nominative plural and the genitive singular of nouns and the geritive and vocative singular masculine and dative singular feminine of adjectives. Examples : **Luan**, **Luen**, **Dé Luen** ; **fear muar**, **póca an ir vuer** ; **a ir vuer** ; **an rahineach rua**, **sa rahinig rueg**, **er chrua-leabuig uer**.

The diphthong **ue** also occurs in the primary forms of many words, as **fuer**, **chueg** (verbs), and **buert**, **cuerd** (nouns).

**ia** becomes **ie** in the genitive singular and sometimes in the dative singular of nouns, as **Brian Ó Brien** ; **shgian**, **er an shgien**. The dative singular of **grian** is **grén**. It should be observed that words which are written in the ordinary spelling with **ia**, without a strong consonant following are pronounced **ie**, as **Die**, (*Dia*), **bie** (*biadh*). **ye** and **ie** represent the same diphthong, except that **ye** begins broad. Example : **ryel** not **riel**, initial **r** being broad in Irish except when aspirated (§ 88). Similarly **ya** and **ia** represent the same diphthong, except that in **ya** the diphthong begins broad, as in **ryan**, not **rian**.

The remaining unslurred diphthong **ia** is heard in



Southern Irish instead of the vowel *é* with the broad ending (*éa*) in all cases of monosyllabic words, and in the first syllable of longer words, but the vowel sound is preserved in the second syllable of dissyllabic words such as *páipéar*, *buidéal*, *Síshgéal*. Examples of the *ia* diphthong are: *biál*, *shgiál*, *Shiàna*, *Shiàmas* (commonly mispronounced *shame us!*) The older pronunciation *éa* is generally heard in poetry.

35. Of the slurred diphthongs, *au* and *âu* are the same, except that the latter is nasal; Examples: *aun*, *âuras*; historical spelling *ann*, *amhras*. These are *a* quality diphthongs. Similarly, *ou* and *ôu* are the same, except that *ôu* is nasal. Examples: *doun*, *dôun*; historical spelling, *donn*, *domhan*. These are *o* quality diphthongs. The difference between the two pairs is substantially the difference between *a* and *o*. It is comparatively slight, so slight that even the strictest of the eighteenth-century poets rhyme them with each other. The same observations apply to *ay*, *ây*, and *oy*. Examples: *ayil*, *âyileas*, *doying*; historical spelling, *aill*, *aimhleas*, *doimhin*.

*ei* and *ey* are pronounced alike, except that *ey* ends broad. Examples; *greim*, *leyb*, *gheyeh*; historical spelling, *greim*, *leadhb*, *gheibheadh*.

Nasality in both vowels and diphthongs generally arises from the neighbourhood of an aspirated *m*, or where *nn* is followed by *r*.

36. It should be noted that there is no movement of the tongue, lips, jaws, or cheeks during the production of a vowel sound, and that there is such movement for the production of a diphthong.

## THE CONSONANTS.

37. Speakers of Irish-English who find the Irish vowels and diphthongs comparatively easy to pronounce, experience difficulty in pronouncing some of the Irish consonants. The consonants are, in fact, the great difficulty for Irish-born speakers of English. In the first place every Irish consonant has at least two qualities. It can be fully broad or fully slender, and some of them have intermediate qualities between these two. The following table of consonants contains one symbol to represent each kind of consonant. The quality of each kind is indicated by the vowel symbol or glide next to it (§ 74).

	LABIALS		DENTALS		GUTTURALS		V.	Br.
	Voice	Breath	Voice	Breath	Voice	Breath		
Stops (or Plosives)	b	p	d	t	g	c		
Nasals	m	mh	n	nh	ng	ngh		
Fricatives (or Spirants or Continuants)	v	f	—	—	gh	ch		
Laterals			l	lh				
Fricative				s				
Fricative				sh				
Semi-vowels							r	rh
Breath								h

38. It will be seen from the foregoing table that the consonants can be classified in different ways. If the

groups are taken vertically we get the division into labials, dentals, gutturals or velar consonants, and **r**, **rh**, and **h**. Taken horizontally the groups are stops, nasals, friction consonants or continuants and **l**, **lh**, **s**, **sh**, **r**, **rh**, and **h**. **l** and **lh** are classified as laterals, **r** and **rh** as semi-vowels, and **h** as breath. **s** and **sh** are friction consonants, but for a special reason (§ 51) they are not put in the same line as **v**, **f**, **gh**, and **ch**.

39. It will be convenient to take the horizontal classification first. Stops are produced in the same way in every language. For these consonants there must be a complete stoppage of the breath. The lips produce the stoppage for the labials, the tongue and teeth for the dentals, and the tongue and palate for the gutturals. Similarly, the nasals in every language are produced by the escape of the breath through the nose, and for friction consonants there must be audible friction.

For **l** the breath escapes between the tongue and the side or back teeth, and **r** is produced by the intermittent escape of breath by the trilling or rolling of the tip of the tongue against the front teeth, or the trilling of the uvula against the back of the mouth.

**r** thus has some of the characteristics of both vowel and consonant (§ 15), and for this reason is sometimes called a semi-vowel.

**h** is a jerk of breath caused by the forcible ejection of the breath from the lungs by the action of the abdominal muscles chiefly.

Except in the case of **r**, which may be lingual, as in Irish and English, or uvular, as in French, all these consonants are of the same type, no matter what the language in which they occur. But while they are the same in kind they differ in degree according to

the language in which they occur. The vertical classification enables us to consider the differences of degree.

### THE LABIALS.

40. The labial group consists of the voiced consonants **b**, **m**, and **v**, and their corresponding breath consonants **p**, **mh**, and **f**. For the Irish labials the lips articulate with energy. They are pushed forward for the broad sounds and drawn back for the slender sounds.

**b**, **p**, **m**, **mh**, **v** and **f** broad are formed by putting the lips out from the teeth and keeping them soft and somewhat rounded, at the same time keeping the tip and main body of the tongue *low* in the mouth.

**b**, **p**, **m**, **mh**, **v** and **f** slender are formed by drawing the corners of the mouth back so that the lips will be close to the teeth and turned inwards, at the same time keeping the tip and main body of the tongue *high* in the mouth.

41. In standard English speech the lips do not move backwards and forwards in this way; they remain more or less in the breathing position. In Irish-English there is more movement of the lips than for English-English, but not as much as there is for Irish-Irish. The Irish of many non-native speakers has these hybrid labials which are a marked characteristic of English-Irish. It is important that students should be taught to move the lips energetically, in the Irish way, when they begin the study of Irish. This distinction between Irish and English applies to all the labials.

42. There is a further distinction. In English the friction consonants **v** and **f** are produced by the

audible friction of the breath escaping between the lower lip and upper teeth. In the Irish of the best native speakers this friction is caused by the escape of the breath between the upper and lower lips, not between the lower lip and upper teeth. Irish **v** and **f** are bi-labial. English **v** and **f** are labio-dental.

43. For **m** and **mh** the breath escapes through the nose. **mh**, the breath consonant of **m**, is dealt with specially in the section dealing with the breath liquids (§ 72).

#### THE DENTALS.

44. There are marked differences between the Irish dentals and the English dentals. In Modern Irish there are no friction consonants corresponding to the friction dentals of standard English heard at the end of the words *width* and *with*, nor are these sounds heard generally in Irish-English, except in certain parts of the North of Ireland. Both sounds existed in Middle and Early Irish, and they are easily acquired by Irish people, whether Irish speakers or English speakers, though they are said to be difficult sounds for Continental learners of English to acquire. For these two friction dentals speakers of Irish-English generally substitute the broad Irish **d** and **t** (stops) respectively. The English words *though* and *thaw* are pronounced as if they were the Irish words **dó** and **tá**. The pronunciation of some speakers in Cork city, Tralee, and some other towns in the South of Ireland, in which *though* is the same as *dough* and *thaw* the same as *taw*, is, of course, quite exceptional. The usual Irish-English equivalents for the English dental continuants are the fan-shaped Irish-English dental stops **d** and **t**.

A knowledge of this fact has been found of great assistance in teaching the proper pronunciation of Irish **n** and **l**, especially broad **n** and **l**, sounds which are nearly always mispronounced by learners of Irish.

45. **d, t, n, nh, l** and **lh** broad are formed by pressing the sides of the tongue all round against the inside of the upper teeth and gums of the upper teeth, keeping the main body of the tongue as *low* as possible in the mouth.

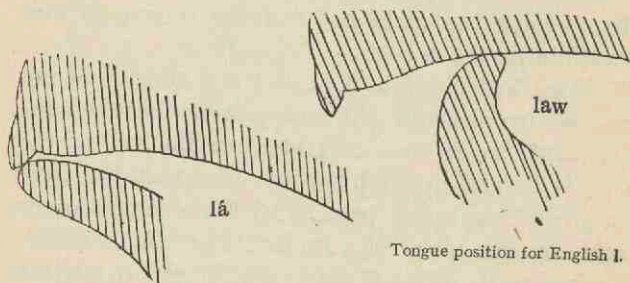
46. **d, t, n, nh, l** and **lh** slender are formed by pressing the front and sides of the tongue all round against the inside of the upper teeth and gums of the upper teeth, keeping the main body of the tongue as *high* as possible in the mouth.

47. For English **d, t, n,** and **l** the tongue is not spread out so as to fill the entire cavity between the upper teeth as it does in Irish, but the tip of the tongue is turned up and makes contact at the hard ridge behind the upper teeth. All these sounds occur in Irish-English also. Examples: *day, did, tail, tip, nail, nip, lay, lip*. The "*did he die though*" of certain Cork city speakers contains English **d's** throughout, the **th** of *though* being pronounced with the tip of the tongue turned up and making contact at the hard ridge as for *dough*.

48. For the friction consonant the tongue should be spread out towards the upper teeth. It should be brought sufficiently near the teeth to cause audible friction. It should not touch the teeth; if it did a stop would be produced. This is actually what happens in the normal Irish-English pronunciation of **th**, and the student who says **dó** for *though* and **tá** for *thaw* should have no difficulty in pronouncing the Irish **n** and **l** properly.

Learners of Irish generally pronounce *lá* as if it were the English word *law*, and *ná* as if it were the English word *gnaw*. The simple remedy for this is to keep the tongue in the same position as that taken up for the usual Irish pronunciation of *though*, *thaw*, and all such words. Then the student will have the right tongue position for the Irish dentals, and will be able to pronounce *lá*, *ló*, *lú*, *lä*, and *ly* correctly, instead of calling them *law*, *low*, *loo*, *lay*, and *lee*.

The following diagrams show the tongue position for Irish and English I respectively.



Tongue position for Irish I.

It should be noted that the opening for Irish I is behind the last double teeth. For English I the breath escapes between the tongue and the side teeth at one or both sides.

49. Some learners find it hard to pronounce the slender Irish *d* and *t*. Many pronounce them as *dzh* and *tsh*, respectively, as in the now famous *dzhén dzhefear* (*Jane Jeffer*) for *dén defir*, and *tshák lein* (*chalk line*) for *Teach Layn* (*Teach Laighean*). Others turn up the tip of the tongue and pronounce English *d* and *t*. As an aid to the correct Irish pronunciation

the tip of the tongue should be turned down so that the contact is made with the blade (not the tip) of the tongue and the upper teeth. This is how the best of the old Irish speakers pronounce **d** and **t** slender.

50. Breath **n**, represented by **nh**, and breath **l**, represented by **lh**, are dealt with in the special section on the breath liquids (§ 72).

51. **s** and **sh** do not offer much difficulty as a rule, but care should be taken to avoid the hissing **s** of English. The tip of the tongue is turned down for Irish **s** and the friction is caused by the escape of the breath between the blade of the tongue and the front upper teeth. If the tip of the extended tongue is placed against the gums of the lower teeth, the hissing sound of English **s** is avoided and a pure Irish **s** pronounced.

Some native speakers pronounce the pronouns **shé** and **shí** as **sé** and **sí** after the third person singular imperative, the third person singular imperfect indicative, and the third person singular conditional of verbs. Examples:—**cuireach sé**, **chuireach sé**, **chuirhach sé**. The tip of the tongue remains down as for the guttural **ch** instead of being raised for **sh** when the **ch** is completed.

52. **s** broad is formed by placing the tip of the extended tongue against the gums of the lower teeth and keeping the main body of the tongue *low*.

53. **s** slender is formed by placing the tip of the extended tongue against the gums of the lower teeth and keeping the main body of the tongue *high*.

54. **sh** broad is pronounced by placing the down-turned tip of the retracted tongue some distance back from the lower teeth and keeping the main body of the tongue *low*.



55. **sh** slender is formed by placing the down-turned tip of the retracted tongue against the gums of the lower teeth and keeping the main body of the tongue *high*. As a rule these sounds are easily produced by learners of Irish.

56. In the historical Irish spelling **sh** is treated as the slender form of **s**. It is in reality a different consonant, and each of the two consonants has its broad and slender form like any other Irish consonant. This discovery was first made by Dr. O'Daly, whose work for phonetics has done so much to improve the teaching of Irish. The **s** of **säl** (*saoghal*) is broad and the **s** of the genitive singular of the same word **sél** (*saoghail*) is slender. The **s** of **sig** (*swidh*) and of **sim** (*swim*) is also slender.

The consonant at the beginning of *Seán, seól, siubhal, Siobhán* is not a slender **s** but a broad **sh**. These words are pronounced **Shán, shól, shúl, and Shuván**, and when they are aspirated (§ 88) the **sh** becomes an unvoiced slender guttural **ch**, as a **Cheáin do cheól, do chiúil shé, a Chiuván** (§ 66). **Shili, shínti, (sileadh, sínte)** are examples of slender **sh**. When **sh** is followed by **á ó ú** or **u** its aspirated form is **ch** slender. When followed by other vowels its aspirated form is **h**.

#### THE GUTTURALS.

57. The Irish gutturals are considered to be very difficult sounds for English-speaking learners. Most of the difficulty, however, can be traced to ignorance of the organic formation of the sounds, and the teacher who knows phonetics is generally able to impart the correct pronunciation. The commonest mistake is the pronunciation of **n** for initial **ng**, a sound which does not occur in English. Some twenty

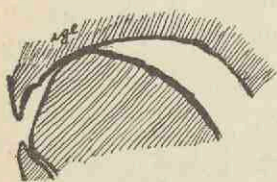
years ago a certain Irish speaker facetiously called a licensed house in which good whiskey was sold **Neav na Ngâl** (*Neamh na nGædheal*). The name caught on, and for many years the house was known as **neavnanél**, native speakers and all others adopting the learners' pronunciation!

For **n** the tongue is raised and makes contact with the upper teeth (§§ 45, 46). For **ng** and all the other gutturals the tip of the tongue is behind the lower teeth, not raised as for **n**.

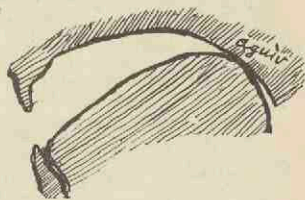
58. **g, c, gh, ch, ng,** and **ngh** broad are formed by placing the rere part of the tongue against the *soft* palate and keeping the tip and main body of the tongue down.

59. **g, c, gh, ch, ng,** and **ngh** slender are formed by placing the rere part of the tongue against the *hard* palate, keeping the main body of the tongue raised and the tip down.

The accompanying diagram illustrates the two positions.



Tongue position for slender Irish gutturals.



Tongue position for broad Irish gutturals.

60. For the slender gutturals, as in the word **ige**, the tip of the tongue is pressed against the lower teeth or the roots of the lower teeth, and the main body of the tongue is arched forward towards the hard

palate. For the broad gutturals, as in *aguiv*, the tip of the tongue is still down against the lower teeth or roots of the lower teeth, but the back of the tongue is drawn towards the soft palate. For *g*, *c*, and *ng* the tongue makes contact with the hard palate for the slender sounds and with the soft palate for the broad sounds. There is a complete stoppage of the breath for *g* and *c*, as for *d* and *t*, and *b* and *p*.

For *ng* the tip of the tongue must be kept behind the lower teeth. As the sound does not occur at the beginning of words in English, learners raise the tongue to the *n* position against the upper teeth and produce initial *n* instead of initial *ng*. The remedy is to keep the tip of the tongue down. As a help the English words *longing* and *singing* may be taken and the endings and beginnings cut off till the initial *ng* is left, thus: *longing*, *longa*, *onga*, *nga*; *singing*, *singi*, *ingi*, *ngi*.

It is advisable to drill the students well on the pronunciation of such pairs of words as *igè*, *aguiv*; *icì*, *acù*; *fingi*, *unga*, so as to familiarise them with the movements of the tongue for the slender and broad guttural stops and nasal gutturals. If this is done the student will soon pronounce these sounds like a native.

61. There remain the friction gutturals (*gh* and *ch*) and the breath nasal guttural (*ng*h).

62. *gh* slender is like initial *y* in English in the words *yet* and *yield*. Like all Irish sounds, however, it is much more tensely articulated than the corresponding English consonant. The friction is scarcely audible in the English consonant, but it is distinctly audible in the Irish friction *g*. Compare the English words *get* and *yet* with the Irish words *get* (*geit*) and

**ghet** (*gheit*). As all speakers of English can pronounce the first pair, all they have to do to pronounce the second pair correctly is to increase the pressure on the tongue slightly and produce the tense articulation required for the Irish sounds. Many speakers of Irish-English pronounce *a yearling* with the tense articulation of **y** as in the **gh** of **a Ghiarmuid**.

63. **gh** broad does not occur in English, either in standard English or Irish-English, and is generally considered a difficult sound for English-speaking learners of Irish. The easiest way to teach it is by first teaching **ch** broad.

64. **ch** broad is quite common in Irish-English, as in the word *loch*. It is produced by raising the back of the tongue towards the soft palate high enough to cause audible friction, but not so high as to cause complete stoppage. Complete stoppage would, of course, produce a **c** as in *lock*, which, as a matter of fact, is the pronunciation given to broad **ch** by many learners of Irish in Dublin. They produce a **c** instead of a **ch**. For all students who do not pronounce **ch** in their English speech phonetic drill is necessary. The Irish word *lách* (*lághach*) is a good one to drill with. At first the student will say *lác*. He should be got to hold the **c** long enough to perceive that it is a complete stop. He should then be got to pronounce *lá*, and to hold the **á** long enough to feel the tongue position for it, and to realise that there is no friction during the production of it. He should then be got to raise the tongue slowly towards the soft palate until audible friction is produced. Then he has the broad **ch**.

65. The only difference between **ch** and **gh** is that the vocal chords are in vibration for **gh**. The difference

between **ch** and **gh** is the same as the difference between **c** and **g**, **t** and **d**, **p** and **b**.

By getting the vocal chords to vibrate as they do for **g**, **d**, **b**, **m**, **n**, **l**, **ng**, etc., any student who can pronounce the broad **ch** will get the broad **gh** also.

66. In the same way any student who can pronounce slender **gh** (and all speakers of English can) has only to relax the vocal chords as he does for **p**, **b**, **t**, **c**, **s**, **f**, **h**, to get slender **ch**.

Slender **ch** is not heard in the middle or end of words in Modern Irish, at least in Southern Modern Irish. In the West final **ch** slender is heard in the word **maith**, the **h** being turned into a **ch**, but this does not occur in Southern Irish. Where final **ch** is preceded by a slender vowel or where medial **ch** is flanked by slender vowels in Southern Irish it is pronounced as **h** (§ 73).

Initial slender **ch** is, however, very common in the living speech and should be taught carefully, as failure to pronounce it properly is one of the distinguishing marks of learners' Irish which native speakers dislike so much. The word **chim** is a good word to drill with. Many learners pronounce this word as **cím**, arching the tongue forward so as to make complete contact with the hard palate instead of arching it about mid-way between the **i** and **e** positions and producing friction.

Broad **ch** is heard at the beginning and end and in the middle of words in Irish, and should be articulated well, but not too obtrusively. In addition to words where it is represented by **ch** in the historical Gaelic spelling, it is the sound heard at the end of verbs in the 3rd person singular imperative, and 3rd person singular imperfect indicative, and the 3rd person

singular conditional, in which positions it is represented by an aspirated **d** (*dh*) in the historical spelling. A glance at an Irish dictionary will show the enormous number of words which begin with **c**. As all these words can be aspirated and become friction gutturals (**ch**) the importance of teaching the pronunciation of **ch** is obvious.

67. In Modern Irish **gh** is not pronounced, either slender or broad, in the middle or at end of words. It occurs very frequently, both slender and broad, at the beginning of words. Not only does aspirated **g** become **gh**, but initial **d** aspirated also becomes **gh**, as **doras**, **mo ghoras**, **driháir**, **mo ghriháir**. Some students pronounce **mo ghoran** as **mo choran**. This may be partly due to the fact that the ordinary spelling, *mo dhorn*, conceals the fact that the consonant is a guttural, and partly from the organic difficulty of the sound. Remedy: cause the vocal chords to vibrate (§ 8).

68. Breath **ng** represented by **ngh** is dealt with in the section dealing with breath liquids (§ 72).

### r

69. **r** is a sound which most learners of Irish find difficult. It is a lingual **r** like English **r**, but unlike English **r** it is always well trilled, except when it is slender. In standard English **r** is not pronounced before consonants or at the end of words. It is pronounced at the beginning of words, between vowels and after consonants, but it is not rolled or trilled. In Irish-English **r** is pronounced in all positions and is rolled more than the pure English **r**. For this reason very little effort is required by Irish people to get the proper pronunciation of broad Irish **r**.

70. Broad **r** is formed by letting the upturned tip of the tongue trill behind the roots of the upper teeth, keeping the main body of the tongue low in the mouth as for all broad consonants. Students should be got to pronounce **rá, ró, rú, rã, ry**, trilling or rolling the **r** well. It will be found that they will soon be able to produce a well trilled Irish **r** alone, keeping up the trill as long as the breath lasts.

71. Slender **r** is much more difficult. It is one of the sounds of Irish that many non-native speakers fail to acquire, and care should be taken to teach it thoroughly. It is produced by placing the upturned tip of the tongue behind the ivory of the upper teeth, keeping the main body of the tongue high.

This **r** cannot be trilled like the broad **r**. The explanation is simple. For all broad sounds, both vowels and consonants, the main body of the tongue is low in the mouth, and for all slender sounds the main body of the tongue is high in the mouth.

Dr. O'Daly once told the author that for broad consonants the stream or column of air passing through the mouth is of the dimensions of the column of air passing through for the production of the vowel **ú**, and for slender consonants the narrow or slender column required for the vowel **í** is sufficient. This would explain why broad Irish **r** can be trilled as long as the flow of breath lasts, while slender **r** cannot.

For the production of broad **r** the tongue is pressed against the upper teeth and the escaping breath forces it down. It returns again and is forced down again, and this can continue as long as the breath lasts. The volume of air is sufficient to resist the pressure of the tongue and produce the intermittent flow of sounds which constitutes a trilled **r**.

For slender **r** the volume of air is too small to pro-

duce this effect, and after the first trill, if the pressure of the tongue is strong, a dental stop **d** or **t** is produced, or, if the pressure of the tongue is weak, a dental friction consonant, somewhat like the English friction dental *dth*, or *th*, is produced.

A good plan is to teach slender **r** between vowels first, before teaching final slender **r**, or slender **r** before or after consonants. The name of Ireland, **Éri**, is an admirable word to begin with. The student by using this word is enabled to feel the movement of the tip of the tongue upward from the **é** position to the back of the upper teeth.

In South-west Leinster this sound, even in English, is turned into **zh**. **Máiri** becomes **Mázhi**. Some Dublin children pronounce a **t** in their English which is very like an Irish slender **r** prolonged with weak tongue pressure, a sort of friction consonant with the tongue behind the ivory of the upper teeth, as for slender **r** in Irish. Teachers in Dublin schools have observed this pronunciation in *it is*, *hit*, etc.

#### BREATH LIQUIDS.

72. **r** is the last of the liquids, and the breath liquids may now be conveniently dealt with. The articulation of **m**, **n**, **l**, **ng**, and **r** as voiced consonants has been explained. Each of these consonants has also a breath or unvoiced form, and the breath forms occur very frequently in Irish.

When a word beginning with **t** or **s** and followed by **n**, **l**, or **r** falls under the influence of an aspirating word (§ 87), the **n**, **l**, or **r** is unvoiced. The **t** or **s** becomes **h** and unvoices the following consonant. The same thing occurs when a **t** is aspirated in the middle of a word and precedes or follows an **m**, **n**, **l**, **ng**, or **r**.



Verbs of the first conjugation which end in **m**, **n**, **l**, or **r** also have unvoiced **m**, **n**, **l**, or **r** in the conditional and future indicative, except in the second person singular conditional. Examples:—

snáh	mo hnáh	tnáiti	ana hnáiti
sláinti	mo hláinti	tlacht	mo hlacht
srón	mo hrón	trácht	mo hrácht

croumha	croumhad	chroumhing
tránhóna	fanhad	d'anhing
fáilhi	filhad	d'ilhing
curha	cuirhad	chuirhing

**sm** resists aspiration, except in certain districts. **mo hmuínti** is heard in Corcaghuáin. **m**, **n**, **l**, and **r** are also unvoiced when they are initial sounds of words following words ending in **h**. **is mah lium**, **deh mliana** (*is maith liom, deich mbliana*) are examples.

Of course the other voiced consonants are also unvoiced in such positions, and in the conditional and future indicative of first conjugation verbs except in the second person conditional. **mah go leór** is pronounced **macaleór**; **mah ghúing**, **machúing**, etc. The first person future indicative of **tóg** is **tócad**, and the third person conditional **hócach**. First conjugation verbs ending in **b** and **d** undergo a similar change. Examples: **leypuing** (*leadhbfaínn*), **cimeátad** (*cimeádfad*).

Sufficient has been said to show that these sounds occur very frequently. They should, therefore, be taught at an early stage. They are not hard to teach if the students have mastered the articulation of the voiced forms of the same consonants. Practically the only difference between the two sets is that for the unvoiced forms (represented by **mh**, **nh**, **lh**, **ngh**,

and **rh**) the vocal chords are relaxed, as they are for **p**, **t**, and **c**, which are the unvoiced forms of **b**, **d**, and **g**.

A long experience of teaching all classes of adult students has proved that the best way to teach the breath liquids (**mh**, **nh**, **lh**, **ngh**, and **rh**) is to first get the students to articulate slowly the voiced forms (**m**, **n**, **l**, **ng**, and **r**) and to observe carefully the way in which these sounds are produced. Then get them to relax the vocal chords, as for **p**, **t**, **c**, and **h**, not changing the lip or tongue position. Breath **ng** (**ngh**) occurs in very few words in Irish, but all the other breath liquids are very common.

Breath **m** (**mh**) may be described as **h** (§ 73) through the nose, that is **h** with the lips in position for **m**. A corresponding description applies to **nl**, **lh**, **ngh**, and **rh**.

In the case of initial breath **l** and **r** (**hl** and **hr**), a common mispronunciation is **cl** and **cr**. **mo hlat** is pronounced as **mo clat**, and **mo hrón** as **mo crón**. It is better to teach **mo lat** as a preliminary than to begin to teach **mo hlat** directly, so that the student will realise that the middle consonant is an **l**, not a **cl**, and keep the same tongue position for the **lh**; **mo hrón** should be treated similarly.

English learners of Welsh also find the breath **l** a difficult sound. They generally pronounce it as **thl** with the friction dental before the **l**. If any Irish learners of Irish make this mistake they can be corrected by following the directions given above.

### h

73. **h** is pure breath and has a jerky sound as in English. It occurs frequently as an initial in English, and in this position it causes no trouble to learners of Irish. It is not pronounced at the end of words or before unstressed syllables in English-English, but it

occurs in all such positions in Irish, and care should be taken to articulate it well.

In Irish-English **h** is pronounced before unstressed syllables as in the proper names *Mahony*, *Mahon*, *Cahill*. Students who can pronounce these names as they are commonly pronounced in Ireland will have no difficulty with medial **h**, whether it is followed by a stressed or an unstressed syllable. If they pronounce the names in the English way as **Máni**, **Mán**, and **Ceáil**, they must be taught to articulate the **h**. The American pronunciation of *Mahony* as *Mahóney*, where the stress is passed on to the second syllable and the **h** pronounced, may help the student to pronounce the **h** before the unstressed vowel.

There remains the final **h**, which all learners of Irish find difficult. It is heard in words like **cah**, **mah**, **tráh**, and these words are not properly pronounced unless the breath jerk is heard at the end. By emphasising the pronunciation of initial **h** the student can be got to feel the way in which **h** is produced and to produce it at the end as well as at the beginning of words.

#### GLIDES.

74. We have now got all the simple elements of Irish speech. The main division of consonants is into broad and slender, but in the case of some consonants there are degrees of broad and slender.

A consonant is to be sounded broad when it is in contact with a broad vowel, and slender when it is in contact with a slender vowel. Sometimes a slender consonant sound precedes or follows a broad vowel sound, or vice versa. In that case the nature of the consonant is indicated by the introduction of a vowel symbol (called a glide) before or after the symbol representing the sounded vowel (§§ 77 and 78).

75. The combinations of vowels used in this way as glides are as follows:—

The vowel	á	with glides is	eá, áí, and eái		
”	”	ó	”	”	eó, óí, and eóí
”	”	ú	”	”	iú, úí, and iúi
”	”	a	”	”	ea, ai, and eai
”	”	o	”	”	eo and oi
”	”	u	”	”	iu
”	”	é	”	”	ae and éa
”	”	í	”	”	uí and ío
”	”	i	”	”	ui and ío

In all these combinations the vowel is distinguished from the glide, so that even in the case of digraphs and trigraphs there is no ambiguity in this spelling.

These combinations, of course, must not be mistaken for combinations of symbols representing real and fully-developed diphthong sounds (§ 31).

76. **h, s, and sh** do not require glides. They may be preceded by broad followed by slender, or vice versa. Examples: **drohad** (*droichead*); **drohid** (*droichid*); **bóhar** (*bothar*); **bóhir** (*bothair*); **dóhin** (*dothain*); **casig** (*casfaidh*); **fásid** (*fásaid*); **gluashig** (*gluaisfidh*).

### COMBINATIONS OF SOUNDS.

77. Even when students have mastered the individual vowel, diphthong, and consonant sounds, they still find certain combinations of sounds difficult. All difficulties, however, can be overcome if the students pronounce the individual sounds well, observing clearly the distinction between broad and slender.

78. Perhaps the most difficult combinations are the monosyllabic combinations of broad and slender consonants with glides, such as **báir, bair, geat,**

**dair, fair, lair, mair, cail, cuil, cuín, caip, cuig, peac, lium, loit, buir, geal,** etc. Some of these sounds are really very hard for English-speaking students.

Combinations like **cuir, cuín**, do not occur in English, and English-speaking learners generally turn them into either **cír, cín**, or **cwír, cwín**, in the latter case pronouncing the English words *queer, queen*. The only way to correct such bad pronunciation is to teach the organic formation of the individual consonants thoroughly.

79. Combinations of consonants which are often mispronounced are labials and gutturals, particularly the latter, followed by slender **r**, and gutturals followed by broad **l**. **Brí, Brian, cré, chré, grian, ghrian**, are examples. If the student has been taught the slender labials and the slender **r** properly, a little attention will enable him to pronounce the combination properly.

80. The gutturals with slender **r** are more difficult. For these a drill in the formation of the sounds may be necessary. Repetition of the English words *kith* and *kin* will enable the student to feel the tongue position for the final consonant of each. The tongue is near the edge of the upper teeth for *kith* and turned up to make contact at the hard palate for *kin*. By pronouncing the combination *kir* the tongue position at the end is between the positions for *kith* and *kin*. A repetition of **kith, kin, kir**, has been found helpful as a drill to secure the proper pronunciation of **cré, Críost**.

81. In English **cr** combinations the **r** is voiceless at the start under the influence of the breath consonant **c**. In Irish the **r** is voiced throughout in such combinations. This adds to the difficulty which English speakers experience in pronouncing such words as **cré, Críost** correctly. If they can pronounce these correctly they will have no difficulty with **gré, grian**, which begin with the voiced guttural.

82. When **c** and **g** aspirated (**ch** and **gh**) are followed by slender **r** some students find them difficult, as **an Chré, Ahirish er Chríost, an ghrian, mo ghriháir**. The difficulty, however, in this case, is due to defective articulation of the aspirated slender gutturals, and the remedy is to give the student a good drilling in these sounds.

83. The same observation applies to the pronunciation of **cl** broad and **gl** broad, and **chl** and **ghl** broad. **cl** and **gl** are common combinations in English, and what the student naturally does, unless checked and properly taught, is to pronounce the English combinations of such words as *close* and *glory* when they try to pronounce the Irish words **cló** and **glóiri**. The remedy is to teach the tongue position for the broad gutturals and the broad **l**.

84. Many learners find **sg** broad in words which end in slender consonants a difficult combination. They pronounce **sgaipi** as **sgapa** or **sgeaipi**, and **sguíl** as **scíl** or **scwil**. When they are asked to say **sguíl** they say the English word *squeal*! If they avoid lip rounding, they cannot say *squeal*. The other mispronunciation, **scíl**, may be corrected by pronouncing the **sg** with the tongue against the soft palate for the **g**, holding the consonant for a second so that the tongue position is felt, then breaking the contact and adding **il**.

### CONTINUOUS SPEECH.

85. The teacher of Irish who has had a training in phonetics knows that written words are not the units of living speech. The words in a living language are not divided by space marks like the words in a newspaper or a book. Nor are they all run together indiscriminately. A language is spoken in breath groups, and the character of the groups will depend on whether

the language is spoken in a conversational or in an oratorical manner. But, whether the breath groups are pronounced slowly or rapidly, and whether they are long or short, certain words are always run together and pronounced as one group by native speakers. The student who wishes to become a good speaker will not only try to acquire the correct pronunciation of the individual sounds and of the sounds in combination, but will try to phrase his speaking and reading as native speakers do. By this means he will acquire the correct *blas* or accent.

Irish is a language of uneven stress like English, and English-speaking learners of Irish, as a rule, have none of the difficulty that they experience in acquiring the accent of French, with its more or less even stress. Where they fail is in neglect of the proper grouping, and in not running the words together where elision occurs.

86. Elision occurs very frequently in Irish. When two short vowels come together in Irish, one at the end of a word and the other at the beginning of the next word, the unstressed vowel drops out. Unstressed vowel endings are often disguised by aspirated consonants in the ordinary spelling, as in *moladh*, pronounced **mola**, but even where they are not so disguised this phenomenon of Irish speech is often neglected by students and teachers. Then the student is puzzled when he finds himself among native speakers and hears the words run together. **Beg mála eli ige amáireach** is pronounced as **beg mál 'eli 'ge 'máireach**.

Compare the English *I'm going home, are you? I am*. This dropping of vowels is common enough in such positions in English, but it is not the same phenomenon as the elision of unstressed vowels in Irish. The vowels written at the end of many words

in the ordinary spelling of English are not pronounced. In Irish final vowels are always pronounced, except where elision takes place.

### ASPIRATION AND ECLIPSIS.

87. In Irish as in Welsh the initial sounds of words sometimes undergo changes under the influence of preceding words. These changes take the form of aspiration or eclipsis of the original sound. In the historical spelling of Irish both the original letter and the aspirating or eclipsing letter are written, but in the ordinary spelling of Welsh and in the Simplified Spelling of Irish only the letter which is pronounced is written.

88. The following table shows the changes which take place under aspiration and eclipsis.

Primary Form	Aspirated Form	Eclipsed Form
b	v	m
p	f	b
f	(drops out)	v
m	v	(no change)
d	gh	n
t	h	d
g	gh	ng
c	ch	g
s	h or t	(no change)
sh	h or ch	(no change)

h is the usual aspirated form of s, but aspiration caused by the definite article an or the preposition and article san or sa results in the s being replaced by t. Examples: súil, an túil, sa túil.

When r falls under the influence of an aspirating word, it is aspirated like other consonants. Initial r is always broad; when aspirated it becomes slender. Examples: rá, á reá; ry, a rí; ruih, do rih.



## EXERCISES.

89. The exercises in the following pages are intended for use in classes where this book is used as a text-book on Irish phonetics. They may also prove helpful to private students. They are arranged so as to afford examples for drill on the individual sounds and on the sounds in combination in continuous speech. The phonetic spelling is given on the left-hand pages and the historical spelling on the opposite pages. The examples on the individual sounds are given opposite the phonetic symbol representing the particular sound dealt with, and for convenience of reference the phonetic symbol is repeated before the examples in the historical spelling. It would be impossible in many cases to give instead of the phonetic symbol the various ways in which the sound is represented in the historical spelling. A whole line, instead of a single letter, would, for instance, be required to give the different ways in which each of the vowels *í*, *ú*, *ä* and *y* are represented. The other vowels and some of the diphthongs and consonants are also represented in more than one way in the historical spelling, and as the examples are intended for teaching sounds rather than spelling, the symbol representing the sound is repeated in all cases.

There are very few classes in which it would be necessary to drill *all* the students on *all* the sounds and combinations of sounds in these lessons. But in every class there will probably be some students whose pronunciation of one or other of the sounds or combinations of sounds is defective, and it would be advisable to take the whole class over all the exercises once or twice. This preliminary drill will disclose the

weak points in the pronunciation of individual students and enable the teacher to arrange his course of intensive drill to suit the requirements of his class. No attempt has been made to indicate elision where it occurs in the prose and verse in the later exercises. That is left to the teacher, who can easily apply the rule given in paragraph 86.

90. All the examples are given in the pronunciation of Muskerry, which is substantially the pronunciation of all the Irish-speaking parts of Munster. The following deviations from this pronunciation may be noted :—

The autonomous past of verbs which in Muskerry and all places east of that area is pronounced with **g** at the end is pronounced with **v** at the end in West Cork and South Kerry and **ch** at the end in West and North Kerry. All three pronunciations are heard in Clare.

In Muskerry and eastern areas words in which **nn** slender occurs in the historical spelling are pronounced as if they were spelled with **ng** ; in West Cork and Kerry the **n** pronunciation is retained.

Words which are pronounced with long vowels in Muskerry and all areas to the west, such as **binn**, **suim**, **cruinn**, **tomhas**, **iomchar**, are pronounced with diphthongs in Waterford. The two pronunciations may be indicated as follows :—

Cork and Kerry : **bíng** or **bínn**, **sím**, **cruíng** or **cruín**, **tôs**, **úmpar**.

Waterford : **being**, **seim**, **croying**, **tous**, **aumpar**.

There is also a strong tendency towards nasalisation in Waterford. Apart from these definite groups of deviations there are some individual words which are pronounced differently in different parts of Munster, but they are not many. In texture the spoken language of West Munster is uniform and substantially is the same as the literary language of Modern Irish period.

*Exercises on individual Irish Words*

- á bá, dá, gá, lá, má, ná, pá, rá, tá.  
 ó bó, dó, gó, ló, nó, mó, vó, só, tóch, óg, tóg.  
 ú úd, úr, úla, cúr, dú, lú, údar, crú, amú, sgrúdú,  
 marú, leanúir, Murachú, úna, tríú.
- a ba, dah, cat, gah, mah, slat.  
 o do, dol, cos, loch, moch, mol, tor, dochdúir,  
 ov, olav, anòcht.  
 u luch, muc, ucht, um, umuiri, umar, unga,  
 urús, ursal.  
 é bé, cé, fé, gé, lé, mé, pé, té.  
 í í, í, shí, trí, lí, Íni, airím, bíg, tí, shgrím, brí, íhi.
- e ber, ber, de, ce, cel, fesh, lesh, ver.  
 i di, sir, bili, fíhi, níhi, tíhi, sig, tig, mili, tini.
- ă ăn, nă, asăl, capăl, marăv, dorăn, borăb, garăv,  
 Donăcha.  
 â lâv, lâ, snâv, mâhir, lâch, cnâv.  
 ô chô, côcht, côiirlí, côiirá, côiirha, côiir, côiir-gháil, tôs,  
 fôiir.  
 û cú, cûnav, cûra, lûrav, folû, olû, iriûnach.
- ê gêving, shêv.  
 î gîiri, tîol, shgîili.  
 ä ärach, lâ, lâ, nă, cäl, gläch, bäl, fär, Gäl, bäch.
- y by, dy, ly, cry, faly, cyra, gady, lys, clyv, myv,  
 ryv, fylach, lyd, sgorycht, cysach, lychân.

*in which the Vowels occur.*

- á bádhadh, dá, gádh, lá, má, ná, págh, rádh, tá.  
 ó bó, dó, gó, ló, nua, mó, bhó, sógh, tóch, óg, tóg.  
 ú úd, bhur, ubhla, cubhar, dubhadh, lugha,  
 ughdar, crudh, amudha, sgrúdughadh, marbh-  
 adh, leanabhair, Murehadha, iongna, tríomhadh.  
 a ba, dath, cat, gath, maith, slat.  
 o do, dol, cos, loch, moch, mol, tor, dochtúir, ubh,  
ullamh, anocht.  
 u luch, muc, ucht, um, iomaire, iomar, ionga.  
 urradhas, ursal.  
 é bé, cé, fé (fá, faoi), gé, léigheadh, mé, pé, taé.  
 í í, uibhe, sídhe, tré, lích, Aoine, airighim, bídh  
tighe, sgríobhaim, brích, oidhche.  
 e beir, beidhir, de, cé, ceil, feis, leis, bheir.  
 i di, soir, bile, fiche, neithe, tighthe, suidh, tigh,  
milleadh, teine.  
 ä an, na, asal, capall, marbh, dorn, borb, garbh,  
 Donnchadh.  
 â lámh, lámha, snámh, máthair, lámhach, cnámh.  
 ô chomh, comhacht, comhairle, comhrádh, comhar-  
 tha, comhair, comh-dháil, tomhas, fóghmhar.  
 û cumha, congnamh, connradh, lonnradh, folamha,  
 ullmhadh, oireamhnach.  
 ê géibhinn, séimh.  
 i geimhreadh, teimheal, sgeimhle.  
 ä aérach, laé, laogh, naoi, caol, glaothach, baoghal,  
 faobhar, Gaedheal, buidheach.  
 y buidhe, duibhe, luighe, croidhe, fallaí, caora,  
 gadaidhe, luigheas, claidheamh, maoidheamh,  
ríomh, fuighlach, laighead, sgoraidheacht,  
 cuibheasach, luigheachán.

*Exercises on individual Irish Words in*

- ua** fuar, uar, bua, dua, dual, gual, rua, slua, muar.
- ue** fuer, uer, chueg, guel, nuer, ueg, rueg, vuer, vuer.
- ia** iad, Brian, cial, fial, grian, shgian, mian, srian, ialuit.
- ie** fie, Die, Ó Brien, ghieg, shgien.
- ya** ryav, ryan, ryalta, ryach.
- ye** ryel.
- ia** biál, briàg, shgiàl, Shiàna, Shiàmas.
- au** aun, baul, daul, maul, raun, gaun.
- ou** oun, doun, goug, gou, gour, bour, four, fourycht.
- âu** âuras, hâulys, Sâura, leâunacht.
- ôu** dôun.
- ay** ayb, aymad, rayd, Tayg, fayb.
- oy** doying, foyingi.
- ây** âyileas.
- ey** leyb, gheych, meyván.
- ei** dein, greim, eirig, Eilín, deig, feim, meir, dei, feil, leis.

*which the Diphthongs occur.*

- ua fuar, uabhar, buadh, duadh, dual, gual, ruadh,  
shuagh, mór.
- ue fuair, uair, chuaidh, guail, nuair, uaidh, ruaidh,  
mhóir, bhfuair.
- ia iad, Brian, cial, fial, grian, sgian, mian, srian,  
iallait.
- ie fiadh, Dia, Ó Briain, dhiaidh, sgiain.
- ya riamh, rian, riaghalta, riabhach.
- ye riaghail.
- ià béal, bréag, sgéal, Séadna, Séamas.
- au ann, ball, dall, mall, rann, gann.
- ou abhan, donn, gabhadh, gabha, gabhar, bodhar,  
foghar, foghraidheacht.
- âu amhras, shamhluigheas, Samhradh, leamhnacht.
- ôu domhan.
- ay adhb, adhmad, rachad, Tadhg, fadhb.
- oy doimhin, foidhne.
- ây aimhleas.
- ey leadhb, gheibheadh, meadhbhán.
- ei deimhin, greim, éirigh, Eibhlín, deachaidh,  
feidhm, meidhir, deigh, feighil, leigheas.

*Exercises on individual Irish Words*

- eá beár, feár, géar, meán.  
 ái dáil, fáil, Máiri, láir, gáiri, amáireach.  
 eái cisheáin, tisbeáin, mileáin, Cheáin.  
 eó ceól, beól, ceólán, dcól, deónú, feócha.  
 ói cóir, dóiv, fóil, lóin, móin, móid, nóin, tóir.  
 eói ceóil, feóil, dreóil.  
 iú liú, fiún, ciún, miún, liú, diúga, priúnsa, tiúsgal.  
  
 úi cúigi, dúil, fúiv, fúing, lúib, lúireach, múini,  
 púicín, arúir.  
 iúi ciúin, miliúin, figiúir.  
 ea geata, peata, peaca, beach, beart, beaha, ceapa,  
 leaba, geatuire.  
 ai airín, bail, baili, cailc, cailín, caiti, dair, fairi,  
 mairi, tair.  
 eai gcaitiri.  
 eo leog, beog.  
 oi loit, toil, goil, goiv, roiv.  
 iu ciun, giura, gliugar.  
 ae bael, Gael, tael.  
 éa buidéal, Síshgéal, páipéar.  
 uí cuíni, duíni, muíntir, cuíri buín, muíl, sguíl,  
 cuíl, ghuíl.  
 ío bíon, chíon, fíon, líon, díon, díonán, píopa,  
 tíorha.  
 uí buin, buin, cuir, cuin, tuir, duini, muin, muini,  
 luigi, luiv.  
 ío fiona, miona, bior.

*in which the Glides occur.*

- eá b'fhearr, fearr, gearr, meadhon.  
 ái dáil, fágáil, Máire, láir, gáire, amáireach.  
 eái ciseáin, taisbeáin, milleáin, Sheáin.  
 eó ceól, beól, ceólán, deól, deónughadh, feóchadh.  
 ói cóir, dóibh, fóil, lóin, móin, móid, nóin, tóir.  
 eói ceóil, feóil, direóil.  
 iú fiú, fionn, cionn, mionn, liugh, diúgadh, prionnsa,  
 tionnsgal.  
 úi cúige, dúil, fúibh, fúinn, lúib, lúireach, múin-  
 eadh, púicín, arbhair.  
 iúi ciúin, milliúin, figiúir.  
 ea geata, peata, peacadh, beach, beart, beatha,  
 ceapadh, leaba, geataire.  
 ai airighim, bail, baile, caile, cailín, caithte, dair,  
 faire, mairidh, tar.  
 eai geaitire.  
 eo leig, beag.  
 oi lot, toil, gol, gabh, raibh.  
 iu cion, giorra, gliogar.  
 ae baoghail, Gaedhil, tsaoghail.  
 éa buidéal, Soisgéal, páipéar.  
 uí caoine, daoine, muinntir, caoire, buidhin, moill,  
 sgaoil, coill, ghoill.  
 ío bíonn, chíonn, fíon, líon, díon, díonán, píopa,  
 tíortha.  
 uí bain, buin, cuir, cuin, tuir, duine, muin, muine.  
 laige, luibh.  
 ío fionna, mionna, bior.



*Exercises on individual Words in which the Consonants*

- b** bád, bua, bäl, bael, buel, bó, buev, bár, by, lúba, sguab.
- b** bíd, bie, bím, bigi, bili, bí, bé, béci, bert, ruibi, caibidil.
- p** pá, púca, póca, Pärach, púdar, sop, sdop, ropa, póg, póga.
- p** píci, pingin, cipín, caip, pilibín, pian, péni, sgaip, sgaipi.
- v** vád, vua, vâl, vuel, vó, vuev, duv, avare, díov, dav, neav, tiuv.
- v** víd, vie, vím, vig, vili, dív, shgrív, luiv, géving.
- f** fál, fôr, fuar, gofa, náfa, lofa, lúfar.
- f** fíl, fili, feaca, fiti, Lifi.
- m** má, má, mó, amú, mäl, myv, mah, mol, muc, cúm, caum, cuma.
- m** mín, míli, mili, mér, ím, imi, ním, sím, simi, bím.
- mh** cúmha, cúmhad, croumha.
- mh** lémhig, deh mliana.
- d** dá, dó, dó, dó, dú, dár, dy, dah, dohal, úd, gad, gady, fada, madarua.
- d** di, de, deau, díreach, bíd, maidin, nid.
- t** tá, tóg, túr, täv, ty, ty, cat, cóta, diánta, slat.
- t** tig, te, tí, tihí, tír, tini, titim, siti, slait, hit.
- n** ná, nó, nú, nã, anòcht, fan, bán, bána, gúna, doun.
- n** ní, ní, níl, ním, nig, niv, shín, shini, shínti.
- nh** fanhad, hnâv.
- nh** brenhig, hníov.

*occur, one set for each, Broad and Slender.*

- b** bád, buadh, baoghal, baoghail, buail, bó, buaibh, barr, buidhe, lúba, sguab.
- b** bíd, biadh, bím, bige, bile, bí, bé, béiceadh, beirt, ribe, caibidil.
- p** págh, púca, póca, Paorach, púdar, sop, sdop, ropadh, póg, póga.
- p** píce, pingin, cipín, caip, pilibín, pian, péine, sgaip, sgaipeadh.
- v** bhád, bhuadh, bhaoghal, bhuail, bhó, bhuaibh, dubh, amhare, díobh, damh, neamh, tiugh.
- v** bhíd, bhiadh, bhím, bhig, mhilleadh, daoibh, sgríobh, luibh, géibhinn.
- f** fál, fóghmhar, fuar, gabhtha, naomhtha, lobhtha, lúthmhar.
- f** fill, filleadh, feacadh, fighte, Life.
- m** má, mágh, mó, amúdha, maol, maoidheamh, maith, mol, muc, cúm, cam, cuma.
- m** mín, míle, milleadh, méir, im, ime, nighim, suim, suime, bím.
- mh** cúmtha, cúmfad, cromtha.
- mh** léimfidh, deich mbliana.
- d** dá, dó, dóghadh, dóigh, dubha, daor, duibhe, dath, doicheall, úd, gad, gadaidhe, fada, madaruadh.
- d** di, de, deabhadh, díreach, bíd, maidin, nid.
- t** tá, tóg, túr, taobh, taoi, tuighe, cat, cóta, déanta, slat.
- t** tigh, te, tighe, tighthe, tír, teine, tuitim, suidhte, slait, thuit.
- n** ná, nua, nó, naoi, anocht, fan, bán, bána, gúna, donn.
- n** ní, nighe, níl, nighim, nigh, nimh, sín, sine, sínte.
- nh** fanfad, shnámh.
- nh** breithnigh, shníomh.

- l lá, ló, lú, lä, ly, lacha, fala, fál, Gäl, Gaul, cúl, mála.
- l lé, lé, lí, le, lili, fíl, fili, eíl, cili, muíl, muili, mil.
- lh hlat, hláinti, sdolhad, hlán.
- lh hlí, cellhig, cayilhig.
- s sál, só, sú, säl, cas, cos, cosa, leasa.
- s sél, sím, simi, sevireas, sí, sítí, sig, fis, lis.
- sh Shán, shól, shúl, shycháin, Shuván.
- sh shili, shin, shín, shínti, sherihan.
- g gá, gó, gual, Gäl, gy, guagán, tóg, feag, tógag, dóg, bróg, bróga.
- g gé, gíri, get, gili, beg, bigi, díg, tig, gligín, sig.
- c cá, cóta, cúl, cäl, cy, bac, tócad, taca, leac, leaca.
- c cé, cís, cel, cili, lic, leci, mic, tuicead.
- gh ghá, ghó, ghú, ghäh, ghy, ghasara.
- gh ghé, ghíri, ghet, ghili, Ghiarmuid.
- ch loch, lách lacha, macha, muchda.
- ch chím, chíl, chel, cheap.
- ng ngouch, ngort, cónggar, cúngg, teanga, lúngg.
- ng ngé, bíng, meng, shing, Féngi, fingi, luíngg, luíngi, doying.
- ngh teaunghacha.
- ngh táinghav.
- r rá, rós, rua, rä, ry, bár, bara, gary, garuihi, goram, mear.
- r Eri, a rí, iriúnach, anuirig, sir. anoir, fir, miri.
- rh hrácht, hrón, cõrha, cûrha, cãrha, orha.
- rh brérhi, erhi, cuirhig, láirhach.
- h hál, hóg, hú, häl, hél, híl, cahig, cah, drohad, dahad.

- l lá, ló, lugha, laé, luighe, lacha, falla, fál, Gaedheal,  
Gall, cúl, mála.
- l léi, léigheamh, lí, le, lile, fill, filleadh, cill,  
cille, moill, moille, mil.
- lh shlat, shláinte, sdolfad, shlán.
- lh shlighe, ceilfidh, caillfidh.
- s sál, sógh, sugha, saoghal, cas, cos, cosa, leasa.
- s saoghail, suim, suime, saidhbhreas, suidhe,  
suidhte, suidh, fios, lios.
- sh Seán, seól, siubhal, síothcháin, Siobhán.
- sh sile, sin, sín, sínte, seirbhthean.
- g gádh, gó, gual, Gaedheal, guidhe, guagán, tóg,  
feadh, tógadh, dóghadh, bróg, bróga.
- g gé, geimhreadh, geit, gile, beidh, bige, díg, tigh,  
gligín, suidh.
- c cá, cóta, cúl, caol, caoi, bac, tógfad, taca, leac, leaca.
- c cé, cíos, ceil, cille, lic, leice, mic, tuigfead.
- gh dhá, dhóghadh, dhubha, ghaoth, ghuidhe, ghasra.
- gh ghé, gheimhreadh, gheit, ghile, Dhiarmuid.
- ch loch, lághach, macha, múchta.
- ch chím, chill, cheil, cheap.
- ng ngabhadh, ngort, comhgar, cumhang, teanga, long.
- ng ngé, binn, mbeinn, sinn, Féinne, finne, loing,  
luinge, doimhin.
- ngh teangthacha.
- ngh taitheamh.
- r rádh, rós, ruadh, ré, rí, barr, barra, garraidhe,  
garraidhte, gorm, mear.
- r Éire, a rí, oireamhnach, anuiridh, soir, anoir,  
fir, mire.
- rh thrácht, shrón, comhartha, cumhra, caortha, ortha.
- rh bréithre, uirthe, cuirfidh, láithreach.
- h shál, thóg, shugha, shaoghal, shaoghail, shaoil,  
caithfidh, cath, droichead, dathad.

*Exercises on individual Words containing*

- br** breá, breac, breaca, Brian, Brien, briahtar, brehav, breaul, bricín.
- pr** príochán, príov, priàv, prêv, prioca, príúnsa.
- vr** vreac, vreaca, vric, Vrien, vriahtar, vrehav.
- fr** friochán, fríov, frêv, frioca, friotal.
- mr** mreac, mreaca, mreáhacht, mreóiteacht.
- gl** gló, glóiri, gluini, glúin, glór, gluesh, glac.
- gl** gleacy, gleaun, gleana, gliàs, gliucas.
- cl** cló, clú, cly, clyv, cluiti, clár.
- cl** cleacht, cleas, cleâunas, cleasy, cliaván, cliav.
- ghl** ghlóiri, ghluini, ghlúin, ghlór, ghluesh, ghlac.
- ghl** ghlí, ghleana, ghliucas, ghliàs.
- chl** chló, chlú, chly, chlyv, chlár.
- chl** chleachda, chleas, chleâunas, chliaván.
- gr** grian, greim, greaun, greanta, griàsy, greas.
- cr** cré, críona, Críost, crih, críoch, cris, crihir.
- ghr** ghrian, ghriháir, ghreanta, ghreas.
- chr** chré, chríona, Chríost, chríoch, chris.
- sg** sgaip, sgaipi, sguíl, sguíli.

*difficult Combinations of Sounds.*

- br** breagh, breac, breaca, Brian, Brien, briathar, breitheamh, breall, bricín.
- pr** príochán, príomh, préamh, préimh, priocadh, prionnsa.
- vr** bhreac, bhreaca, bhric, Bhrien, bhriathar, bhreitheamh.
- fr** phríochán, phríomh, phréimh, phriocadh, friotal.
- mr** mbreac, mbreaca, mbreaghthacht, mbreóidhteacht.
- gl** geló, glóire, gloine, glúin, glór, gluais, glac.
- gl** gleacaidhe, gleann, gleanna, gléas, gliocas.
- cl** cló, clú, claoi, claidheamh, claidhmhte, clár.
- cl** cleacht, cleas, cleamhnas, cleasaidhe, cliabhán, cliabh.
- ghl** ghlóire, ghloine, ghlúin, ghlór, ghluais, ghlac.
- ghl** dhlighe, ghleanna, ghliocas, ghléas.
- chl** chló, chlú, chlaidhe, chlaidheamh, chlár.
- chl** chleachdadh, chleas, chleamhnas, chliabhán.
- gr** grian, greim, greann, greanta, gréasaidhe, greas.
- cr** cré, críona, Críost, críth, críoch, críos, crithir.
- ghr** ghrian, dhritháir, ghreanta, ghreas.
- chr** chré, chríona, Chríost, chríoch, chríos.
- sg** sgaipeadh, sgaoil, sgaoileadh.

*Exercises with Sentences on the Consonants, one*

- b** Slán go deo le brón is buert.
- b** Is bíng biál 'na host.
- p** An Paidirín Páirteach tráh ná trégig.
- p** Níl pingin ig Pilib ná píci ig Peaduir.
- v** Is beog an vah an vah a muítear, ach is fear é  
ná an vah ná dintear agus ná muítear.
- v** A Vihíl a vic, a vicean tú an vil ?
- f** Is fada mi er fán go fánach fän am ly.
- f** Do rih an fear feasa fé ghén a tí.
- m** Beanàcht Dé le hanaman na marav.
- m** VÍ mealavóg mini ige.
- mh** Cráiti croumha faunlag fuar.
- mh** Deh mliana ó hin vís am chônny deh míli ó  
Vleáclieh.
- d** Duini do folcag a dobar na nä méhi.
- d** Mah an díon an chräv faid is díon di fén.
- t** Nuer a vrosduig an tóir vog tú an ród.
- t** VÍ titim na híhi aun agus iad gan teacht.
- n** Ná díol bó vâl, agus ná ceanuig bó vâl, agus ná  
bí chyha gan bó vâl.
- n** Mo ghroyin go brách tu, a fáshdín óig.
- nh** Fanhadsa aun go dí an tránhóna.
- nh** Mar a míoch coirci crahach a vuinhach srä as  
eachuiv.
- l** Is uasal louran Laidean is Béarla bíng.
- l** Dá m'ayil lium sguíli lesh.
- lh** Ólham feasda a hláinti, mo leógan lanach láidir.
- lh** Shliucht shleachda er hliucht do hleachda.
- s** Áras na síha agus na sua.
- s** Is fear sí an' aici ná sí an' inead.

*sentence for each, Broad and Slender.*

- b Slán go deó le brón is buaidhirt.  
 b Is binn béal 'na thost.  
 p An Paidrín Páirteach tráth ná tréigidh.  
 p Níl pingin ag Pilib ná píce ag Peadar.  
 v Is beag an mhaith an mhàith a maoidhtear,  
 ach is fearr é ná an mhaith ná deintear agus  
 ná maoidhtear.  
 v A Mhichíl, a mhic, an bhfeiceann tú an mhil ?  
 f Is fada me ar fán go fánach faon am luighe.  
 f Do ruith an fear feasa fé dhéin an tighé.  
 m Beannacht Dé le hanmann na marbh.  
 m Bhí mealbhóg mine aige.  
 mh Cráidhte cromtha fann-lag fuar.  
 mh Deich mbliana ó shin bhíos am' chomhnaighe  
 deich míle ó Bhòile Átha Cliath.  
 d Duine do folcadh i dtobar na naoi mbéithe.  
 d Maith an díon an chraobh faid is díon di féin.  
 t Nuair a bhrosduigh an tóir bhog tú an ród.  
 t Bhí tuitim na hoidheche ann agus iad gan teacht.  
 n Ná díol bó mhaol, agus ná ceannuigh bó mhaol,  
 agus ná bí choíche gan bó mhaol.  
 n Mo ghreidhin go bráth tu, a pháisdín óig.  
 nh Fanfadsa ann go dtí an tráthnóna.  
 nh Mar a mbíodh coirce crathach a bhainfeadh  
 sraodh as eachaibh.  
 l Is uasal labhrann Laidean is Béarla binn.  
 l Dá m'áil liom sgaoileadh leis.  
 lh Ólfam feasda a shláinte mo leóghan lannach  
 láidir.  
 lh Sliocht sleachta ar shliocht do shleachta.  
 s ras na saoithe agus na suadh.  
 s Is fearr suidhe an' aice ná suidhe an' ionad.



- sh Shán ó Shycháin agus é a shúl go shólta.  
sh A räba is a brishi shlím-chrana shóil.  
g Shin àguiv an t-aum agus gouig le chéli.  
g Gili na gréni.  
c Coga carad cã nãud.  
c Ce aun na circi brici.  
gh Ghá ghour sa ghort agus gha ghãuin sa ghary.  
  
gh Gheóir Bleáclieh chun fieg is sbóirt.  
  
ch A chara ghil cá rachadsa chun fáin inish ?  
ch Is feár cial cheanuig ná ghá chél a múintear.  
ng Tig er biál bóhir ní haishdear é ach cónggar.  
ng Dá ngéling doit, ní ghélfá ghom.  
ngh VÍ solas na gréni a tainghav go súgach sãv.  
  
r Tá ruih an rásh ige.  
r Éri na Ngäl go mairi shí gan bãl.  
rh Ní sgarhad go brách le bláh na féli.  
rã Láirhach 'na ghie sun.  
h Do hig shé cosh tini 'na hig fén agus do ghóig shé  
a hál, agus níor hig shé conas a hit sun amách.

- sh** Seán Ó Síothcháin agus é ag siubhal go seolta.  
**sh** Ag réabadh is ag briseadh slím-chranna seoil.  
**g** Sin agaibh an t-am agus gabhaidh le chéile.  
**g** Gile na gréine.  
**c** Cogadh carad caoi namhad.  
**c** Ceann na circe brice.  
**gh** Dhá ghabhar sa ghort agus dhá ghamhain sa gharrdha.  
**gh** Gheóbhair Baile Átha Cliath chun faidh is spóirt.  
**ch** A chara dhil cá rachadsa chun fáin anois ?  
**ch** Is fearr ciall cheannuigh ná dháchéilla múintear.  
**ng** Tigh ar béal bóthair ní haisdear é ach comhgar.  
**ng** Dá ngéillinn duit, ní ghéillfá dhom.  
**ngh** Bhí solas na gréine ag taitheamh go súgach sámh.  
**r** Tá ruith an ráis aige.  
**r** Éire na nGaedheal go mairidh sí gan baoghal.  
**rh** Ní sgarfad go bráth le bláth na féile.  
**rh** Láithreach 'na dhiaidh sun.  
**h** Do shuidh sé cois teine 'na thigh féin agus do dhóigh sé a shál, agus níor thuig sé conas a thuit san amach.

*Exercises with Sentences on difficult*

- br Súilín beog breac an vricín vig vric.  
 pr Ní roiv éngi á priuca ach í á leoguint erhi.  
 vr A vrérhi ba vingi ná éanluih na cuili.  
 fr Gearam ó frév an duírshi go lér amach.  
 mr Ní sdoc go mreacuid shiad.  
 gl Éisht, a vean, agus glac gach ní go suerc.  
 gl Shachuin gleacy milish sbleáuin.  
 cl Is clúiti an galar an grá.  
 cl A cleachta na gleas a ví an cleasy.  
 ghl Bíng do ghlór ón bíng do ghlór.  
 ghl Tá ceó er na cnocuiv is er hív an ghleana.  
 chl A Chlana na Ngäl 's a ghälte ár guirp.  
 chl Tá galar féin chlí ná díbrid leá er bih uem.  
 gr Griàsy ab ea Shiàna.  
 cr Ví shé a crih le hagala.  
 ghr Ca vuil do ghriháir, a Vrien ?  
 chr Ahirish er Chríost.  
 sg Sgaip an sgy is sguíl an sguén.

*Combinations of Sounds.*

- br Súlín beag breac an bhricín bhig bhric.  
 pr Ní raibh éinne á priocadh ach í á leogaint uirthé.  
 vr A bhréithre ba bhinne ná éanluith na coille.  
 fr Gearram ó phréimh an daoirse go léir amach.  
 mr Ní sdoc go mbreacaid siad.  
 gl Éist, a bhean, agus glac gach nídh go suaire.  
 gl Seachain gleacaidhe mílis sleamhain.  
 cl Is claidhte an galar an grádh.  
 cl Ag cleachdadh na gcleas a bhí an cleasaidhe.  
 ghl Binn do ghlór ón binn do ghlór.  
 ghl Tá ceó ar na cnocaibh is ar thaoibh an ghleanna.  
 chl A Chlanna na nGaedheal 's a ghaolta ár gcuirp.  
 chl Tá galar féim' chlí ná díbrid leagha ar bith uaim.  
 gr Gréasaidhe ab eadh Séadna.  
 cr Bhí sé ag crith le heagla.  
 ghr Cá bhfuil do dhriotháir, a Bhriain.  
 chr Aithris ar Chríost.  
 sg Sgaip an sgaoi is sgaoil an sguain.

## MALÀCHT CHOLAMCILI.

Ví Colamcili a gváil a bóhar lá agus a ghiula lena chosh. Do vuel fear er a móhar úmpa. Do veana shé ghóiv agus do veanydar do-sun.

—Ca vuil do hrial ? ersa Colamcili lesh.

—Táim ag aishdriú, er shishan.

—Canahäv go vuilir ag aishdriú ? ersa Colamcili.

—Mar ví ag eirí go mah lium san áit a ví agùm, er shishan, agus ba vah lium áit is fairshingí ná é áil.

—Mo valàcht ort ! ersa Colamcili.

D'imig an fear. Do chomáineadar Colamcili agus a ghiula leó. Níor v'ada gur vuel fear eli er a móhar úmpa. Do veanydar dá chéli.

—Ca vuil do hrial ? ersa Colamcili lesh a dara fear.

—Táim ag aishdriú, er shishan.

—Canahäv go vuilean tú ag aishdriú ? ersa Colamcili.

—Mar ní roiv ag eirí lium le fada san áit a ví agùm agus do heasduig uem áit ab'eár ná é, er shishan.

—Mo valàcht ort ! ersa Colamcili.

—Do chomáineadar leo irísh. Nuer a víodar a shúl er feag tamuil, agus gan focal à biàl an ghiula, do louir Colamcili lesh.

—Cad tá ort ? er shishan lesh a ngiula.

—Níl ärod oram, ersan giula.

—Canahäv ná louran tú, má shea ? ersa Colamcili.

—Mar táim a machnav, ersan giula.

—Cad er go vuilir a machnav ? ersa Colamcili.

—Er an rod a duaruísh lesh a mert ear, ersan giula.

—Conas sun ? ersa Colamcili.

—Mar ní higim é, er shishan.

## MALLACHT CHOLMCILLE.

Bhí Colmille ag gábhail an bóthar lá agus a ghiolla lena chois. Do bhuail fear ar an mbóthar iompa. Do bheannaigh sé dhóiv, agus do bheannuigheadar do san.

—Cá bhfuil do thriall? arsa Colmille leis.

—Táim ag aistriú, ar seisean.

—Cad 'na thaobh go bhfuilir ag aistriú? arsa Colmille.

—Mar bhí ag éirighe go maith liom san áit a bhí agam, ar seisean, agus ba mhaith liom áit is fairsinge ná é fhághail.

—Mo mhallacht ort! arsa Colmille.

—D'imthigh an fear. Do chomáineadar Colmille agus a ghiolla leo. Níor bh'fhada gur bhuail fear eile ar a mbóthar umpa. Do bheannuigheadar dá chéile.

—Cá bhfuil do thriall? arsa Colmille leis an dtara fear.

—Táim ag aistriú, ar seisean.

—Cad 'na thaobh go bhfuileann tú ag aistriú? arsa Colmille.

—Mar ní raibh ag éirighe liom le fada san áit a bhí agam, agus do theasduigh uaim áit ab fhearr ná é, ar seisean.

—Mo mhallacht ort! arsa Colmille.

Do chomáineadar leo arís. Nuair a bhíodar ag siubhal ar feadh tamaill agus gan focal as béal an ghiolla, do labhair Colmille leis.

—Cad tá ort? ar seisean leis an ngiolla.

—Níl aon rud orm, arsan giolla.

—Cad 'na thaobh ná labhran tú, má's eadh? arsa Colmille.

—Mar táim ag machtnamh, arsan giolla.

—Cad air go bhfuilir ag machtnamh? arsa Colmille.

—Ar an rud a dubhraís leis an mbeirt fhear, arsan giolla.

—Conas sun? arsa Colmille.

—Mar ní thuigim é, ar seisean.

— Cad duart ná tuigean tú ? ersa Colamcili.

— Do chuirish do valàcht er a giàd ear, er shishan.

— Do chuireas, ersa Colamcili.

— Canahäv gur chuirish ? ersan giula.

— Toshe nár àn shé mar a roiv ige nuer a ví ag eirí lesh, ersa Colamcili.

— Canahäv mar shin gur chuirish do valàcht er a dara fear ? ersan giula.

— Toshe nár imi shé fadó nuer ná roiv ag eirí lesh ! ersa Colamcili.

### RY ÉREAN.

Do ví ry a Néring heas anso,

Do ví poitín agus gad ige,

Agus ráingín ró-gheas ige,

Do vuin shé fóidín lesh a ráingín.

Do ví nidín sa vóidín,

Do ví uivín sa nidín,

Do ví énin san uivín,

Ní roiv àn creabal er an énin shin,

Agus dá mèach creabal er an énin shin,

Do vèach creabal er mo shgélín-shi ;

Agus ní vuaras dá vár ach sdocy láingér,

Agus bróga páipér agus gártaerí baingi ruír.

### NÁ BÍ SBRIÚNLUIHI.

Còirli huguim oit aruiri chialvuir ghlic,

Do shguling do chahav, ná cuiniv do chliav 'na ceal,

Gan casba gan umarca cuiniv a trian ad ghlaic,

'S gur mèirig an duini ná buinhach an iasacht às.

Ní abaruim leat veh leav ná sbadánte,

Ach í chahav a geart an veart is foláini.

Fear a chueg go dí an t-änach agus háini shé availi um hránhóna agus é a titim lesh an ocaras. Do ví

— Cad dubhart ná tuigeann tú ? arsa Colmeille.

— Do chuiris do mhallacht ar an gcéad fhear, ar seisean.

— Do chuireas, arsa Colmeille.

— Cad 'na thaobh gur chuiris ? arsan giolla.

— Toisc nár fhan sé mar a raibh aige nuair a bhí ag éirighe leis, arsa Colmeille.

— Cad 'na thaobh, mar sin, gur chuiris do mhallacht ar an dtara fear ? arsan giolla.

— Toisc nár imthigh sé fadó nuair ná raibh ag éirighe leis ! arsa Colmeille.

### RÍ ÉIREANN.

Do bhí rí i nÉirinn theas anso,

Do bhí poitín agus gad aige,

Agus rámhainnín ró-dheas aige,

Do bhain sé fóidín leis an rámhainnín.

Do bhí nidín sa bhfóidín,

Do bhí uibhín sa nidín,

Do bhí éinín san uibhín,

Ní raibh aon earball ar an éinín sin,

Agus dá mbeadh earball ar an éinín sin,

Do bheadh earball ar mo sgéilín-se,

Agus ní bhfuaras dá bharr ach sdocaí láinnéir,

Agus bróga páipéir agus gártaerí bainne ramhair.

### NÁ BÍ SBRIONNLUITHE.

Comhairle a thugaim dhuit, a fharaire chiallmhair  
ghlic,

Do sgilling do chaitheamh, ná congaibh do chliabh  
'na ceal,

Gan easbaidh, gan iomarca, congaibh an tsrian ad'  
ghlaic,

'S gur mairg an duine ná bainfeadh an iasacht as.

Ní abraim leat bheith leamh ná sbadánta,

Ach í chaitheamh i gceart an bheart is folláine.

Fear a chuaidh go dtí an t-aonach, agus tháinig  
sé abhaile um thráthnóna agus é ag tuitim leis an



shgiling ige agus é a fáguint an tí er maidin, agus ví an shgiling chiána 'na fóca ige nuer a háini shé availi ; ní leocach a chry ghò í chahav. Fuer shé rod le n'ól agus le n'íhi óna vâhir, ach duert shishi lesh gan beart den tórd sun do ghiánav go deó irish. "Pé rod imeóig ort," er shishi, "ná bí sbriúnluihi." Agus duert shí an raun sun huas.

### FUJIN A TUIR.

Fear a ví a rohycht lá ó Machroumha go Biáláhanghärhig agus háinig cioh básdí anuas go hoban er. Ví tor a fás er häv a vóhir. Do lém an rohy den rohar agus do ghin shé fé ghen a tuir.

—Túir fuhin dom, er shishan lesh a dör.

—Túrhad fuhin doit faid is fuhin dom fén, ersan tor.

Shé cial atá lesh a gayint shin ná go mèach fuhin ig an rohy go dí go mèach an tor a shili.

Do hínshag an shgélín shin don Ahir Peaduir Ó Laeri, beanàcht Dé len' anam, tránhóna sa vôr sa vlien míli ná giäd a nä diäg agus é 'na hí a n-aici an chuen a Nún Laeri. "Mah an díon an chräv faid is díon di fén," er shishan.

### EIRÍ A N-ÁIRDI.

Fear bocht a ví aun agus d'eiri shé chun veh ana-hevir. Diarmuid Ó Brien ab ainim dò, agus ba lag lesh an ainim shin. Ví shé er díngear ig sagart lá, agus d'iar shé er a sagart ainim eli a vaishdí er. Fear galánta macánta gan än eirí a n-áirdi ab ea an sagart, agus do reaguir shé mar sho é:—

Ní hÓ Brien do vórd ná do chupán,  
 Agus ní hÓ Brien do hrian ná do ghearán,  
 Agus ní hÓ Brien do chouil ná idir do ghá  
 hlingeán,  
 Ach baishdim ort Diarmín Ó Coyráin.

ocras. Do bhí sgilling aige agus é ag fágaint an tigh ar maidin, agus bhí an sgilling chéadna 'na phóca aige nuair a tháinig sé abhaile; ní leigfadh a chroidhe dho í chaitheamh. Fuair sé rud len' ól agus len' ithe óna mháthair, ach dubhairt sise leis gan beart den tsórd san do dhéanamh go deó arís. "Pé rud imtheóig ort," ar sise, "ná bí sbrionnluighthe." Agus dubhairt sí an rann san thuas.

### FUITHIN AN TUIR.

Fear a bhí ag rothaidheacht lá ó Maghchromtha go Béal Atha an Ghaorthaigh agus tháinig ciath báisidige anuas go hobann air. Bhí tor ag fás ar thaobh an bhóthair. Do léim an rothaidhe den rothar agus do dhein shé fé dhéin an tuir.

— Tabhair fuithin dom, ar seisean leis an dtor.

— Tabharfad fuithin duit faid is fuithin dom féin, arsan tor.

'Sé ciall atá leis an gcainnt sin ná go mbeadh fuithin ag an rothaidhe go dtí go mbeadh an tor ag síle.

Do hinnseadh an sgéilín sin don Athair Peadar Ó Laoghaire, beannacht Dé lena anam, tráthnóna sa bhfóghmhar sa bhliain míle naoi gcéad a naoi déag agus é 'na shuidhe a n-aice an chuain i nDún Laoghaire. "Maith an díon an chraobh faid is díon di féin," ar seisean.

### ÉIRIGHE I N-ÁIRDE.

Fear bocht a bhí ann agus d'éirigh sé chun bheith ana-shaidhbhir. Diarmaid Ó Briain ab ainm do, agus ba lag leis an ainm sin. Bhí sé ar dinnéar ag sagart lá agus d'iarr sé ar an sagart ainm eile bhaisdeadh air. Fear galánta macánta gan aon éirighe i n-áirde ab eadh an sagart agus do fhreagair sé mar seo é:—

Ní hÓ Briain do bhórd ná do chupán,

Ní hÓ Briain do shrian ná do ghearrán,

Agus ní hÓ Briain do chabhail ná idir do dhá shlinneán,

Ach baisdim ort Diarmín Ó Caoráin.

## AN GRIÀSY.

Is faruiri faun tu gan fiàsóg,  
 Fear meanuihí râuur agus briàn-vróg,  
 Is folas don cheauntar gur fada veg breaul ort,  
 Drohad na Baundan is liarbóid.

Bunús na cayinti shin: Do vuel Cearúl Ó Dála, an fili, ishdeàch chun tig griàsy maidin Dé Dônuig. Do ví an griàsy piucuihi beárha ruimish. Duert an griàsy ná fiatach Cearúl raun a cheapa go mèach na focuil "Drohad na Baundan" agus "liarbóid" aun.

— Diànhad, ersa Cearúl.

— Cuirim geaul leat ná diànhir, ersan griàsy, agus do chuir shé púnt airigid er a mórd. Do chuir Cearúl púnt eli er, agus do chimeád shé a lâv orha. Duert shé an raun san, agus do shgiub shé lesh an dá fúnt.

## SHEANOCUIL.

Ní hiad na fir vuara a vuinean an fôr.

An cónggar chun an víg agus an tímpal chun na hebiri.

An fear láidir nuer is mah lesh é, agus an fear lag nuer iata shé.

(Míniú er shin: is fédir lesh a veav go mèach an chour agus an cúnnav ige rod a ghiànav nuer is mah lesh fén, ach an té ná bèach couir ná cúnnav ige, ní muar dò an rod a ghiànav pé uer iata shé é ghiànav.)

Duini a maili nú baili a bróshdi.

(Míniú: dá mèach droh-ghuini a maili, do chosanóch na duíni eli iad fén er, agus dá mèach drohvaili a bróshdi do chosanóch na bailti eli iad fén er a nroh-vaili shin.)

Is bíng biàl er shúl, ach níor ghin biàl 'na chônny âyileas ryav.

## AN GRÉASOIDHE.

Is faraire fann tu gan féasóg,  
Fear meanuithí ramhar agus bréan-bhróg,  
Is follas don cheanntar gur fada bheidh breall ort,  
Droichead na Banndan is liathróid.

Bunadhas na cainte sin : Do bhuail Cearbhall Ó Dálaigh, an file, isdeach chun tigh gréasaidhe maidin Dé Domhnaigh. Do bhí an gréasaidhe piocúighthe bearrtha ruimis. Dubhairt an gréasaidhe ná féadfadh Cearbhall rann a cheapadh go mbeadh na focail "Droichead na Banndan" agus "liathróid" ann.

— Déanfadh, arsa Cearbhall.

— Cuirim geall leat ná déanfir, arsan gréasaidhe, agus do chuir sé púnt airgid ar an mbórd. Do chuir Cearbhall púnt eile air, agus do chimeád sé a lámh ortha. Dubhairt sé an rann san, agus do sgiob sé leis an dá phúnt.

## SEAN-FHOCAIL.

Ní hiad na fir mhóra a bhaineann an fóghmhar.  
An comhgar chun a bhídh agus an timpal chun na hoibre.

An fear láidir nuair is maith leis é, agus an fear lag nuair fhéadfaidh sé.

(Míniughadh ar sin : is féidir leis an bhfear go mbeadh an chabhair agus an congnamh aige rud a dhéanamh nuair is maith leis féin, ach an té ná beadh cabhair ná congnamh aige, ní mór do an rud a dhéanamh pé uair fhéadfaidh sé é dhéanamh.)

Duine i mbaile nó baile i bparóiste.

(Míniughadh : dá mbeadh droch-dhuine i mbaile, do chosnóchadh na daoine eile iad féin air, agus dá mbeadh droch-bhaile i bparóiste do chosnóchadh na bailte eile iad féin ar an ndroch-bhaile sin).

Is binn béal ar siubhál, ach níor dhein béal 'na chomhnuighe aimhleas riamh.

An té nách ól do louirt ní hól do éshdeacht.  
 An rod gan leis er foyingi is feár er.  
 Do chahach än duini airigead, ach is fear gasda a  
 vaileóch é.  
 Tosàch luingi clár, agus tosàch sláinti cola.  
 Deri na luingi í vá, agus deri grá osna.

Ní héan cial har dahad ná neart har a deh fihad,  
 agus dá aid a vairhir ish ea is mó a chíhir.

Is feár súil le glas ná súil le hueg.

### RANA ER A BÓSA.

Dá mèach ba ig an gat, do pósí é,  
 Agus an cat ná bèach, amàch do shólfí é;  
 Tá iníon na cailí brachy pósda ó araer,  
 Agus gur mó bean deas nách feas cá ngeófar lé.

Ná mealach bár sbré hu gan chéli a hainghig led  
 húl,  
 A maishi is a méng is a gálta loruig er dúsh,  
 Bíoch gili 'na hádan agus péarla er ghluishi 'na súil,  
 Agus har vahiv a tael ish í an éli a chuirhig a clú.

Is mairig d'éngi chuirhach drémiri le craun ró-árd,  
 Faid a gheóch shé craun íshal a hroshach a lâv,  
 Craun cārhing dá írdi ásan bíon shearús 'na vár,  
 Agus go vásan úla agus cārha cūra er a graun is  
 íshli bláh.

Ferimeóir a ví aun, agus ví bert vac ige, agus ví an  
 vert a cuíneav er fósa. Ví triúr ban aun, bean óg  
 vreá, bean ná rciv ró vreá ach go roiv sevireas ici,  
 agus bayintireach ana-hevir agus claun ici. Do  
 chuir an vert vac an shgiál a góirli a n-ahar.

An té nách eól do labhairt ní heól do éisteacht.  
 An rud gan leigheas air foidhne is fearr air.  
 Do chaithfeadh aon duine airgead, ach is fear gasda  
 a bhaileóchadh é.

Tosach loinge clár, agus tosach sláinte codladh.  
 Deireadh na lounge í bhádhadh, agus deireadh  
 grádha osna.

Ní théigheann ciall thar dathad ná neart thar a  
 deich fichead, agus dá fhaid a mhairfir is eadh is mó  
 a chífir.

Is fearr súil le glas ná súil le huaigh.

### RANNA AR AN BPÓSADH.

Dá mbeadh ba ag an gcat, do pósfidhe é,  
 Agus an cat ná beadh amach do seólfidhe é,  
 Tá inghean na caillighe brachaidhe pósda ó aréir,  
 Agus gur mó bean deas nách feas cá ngeóbbfar léi.

Ná mealladh barr sbré thu gan chéile a thaithnfidh  
 led shúil,  
 A maise is a méinn is a gaolta lorg ar dtús,  
 Bíodh gile 'na héadan agus péarla ar ghlaise 'na súil,  
 Agus thar mhaithibh an tsaoghail is í an fhéile a  
 chuirfidh a clú.

Is mairg d'éinne chuirfeadh dréimire le crann ró-ard.  
 Faid a gheóbbhadh sé crann íseal a shroisfeadh a lámh,  
 Crann cárthainn dá aoirde fhásan bíonn searbhas 'na  
 bharr,  
 Agus go bhfásann ubhla agus caortha cumhra ar an  
 gerann is ísle bláth.

Feirmeóir a bhí ann, agus bhí beirt mhac aige, agus  
 bhí an bheirt ag cuimhneamh ar phósadh. Bhí triúr  
 ban ann, bean óg bhreagh, bean ná raibh ró-bhreagh  
 ach go raibh saidhbhreas aice, agus baintreabhach  
 ana-shaidhbhir agus clann aice. Do chuir an bheirt

Ba veasa lesh mac ná an mac eli, agus duert shé lesh :

A vic a chry atá er a duerishe aun,  
 Leogshi ghíot an chríon-vean chruég is a claun,  
 Agus goiv le mny na sguaba leouir,  
 Go vuil a ghá roshgín mar íor-uisgi úr a ngleaun.

Agus, er shishan, fayig bean duv agus bó ghoun agus tig a lúb churuig. Nuer iarhig an tarna mac de cad é an says mná a gheóch shé fén ish é a duert shé lesh ná bean vreaá a hóguint agus bó ván agus tig er árd.

Ní hé an vreaáhacht a chuirean an corcán er fiu-chuig, ersa máhir lena mac a ví a cuineav er chailín deas a fósa. Agus ní hé an vreaáhacht a chuineóch gan fiucha é, er shishan.

#### DUINI Á CHUR SAN UEG.

Mo chruatan an t-uegineas go lér am chú,  
 Er chrua-leabuig uer agus gan éadach fúm,  
 Nuer a vuelid na slueshdí an chré er mo chúl,  
 Mo chruatan glueshid go lér chun shúil.

#### PAIDIREACHA.

Go duguig Mac Muiri na Ngrás dúing cahav is fáil

Agus shgiling a n-áit a chéli.

Le hagala na houn a veh doying,

A Rí na foyingi, glac mo láv,

Le hagala na tuili veh triàn,

A Vuirí, fiàch agus ná fág.

(Dertear dá n-abarófá é shin er ghol er bórd luingi nú báid doit ná báifí hu.)

Couir agus cáil agus grásda ó Ghie chúing,

Agus couir gach lá agus táim á iarúig,

Sácrúimint na hairhí go nearty Die ling,

Agus comary v'anam' ort, a Vuirí Vayintiarna.

mhac an sgéal i gcomhairle a n-athar. Ba mheasa leis mac ná an mac eile, agus dubhairt sé leis :

A mhic a chroidhe atá ar a dtuairise ann,  
Leig-se dhíot an chríon-bhean chruaidh is a clann,  
Agus gabh le mnaoi na sguabadh leabhair,  
Go bhfuil a dhá roisgín mar fhíor uisge úr i ngleann

Agus, ar seisean, faigh bean dubh agus bó dhonn agus tigh i lúb chorraigh. Nu. ir fhiarfaigh an tarna mac de cad é an sadhas mná a gheóbhadh sé féin is é a dubhairt sé leis ná bean bhreagh a thógaint agus bó bhán agus tigh ar árd.

Ní hé an bhreaghthacht a chuireann an corcán ar fíochaigh, arsa máthair lena mac a ví ag cuimhneamh ar chailín deas a phósadh. Agus ní hé an bhreaghthacht a choineóchadh gan fíochadh é, ar seisean.

#### DUINE Á CIUR SAN UAIGH.

Mo chruatan an t-uaigneas go léir am chumha,  
Ar chruaidh-leabaidh fhuair agus gan éadach fúm,  
Nuair a bhuaílíd na sluaisde an chré ar mo chúil,  
Mo chruatan gluaisid go léir chun siubhail.

#### PAIDREACHA.

Go dtugaidh Mac Muire na nGrás dúinn caith-  
eamh is fágáil,  
Agus sgilling i n-át a chéile.

Le heagla na habhann a bheith doimhin,  
A Rí na foidhne, glac mo lámh,  
Le heagla na tuile bheith tréan,  
A Mhuire, féach agus ná fág.

(Deirtear dá n-abróchthá é sin ar dhul ar bórd loinge nó báid duit ná báidhfídhe thu.)

Cabhair agus cáil agus grásda ó Dhia chughainn,  
Agus cabhair gach lá agus táim á iarraidh,  
Sácramaint na haithrighe go neartuighe Dia linn,  
Agus comairghe mh'anam' ort, a Mhuire Bhain-  
tighearna.



## CEACHTANNA.

I.—*Ah-shgrív an giuta so sa ghnáh letiriú :*

### LÍON AGUS LEÓR

Líon a n-ionad an olavuihi agus leór mar chorham ó Ísa,

'S is minic a fuer cry gan dochma ní 'na ghoran nár shilag.\*

II.—*Ath-sgríobh an giuta so sa leiriú símplí :*

### BÉALBHACH BÉARLA.

Tadhg : Is dóich liom go bhfuil sé buailte isteach go daingean i n-aighe na ndaoine is tuisgionaighe sa n-obair, ná fuil ag Éire ach a rogha de dhá nídh, an Ghaeluinn, a h-úrlabhra féin, do chimeád 'na béal, agus seasamh ar a cosaibh féin i láthair Dé agus an tsaoghail, nú a h-úrlabhra féin a chaitheamh uaithe ar fad agus béalbhach Béarla chur 'na béal chúichi, agus ansan an marcach Gallda bheith ar a muin aici go deo. Má chuirean sí an bhéalbhach as a béal cuirfidh sí dhi an marcach uair éigin, luath nú mall. Má tuigtear i gceart an nídh sin leanfar de'n obair agus déanfar í i ndeire bára.—An t-Athair Peadar i *Sgothbhualadh*.

III.—*Ah-shgrív an raun so sa ghnáh letiriú :*

### GEÓD LIUM SDÓIRÍN.

Bean doracha ní hócuing-shi fén mar vny,  
Bean tolasvar ní volhing is ní cháinling í,  
Iníon a voduíg a dá choda ní hócuing í,  
Ach geód-sa lium sdóirín atá go ceólvar bíng.

Bean doracha : bean a vèach a fiarhí agus ná neósach piuc.

\* Rod ná roiv cuingi íge go vaych shé é.

IV.—*Ath-sgríobh an giuta so sa leitríú símplí :*

## UISGE AS AN gCARAIG.

Ansan d'árduig sé a lámh agus bhuaile sé an charaig dhá uair agus do ghluais caise líonmhar uisge amach as an gearaig i dtreó gur óladar na daoine agus na beithidhigh a ndóithin mór uisge agus gur baineadh an tart díobh go h-iomlán. . . . . Bhí an dachad blian nach mór caithte um an dtaca san agus do thosnuig clann Israéil ar iad féin d'ullmhú agus do chur i dtreó chun dul isteach, fé dheire thiar thall, sa tír a bhí geallta dhóibh an fhaid sin aimsire agus go mbeidís socair istigh ann dachad blian roimis sin mar a mbeadh a stuacacht agus a neamhfhoidhne féin, agus na droch bhéasa do thugadar leo aníos as an Éigipt.—An t-Athair Peadar i *Sgéalaidheacht as an mBíobla Naomhtha.*

V.—*Ah-shgrív an dá viàrsa so sa ghnáth leitríú :*

## GALAR AN GHRÁ.

Mo chreach is mo shgís 's is cluifí an galar an grá,  
'Gus is mairig go míon shé er mí nú shachduin nú lá,  
Chuir shé osna am' chry is do líon shé an t-osna ví  
am' lár,

Veh a machnav is a cuíneav er a mny ná tuigean  
mo chás.

Do casag slua shí oram shys ige sheanbaili an Chláir,  
Is disaras díov cad é an ní do leishach an grá,  
Do louir bean shí lium go cuím go cneasda is go tláh :  
Nuer a héan insa chry ná bíon fáil har n-aish er  
go brách.

VI.—*Ath-sgríobh an giuta so sa leitríú símplí :*

## AN NEART IS TREISE.

Donnchadh : Agus cad a dhéanfá féin ? Níl aon ghrádh agut do chomhacht Shasana i n-Éirinn ach oiread agus atá agum-sa.

Tadhg: Féach ad' thímpal, a Dhonnchadh, ar an ndomhan, mar a chruithnigh Dia é. Tá nearta móra ag oibriú ann, ins gach aon treo, coitchianta. Tabhair fé ndeara an méid seo. Na nearta ná feictear agus ná mothuighítear is iad is treise dh' oibrighean agus is iad is fairsinne agus is doimhne toradh. Ní mothuighítear an neart a chuirean ag fás an brobh féir, ach is treise é ná an neart atá sa tóirthnigh. Cuirean an neart ná mothuighítear an fás ar siubhal ar gach aon órlach de thalamh an domhain mar a bhfuil ithir agus fliuchra agus teas gréine. Ní raibh tóirthneach riamh chomh láidir leis an neart san go léir. Tá fás ar siubhal anois i n-Éirinn, fás aigne. Tá ag teacht, os comhair ar súl, ar an bhfás aigne sin, toradh nirt atá ag baint ó chomhacht Shasana i n-Éirinn ar chuma nár baineadh riamh fós ó'n gcomhacht san le guna ná le claidheamh ná le píce, pé 'cu sa lá nú sa n-oidhche a deineadh iad.—An t-Athair Peadar i *Sgothbhualadh*.

VII.—*Ah-shgrív an giuta so sa ghnáh leiriú :*

### CEÁRD NA MEACH.

Dá lyd le rá na beacha do fuaradar ceárd vrea varha,  
Do hep er úduir vaha a fouluim insa léan,  
Le líng na gréni tainghav bailíd leo a guid meala,  
Mar sdór a goír a caiti sa ghíri le céil.

*Ah-shgrív e sho sa ghnáh leiriú :*

### SLÁINTI.

Sláinti is shéan chút. Freagra: Shidí sláinti a vuil láirhach agus a garuid go lér is gura feár shing amáireach ná er maidin iné.

VIII.—*Ath-sgríobh an giuta so sa leiriú simpli :*

### BEIRT AR CHLIATHÁN SLÉIBHE.

An chéad fhear: Halo! Cé hé thusa?

An dara fear: Mise me féin, agus cé hé thusa?

An chéad fhear: An deamhan an dóich liom go bhfeadar cé hé me féin ná cé hé aoinne eile! Ceocu soir nú siar atá ár n-aghaidh?

An dara fear: Ní hí sin an cheist, ach ceocu ó thuaidh nú ó dheas atá ár n-aghaidh? Ní féidir liom a dhéanamh amach cá bhfuilim ag gabháil.

An chéad fhear: Is maith an bhail ort ná fuil a fhios ag Meidbh tu bheith ag gluaiseacht mar sin ar seachrán. Dá mbeadh a fhios aici ba ghearr go múinfeadh sí dhuit cé hé thu.

An dara fear: Ní fheadar an tsaoghal cad tá orm. Measaim gur ghabhas an bóthar so seacht n-uaire ó mhaidean?

An chéad fhear: Ní fhéadfá an bóthar so do ghabháil i n-aon chor ó mhaidean i gan fhios domhsa. Táim ag gabháil an bhóthair seo ó mhaidean ag fille 's ag aith-fhille air, agus ní fheaca thusa go dtí an neómat so. Cad as tu, le d'thoil?

An dara fear: Ó chois Leamhna sa Mhumhain. Agus dá mbeinn ann arís ní thiocfainn as. Tar éis a tuigtear gach beart.

(An t-Athair Peadar i *dTáin Bó Cuailnge 'na Dhráma.*)

IX.—*Ath-sgríob an dá raun so sa ghnáh-letiriú:*

#### GHÁ RANN.

Is tu É agus mac d' É, agus iníon d' É do vâhir,  
Is tu m' ear, is tu mo vac, is tu mo ghearavrâhir.

Is íving an sâl ig an té nár ceangalag fós,  
Go vuil a vé lena häv agus râl agus shgiling len ól,  
A hata mín cíoruv agus a vríshdi den aishon víon nó,  
Agus ní mar sin a víon, bíon eís na haingishi 'na chló.

X.—*Ath-sgríobh an giúta so sa leitiriú simplí:*

#### BREIS CRUADHTAIN.

Nuair airigh Maois an chainnt sin agus nuair a chonaic sé an cor a bhí ar na daoine tháinig brón

ar a chroidh e. Th ainig eagal air gur v'as an gcuma 'n-ar dhein s e f ein an obair a th ainig an d iobh ail. Th ainig cah u air gur tugag a leith eid d'obair riamh le d eanamh d o. Do chaith s e  e f ein ar an dtalamh i l athair an Tighearna 'gh a r adh go h-unhal gur through mar a chuir Dia an c uram san i n-aon chor air. "Do labhras, a Tigh-arna," ar seisean, "ad' ainm-se i l athair Phar o. T a pion os curtha ag Phar o ar do dhaoine agus n ilir 'gh a bhfuasgailt!"

"B iodh foidhne agat!" arsan Tighearna leis, "agus chifir cad a dh eanfad-sa le Phar o. Deir s e n a leogfidh s e uaidh iad. Leogfidh. N i headh, ach com ainfidh s e uaidh go fonnmhar iad sar a mbead-sa sgartha leis."—An t-Athair Peadar i *Sg ealaidh-eacht as an mB iobla Naomhtha*.

### XI.—*Ah-shgriv an giuta so sa gh nah letiri u:*

#### AN LETIRI U.

N i fl air n u t a an Gh aluing ana chruag le fouluim. N i v ach an iread san du ini  a cahav uaha d a m each sh i shimpl i. Chim id fir  oga agus mn a  oga a ly ishde ach er a fouluim go cry d aiririv, agus chim id irish iad, tar  esh na mlianta, b edir, ag cir i  as go do-h asda. T a rayint r aiti ac u agus rayint focal ac u, ach go dein f en n i cayinteoir i G aluingi iad. D'eirig le o cysach mah an aid is v i m uinteoir  a deagasc, ach ch o luah d ireach is v i a ghroum buelti le o, agus n a roiv de v uinteoir ac u ach leour, do hit a lug er a lag ac u. . . . . B ion du ini a myv as an letiri u deas  orn aideach at a er an Ng aluing. N i chuirean san  an  una oram. V i na du ini shin ch o fada  a ouluim go ma vah lium go m each rod  igin ac u le myv  as tar  esh a s ehir. B ion aicmi du ini eli a mola an letirihi—du ini ueshli—du ini a ghinean m or an cayinti a d av na G aluingi ach n a louran focal d i. Mo val achtsa er an letiri u  orn aideach er  an chuma! Is beog n a go vuil an Gh aluing marav ige.—Sh an Mac M a a n Gl or na Ly.

XII.—*Ath-sgríobh an giuta so sa leitríu símplí :*

## GLEANN BEAG ÁLUINN.

Deirtear gur ghleann beag ana dheas gur bh'eachd an gleann beag i n-a raibh Nasaret suidhte an uair sin; ná raibh aon áit i dtír Phalestín ba dheise ná é. Bhí an baile beag suidhte ar chliathán enocáin ar an dtaobh thoir de, agus mar bhéadh fáinne de chnocánaibh eile mórhímpal ar an genocán san, lasmuich den bhaile bheag, ar an dtaobh thoir, agus iad clúdaithe le coilltibh, agus Machaire Esdrelóin ar leatha natha san soir, agus an machaire sin go breagh glas, féarmhar, saidhbhir. Lastoir den mhachaire sin bhí, mar atá fés, an loch ar a dtugtar loch, nú muir, Thibériaís, laistiar den chnoc ar a raibh Nasaret suidhte bhí an enoc áluinn úd ar a dtugtí Cnoc Chármeil, an cnoc ba bhreaghtha d'á raibh le feisgint i n-aon áit an uair sin; laistiar den chnoc san, an fharaige mhór, an Mhuir Thorriann. Nuair a bhíodh sí ag séide isteach ón bhfaraige sin agus ag tabhairt sláinte do gach aon rud beó, agus do gach aon tsaghas fáis d'á raibh ag teacht tríd an dtalamh. Gaoth na faraige ainiar agus solas na gréine anoir, agus iad ag obair i dteannta chéile, chuiridís maise ar choilltibh, agus ar ghlasaraibh, agus ar bhláthanaibh, agus ar bheithidheachaibh agus ar dhaoínibh. Do tugtí fé ndeara gur rug mná Nasaret buadh i mbreaghthacht agus i ndathamhlacht, agus i maiseamhlacht pearsan, ar mhnáibh Phalestín eile go léir. Agus deirtí gur bh'í Muire Mháthair, nuair a bhí sí n-a comhnuidhe 'n-a measg, do bhronn ortha an buadh maiseamhlachta san. Sa n-áit áluinn sin iseadh do chaith an Slánuightheóir a shaoghal go dtí go raibh sé dhá bhliain déag d'aois.—An t-Athair Peadar i *gCrist Mac Dé*.

XIII.—*Ah-shgrív na ráiti sho sa ghndh letiriú :*

## SEAN-OCUIL.

Ná roying an fie go dí go me shé er chosh agut.  
Is measa ghoit do chórsa le t-aish ná do ghuini  
vuíntearha avađ uet.

Do chuireasa mo hoil lena toil, is do ghluashamuir  
arän, agus is minic a vuin bean slat a vuelhach í  
fén.

Is mó lá vion a mlien is fíhi agus níl än lá acu ná  
tagan.

[Dá nineach duini droh-veart ad chuingiv agus  
go niarfá at aigni fén go diucfá suas lesh ar shlí  
égin, ansan diarfá ós árd an abúirt sin.]

Is fada a vion an fear a fás agus is gearid a vion  
an bás á hlad.

Na trí trua is mó amùh : , óigi gan smachdú,  
ueshli gan beahú agus críonacht gan airhí.

Ní gá an fayb : ghiänhach meyg an gnó.

[Fear a vèach a louirt go blaymanach diarfá é  
shin lesh.]

XIV.—*Ath-sgríobh an giuta so sa leitriú simplí :—*

## CEANN LEÓIN.

Níor bh'aon iongnadh go ndubhairt Gormfhlaith  
an chainnt adubhairt sí i dtaobh an fhir a bhí os  
a cómhair an uair sin. Fear, córach deagh-chúmtha  
ab eadh é. Bhí ualach trom gruaige ar a cheann  
agus í ag tuitim anuas ar a shlinneánaibh. Gruaig  
chiardhubh ab eadh í, agus bhíodh sí ag crith agus  
ag taitheamh sa tsolas le gach focal dá labhradh  
sé. Bhí dhá mhalainn throma dhubha os cionn a  
dhá shúl agus bhí an dá shúil sin suidhte 'n-a cheann,  
gan iad ró mhór ná ró bheag, agus an té a dh'  
fhéachach díreach 'n-a gcóinnibh níor mhaith leis  
fearg a dh'fheisgint ionta.

Ba dhóigh leat go mbíodh sgáil éigin, agus solus  
éigin, coitchianta ag lasadh agus ag atharughadh

ionta, fé mar a bheadh gaoth agus sgamail agus solus, lá cruaidh Marta. Bhí fáibre doimhinn idir an dá mhalainn fé mar a bheadh i n-éadan leóin, agus srón mhór fhada sheabhcaidhe chaoldromach anuas ar an bhfáibre, agus béal láidir daingean lastíos den tsrón sin, béal a bhí lán d'fhiacalaibh breaghtha geala a bhí do réir a chéile go cruinn, agus gur dhóich leat go ndeinidís solus uatha féin nuair a ghéireadh sé.

Bhí an croméal trom ciardhubh os cionn an bhéil agus an fhéasóg throm chiardhubh chas lastíos den bhéal. Idir ghruaig agus mailí agus fáibre éadan agus súile agus srón agus croméal agus béal agus fiacala agus féasóg agus ceann ar fad, bhí rud éigin sa bhfear san a chuir i n-iúil duit, ar an gcéad amharc, gur mhaith an bhail ort é bheith 'n-a charaid agat, agus dá mbeadh sé 'n-a namhaid agat gur mhaith an bhail ort bheith a bhfad uaidh.

Bhí cosamhlacht mhór idir a cheann agus ceann leóin, agus ansan, ba léir go raibh cruadhas agus anam agus neart agus fuinneamh an leóin 'n-a chabhail agus 'n-a ghéagaibh, agus dá mba namhaid é go mbeadh sé chomh tapaidh agus chomh marbhuightheach leis an león. Bhí aithne mhaith ag na Lochlanaigh air agus sin í aithne a bhí acu air, go raibh sé chomh tapaidh agus chomh marbhuightheach leis an león.—An t-Athair Peadar i *Niamh*.

XV.—*Ah-shgrív an dá viàrsa so sa ghnáh letiriú :—*

### AN SAYIDIÚIR.

Ba ghó led' vâirhín, á méach shí láirhach,  
 Nuer a rayfá a côrac sa choga chrueg,  
 Na plér gur ghó lé go ngeóch 'na dóirniv  
 Nú a mean a clóca á gimeád uet,  
 VÍ a cry ishdig dóiti is a híniting ró lag  
 A nieg a stóruig d'imig ueng,  
 Fear fiún gleóiti 'gus buachuil óg deas,  
 Go roiv sgáil a rósh 'na leacuín huere.



Is beog an iúna ghôsa inísh veh brónach,  
 Is veh a dāv le Nóra 'núr nieg go lér,  
 Míhál is Dónal d'imig rôtsa,  
 A chueg a feóch ueng shís ff'n gré,  
 Níl tránhóna ná maidean ró voch,  
 Ná go shilim deoir nuer a vím lium hén,  
 Is go deín is dócha nách buan 'núr nóig me,  
 Is á vreáhacht ceólha n'fór víng lium é.

—Áulúiv Ó Luingshi do chúm.

XVI.—*Ath-sgríobh an giuta so sa leitriú símplí:—*

### ÛMHLUIGHEACTH AGUS UABHAR.

Níl aon chuma is fearr 'n-a bhféadfaimíd maitheas na h-úmhlúigheachta dh'fheisgint 'ná má chuirimíd os comhair ár súl olcas an uabhair. As an uabhar is eadh fhásan an uile shaghas uile. An t-uabhar isé a chuirean duine ag formad le n-a chómharsain. As an bhformad san tagan fuath do'n chómharsain, agus fearg, agus mioscais, agus cúlchainnt, agus tromaidheacht; agus ansan, dlígh agus clampar agus fuil.

As an uabhar a dh'fhásan an tsainnt. Ní bheadh leath beann ar an airgead ag fear na sainnte mura mbeadh go dtuigean sé i n-aigne go gcuirfidh an t-airgead ar a chumas bheith níos aoirde 'ná duine eile, agus níos uaisle, dar leis féin. Ar ball, nuair a théighean an tsainnt i n-achran i gceart 'n-a chroidhe, ní chuimhnighean sé ar uaisleacht ná ar ísleacht ach ar an airgead féin. Ach isé an t-uabhar a thcsnuig an t-olc. Mar sin do gach sórd aimhleasa d'á ndeicéan an duine, ar an saoghal.

Isé an t-uabhar a chuirean an chéad droch lámh sa dhuine. Is gach uile é i geroidhe an duine. Is leasughadh saidhbhir é do gach droch intinn agus do gach droch mbian agus do gach droch bhéas. Is nimh marbhúightheach é do gach sobháilce diadha, do gach intinn mhaith, do gach deagh bhéas, do gach deagh-shampla, do gach deagh-chómhairle,

do gach cogar fóghanta d'á labhran grásta Dé istigh i geroidhe an duine.

Ar an dtaobh eile dhe, isí an úmhluigheacht a mhúchan agus a mhilleán agus a mharbhuigheán an t-uabhar. Isí an úmhluigheacht bun-phréamh gach maitheasa i geroidhe an duine. Neartuigheán sí creideamh agus dóchas agus carthanacht. Tugan sí cead cinn do gach intinn mhaith, breis ghreama do gach deagh bhéas, breis toradh do gach deagh-shampla, feidhm níos treise do gach deagh-chómhairle, agus deineán sí guth árd de'n chogar a labhran grásta Dé i geroidhe an duine.—An t-Athair Peadar i *Seanmóin agus Trí Fichid*.

XVII.—*Ah-shgrív an dá viàrsa so sa ghnáth letiriú :—*

### DIARMUID Ó LAERI.

A Ghiarmuid Í Laeri duert aingir na gräv lium,  
 Go dainghach do shgév lé is do ghny  
 Ach gur b'é der a gälha, á dúrhidísh spré ghoit,  
 Ná cuirfá-sa í a n-éfeacht ná a gríh;  
 Mar go vuileán tú éadaram ärach ad' hlí,  
 Tuca do véhi is do vränacha dí,  
 Is gur b'é der gachéngi go roush ar an raeci,  
 Bo vó ví nlovlaeri led' líng.

Adavuím féinig go vuilim buil' ärach,  
 'S gur ghúchas dom é ón gluíng my,  
 Is ná cred-shi ód ghälha, á duguídísh sbré ghom,  
 Ná cuirhing í a n-éfeacht is a gríh;  
 Do ghrafuing, do räpuíng, do ghéanhing a cly,  
 Is do vuinhing a féar gan mo ghéaga do hny,  
 Do choiriceóing ään ear er lár fáire an änuig,  
 Is ní féar mar a vréacuing cailín,

(Diarmuid Ó Laeri, driháir do Váiri Vy, do chúm dò féen.)

XVIII.—*Ath-sgríobh an giuta so sa leitríú simplí:*

D'OSGAIL AN TALAMH.

An túisge 'n-a raibh an focal deirineach tagaithe a' béal Mhaoise d'osgail an talamh fé n-a gcosaibh-sin agus do sloigeadh síos iad féin agus a gcábán agus gach ar bhain leó! Do dhún an talamh airís os a gcionn agus níor fhan aon rian díobh os cionn tailimh ach chómh beag agus dá mba ná beidis ann riamh. Nuair a chonaic na daoine dh'á slogadh agus dh'á súghadh síos sa talamh iad agus nuair airighdar an sgreadach nímhneach a chuireadar asta ag dul síos dóibh, do ritheadar chun siubhail mórthimpal le sgannra sar a sloigfí síos iad féin. Le n-a linn sin do ghluais teine amach ó'n dTighearna agus do loisg sí an dá chéad agus deichneabhar agus dachad fear a bhí ag ofráil na túise in sna túribulaibh. —An t-Athair Peadar i *Sgéalaidheacht as an mBiobla Naomhtha.*

XIX.—*Ah-shgrív an giuta so sa ghnáh leitríú:*

“SHEANDÚN.”

Táim inish er háirshig mo gheh bliana is trí fihid. Is dócha gur a duerim a shacht nú a hocht de vliantuiv is gnáhy cuíni nú meaur cing a heacht do leanav. Tá cuíni agùm, ach cuíni tayiriv, mar a diàrfá, ish ea é, er rayint sayidíúirí veh a Machroumha, agus is dó lium go duigim inish cad fé neár iad a veh aun an tráh úd. Do raer mar a higim an shgiál inish, trésh mar a chuala a gahav na mlianta, is dó lium gur chun lucht leanúna John Mitchell do chur fé chosh do víodar aun. An chiád rod eli do hit amach gur fiú lium teacht hairish, duini cluingi do heacht ar an sál do Hiarna Veantry. mac ab ea é. Hedges White ab ainim don ahir. 'Níe sun ish ea chue shé a dedeal an iarlachuis . . . . . Tamal égin 'na ghie sun d'imíodar mar ba ghnáhach

leó a góny go Sasana nú áit égin har faruigi ag ärycht dóiv fén. An aid a víodar amuh an tráh úd do háinig galar égin er leanuiv na sráidi, agus le líng an ghaluir veh aun do chuireadar shgiäl avàili an cuisleán veh olav 'na góir mar go roiv ceapuihi acù teacht avàili. VÍ dochdúir 'na chóny sa tráid an uer úd gur v'ainim dó Dochdúir Crúc. Do shgrív an Dochdúir Crúc chúha á reá leó gan teacht avàili toishe an ghaluir veh er leanuiv na sráidi, agus go guirhach shé shgiála chúha nuer a vèach an galar imihi. Agus do chuir a giún tamuil, trésh an ghaluir a veh imihi, agus ish iad a ví go bäch dè, ní nách úna—"Sheandún" a nGlór na Ly.

XX.—*Ath-sgríobh an giuta so sa leitríú simplí :*

### CLEAS COGAIDH.

D'iompuigh clann Israéil go léir d'aon iompáil amháin agus thugadar aghaidh ar a namhaid. Ní raibh aon choinne ag an namhaid leis an iompáil sin ná leis an neart a bhí sa n-iompáil ná leis an bhfuinneamh a bhí léi. Thuigeadar láithreach agus iad ag tuitim go tiugh, nár bhféidir dóibh seasamh i gcoinnibh an nirt sin. Thugadar iarracht ar dhul thar n-ais isteach sa chathair. Nuair fhéachadar i dtreo na catharach ní raibh le feiscint acu ach an sgamal mór dubh deataigh ag imtheacht leis an ngaoith agus na bladhma dearga lasrach ag cirighe suas tríd an spéir as gach aon pháirt den chathair. Ní fada a bhíodar ag féachaint ar an lasair nuair siúd chúcha amach as an geathair an chuid ba mhó den deich míle fichid fear a bhí tar éis na catharach do thógaint agus do chur tré theine. Níor bhfada gur thuit an uile dhuine riamh d'fhearaibh na catharach nuair a bhíodar idir an dá shluagh agus bás dh'á imirt ortha lasmuigh dhíobh agus laistiar díobh. Do thuiteadar go léir agus bhí an chathair agus a raibh de shaidhbhreas imte ag clainn Israéil. —An t-Athair Peadar i *Sgéalardheacht as an mBíobla Naomhtha.*

## CEISTEANNA.

Tabhair freagraí ar na ceisteanna so :—

1. Conas a deintear an anáil ?
2. Conas a deintear glór den anáil ?
3. Conas oibrítear an carball bog chun fuaimeanna srónacha do dhéanamh ?
4. Conas a deintear na gutaí do chuma ?
5. Cad é an difrigheacht atá idir ghuta agus consan ?
6. Cad is dé-fhogharach ann ?
7. Cuir síos ar an ndifrigheacht atá idir na fuaimeanna caola agus na fuaimeanna leathna.
8. Cad iad na bun-difrigheachta atá idir labhairt na Gaedhilge agus labhairt an Bhéarla ?
9. An mó guta sa Ghaedhilg ? Sgríobh na comharthaí foghraigheachta a ghabhann leo. Cad iad na cinn gur ceart aire fé leith a thabhairt dóibh i dtreó go mbeid siad go blasta ag na macaibh léighinn ?
10. An mó saghas dé-fhogharach sa Ghaedhilg ? Conas aithnítear gach saghas díobh ? Sgríobh na comharthaí foghraigheachta a ghabhann leo.
11. Cad is stop ann ? Cad iad na stopanna atá sa Ghaedhilg ?
12. Cad is consan srónach ann ? An mó ceann díobh sa Ghaedhilg ?
13. Cad is consan séimhithe ann ? An bhfuil aon rud speisialta le rádh agat i dtaobh na gconsan séimhithe sa Ghaedhilg ?
14. An bhfuil aon difrigheacht idir an gcuma 'na ndeintear na beolacha (*labials*) sa Ghaedhilg agus i mBéarla ? Má tá, mínigh é.
15. An mar a chéile an chuma 'na ndeintear *f* agus *v* sa Ghaedhilg agus i mBéarla ?

16. Dein peictiúirí a theasbeánfaidh cá mbíonn barr na teangan le linn *d* sa bhfocal Gaedhilge *dó* agus sa bhfocal Béarla *do do dhéanamh*. Cuir síos ar na déadacha (*dentals*) go léir sa Ghaedhilg.

17. An bhfuil aon fhocail i mBéarla na hÉireann a thabharfadh cabhair duit chun *l* agus *n* leathan na Gaedhilge do mhúineadh? Má tá, sgríobh iad i mBéarla féin agus do réir leiriú foghraigheachta na Gaedhilge.

18. Cá mbíon barr na teangan i gcóir *s* na Gaedhilge?

19. Cad iad na fuaimanna atá sa bhfocal *síos*?

20. Dein peictiúirí a teasbeánfaidh cá mbainean an teanga leis an gearball le linn *g* a dhéanamh ins na focalaibh Gaedhilge *aige* agus *agaibh* agus sa bhfocal Béarla *give*.

21. An bhfuil aon fhuaim i mBéarla a thabharfadh cabhair duit chun *c* séimhthighthe caol na Gaedhilge do mhúineadh? Má tá, cad é an fhuaim é, agus innis conas a thabharfadh sé cabhair duit.

22. Innis rud éigin i dtaobh *c* leathan séimhithe agus *g* leathan séimhthighthe agus cuir síos ar an gcuma 'na ndeintear iad.

23. Conas a mhúinfá *r* caol na Gaedhilge?

24. An bhfuil aon ní le rádh agat i dtaobh *h* sa Ghaedhilg?

25. Cad é an difrigheacht atá idir *m*, *n*, *l*, *r*, *ng* glórach agus *m*, *n*, *l*, *r*, *ng* análach? Conas a mhúinfá na cinn análacha?

26. Cad is sleamhnán (*glide*) ann? Tá focail aon tsiolla amháin ann agus sleamhnáin ionta agus gur deacair do Bhéarlóiríbh iad a rádh i gceart. Tabhair somplaí uait, agus innis conas a mhúinfá iad.

27. Conas a mhúinfá an *pr* caol agus an *br* caol ins na focalaibh *priocadh*, *preab*, *breóidhte*, agus *Brian*?

28. Conas a mhúinfá an *cr* caol ins na focalaibh *crioch* agus *críona*; an *gr* caol ins na focalaibh *greim* agus *grian*; an *chr* caol ins na focalaibh *chré* agus *Chríost* agus an *ghr* caol ins na focalaibh *ghrian* agus *dhriotháir* (*ghríháir*)?

29. Cad tá le rádh agat i dtaobh *cl* agus *gl* leathan agus *chl* agus *ghl* leathan i dtosach focal? Conas a mhúinfá iad?

30. I labhairt na Gaedhilge sleamhnuighean na focail isteach 'na chéile uaireanta agus tuitean fuaim lag ar lár. Sgríobh somplaí a chuirfidh san in-úil.

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