County Louth Archaeological and History Society

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Source: *Journal of the County Louth Archaeological Society*, Vol. 4, No. 2 (Dec., 1917), pp. 190-198

Published by: County Louth Archaeological and History Society

Stable URL: <http://www.jstor.org/stable/27728111>

Accessed: 27-06-2016 05:27 UTC

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The Poets and Poetry of Kilkerley.

BY REV. L. O'MURRAY.

(Continued from page 60, No. 1, Vol. IV.)

III.

ΔΡΤ ΜΑC CÚMΔΙΘ.

RT MacCOOEY was born in Ballinaghy (now Mounthill) in the Upper Fews about the year 1715. He was a gardener by trade, and, according to O'Reilly, he was family bard to Owen O'Neill of Toprass.

While under a cloud, because of having satirized the sister of his parish priest, Dr. Quinn, he found it convenient to absent himself from his native district, and he obtained temporary employment as gardener to Lord Howth. He soon got lonely for his home, for the English language and customs of the Pale were distasteful to him. In his grief he cried out :—

Τα μο εριοδε-ρε πευβτα 'να μίλε céuo cuio
'S ζαν βαλram éigin ní póir toin péin
ηυαιη α ελοirim an ζαοβλας uilis θα ερείςβεαl
Δρ capmairet θευpla α mbeul ζαc don.

He came to Kilkerley to see Father Taaffe, who was then V.G. of the diocese, and through his intercession he was restored to good standing in Creggan. His "Grave-lay," written by Dr. Woods of Dundalk, contains this verse :—

Seacé ζcéuo air mίle ζαν oic ζαν εlaonaθ
Δn veicmaθ Δr épi píccio 'pa tpi ζan inco
Δoir Δn Rioζ Δn cúgeaθ lā to ζionbair
Δ táinic Δar noí cum pīol Δōma α paopaθ
ζup teaζmaide to'n ppuom-ollam liomta eolζapaθ
Δpc α bi Δaop mMac Cubtaiz α εlaociaθ.

This verse would seem to show that MacCooley died on January 5th, 1773. I believe that some error must have crept into the poem—and that, for several reasons.

(1) Dr Woods was but fourteen years of age in 1773, and it is scarcely possible that a mere boy would have been selected to write the Grave-lay of a poet held in such high estimation as was MacCooley; nor is the Grave-lay itself the work of an uncultivated rhymester. In 1828, fifty-five years later, we find Woods competing at the Bardic Festival at Dundalgain Moat, yet the poems which he wrote for the latter occasion are far inferior to the Grave-lay which he is supposed to have written when a mere boy.

(2) According to the Records Dr. Bellew was appointed to Killala in 1779. He was then at Rome, and his consecration at Killala did not take place until 1780, yet it was on the occasion of his consecration that MacCooley wrote the poem quoted later on in this article.

(3) O'Reilly, in his *Irish Writers*, says that MacCooley was alive in 1774.

(4) The *Liber Baptizatorum* of Kilkerley parish has the following entries:—
1780, April 30th—Baptizavi Brigittam Matthews filiam Edwardi et Mariae Carragher; Patroni Art MacCooley et Catherina Carragher.

1781, Feb. 20th—MacCooley again sponsor.

1782, May 2nd—MacCooley again sponsor.

The Records show that there was no family of the name of MacCooley in Kilkerley parish between 1750 and 1800, so that the Art MacCooley mentioned in the Records must have been an outsider from some of the neighbouring parishes. The people for whose children he stood all lived in Barronstown, a townland bordering on MacCooley's native parish of Creggan. The entries are in the handwriting of Father Taaffe, who had previously interceded for MacCooley.

(5) I have seen two copies of the Grave-lay, one a short copy of twelve verses, the other containing about twenty. The former copy does not contain the last stanza concerning the date of MacCooley's death. The latter copy is in a manuscript written by Art Mor O'Murphy, who states that Dr. Woods forwarded his poems for "correction." This raises a suspicion that the original may have been tampered with.

* * * * *

This short account of MacCooley given above was written, as the Editor can testify, in 1915, when I began this series of articles. It has been in the hands of the Editor since that time. Early in 1917 Mr. Morris' collection of Art MacCooley's poems appeared. After some hesitation, I have decided that I should still proceed with this article. Most of the information given above was not available to Mr. Morris, yet, by a different path he has reached the same conclusion concerning the date of Art MacCooley's death. It is a pity that he had not the long copy of the "Grave-lay"—his judgment as to its authenticity would have been valuable. The fact that Mr. Morris' copy, which is in the handwriting of Dr. Woods himself, contains only the shorter version, strengthens the doubt as to the authenticity of the copy left by Murphy.

Mr. Morris brings forward the testimony of Felimy MacGeeney, ex-teacher of Glasdrummond National School, and a grand-nephew of MacCooley to show that the poet did not die until 1792. The five reasons given above support this testimony. Only one of these (no. 3) was known to Mr. Morris.

* * * * *

There are many conclusions in Mr. Morris' book with which I cannot agree. I do not believe that MacCooley was the author of *Domnall na Sreime*. I have seen copies of the poem in several manuscripts, and only in O'Kearney's large manuscript is it ascribed to MacCooley. It is in a Munster manuscript written in 1805,

it is also in James Clarence Mangan's *Poets and Poetry of Munster*, and it is, I understand, a popular song among the peasantry in Kerry. It is not written in Art MacCooley's style.

I must also challenge Mr. Morris' claim that Art MacCooley was the author of "Δη τὰταρ Σεumar Ἰῆac Σέαςαιν." I have seen three copies of this poem, and Patrick Lamb, Patrick MacGahon, and Art Murphy agree in ascribing it to Terence MacCooley of Mounthill. Father MacShane could not have been changed until long after Art MacCooley's death; and Patrick MacGahon calls it "A new song for Rev. James MacShane of Glasdrummond in the Parish of Creggan." The following variants of lines in Mr. Morris' version are to be found in those copies: I. 3. Ο'φάς re (ο'φάρ re); I. 5. Cporde ppeíreamaít. II. 2. O cuan ḡinn-éadair; also O uacéar ḡinn éadair. III. 2. Oo'n baite do a nðeapra ra, etc. III. 7. Cúis éeapóain (cuís ceapó ann). IV. 3. Δ' r a bðápur (Δ' r a náitib).; IV. 5. Δ éleír-márcaró íápta. VI. 5. ḡac bpuil a bðéite ra xepoðacc a xepioé map tepopra.

I have seen another song, Δ ḡalien táipir, ascribed to Art MacCooley, also a song commencing Tá lite xéal cumpra, ascribed variously to paopais na Cubéais, and paopais ḡac Cubéais. The poem "Cuair an Coirneal cumóais" is claimed by Galligan for MacCooley, but as all the other scribes agree that MacCuarta wrote it, Mr. Morris was justified in excluding it from his collection. The same is true of the song Cá raib tú le bliadain, ascribed variously to MacCooley and O'Doirnin. I think, however, that he made a mistake in not printing the broken verses of the satire on the MacKeowns of Belrobin.¹

As I have collected far more information concerning Dr. Bellew of Killala than Mr. Morris was able to do, I feel that I am justified in attempting to re-edit the poem more fully in the pages of the Journal. I may say here that two other poems are omitted from this article because they have been very fully edited by Mr. Morris.

TO Dr. BELLEW, ON HIS APPOINTMENT AS BISHOP OF KILLALA.

Dr. Dominick Bellew was born in 1746. His mother was Judith Byrne, of the family who built the castle at Dundalgain, and a grand-daughter of Clement MacDermott of Thomastown House. His father was a member of the Bellew family of Castletown and Donaghmore. He was educated at Louvain and ordained at Rome. On his return to Ireland he was appointed Parish Priest of Dundalk. The MacDermott and Byrne families had always adhered to the Jacobite cause, and as Dundalk was still an English town, Dr. Bellew's appointment was strongly opposed. The Vicar-general of the diocese, Rev. Laurence Taaffe, P.P., Kilkenny, who had a candidate of his own for the position, supported the people of the town, and, as a result, Dr. Bellew was forced to return to Rome. During the dispute between the Leinster and Munster bishops concerning the Oath of Allegiance and the appointment of Regulars to vacant bishoprics, Dr. Bellew acted as Roman Agent for Dr. James Butler, Archbishop of Cashel. To his imprudence some of those in the opposite camp ascribed the dissensions that arose, but Dr. Renehan says that a careful study of the correspondence fails to support this charge. The MacDermott and Bellew

1.—I gave a short account of some of the members of this interesting family in the last number of the Journal (page 60). In the same number of the Journal, Mr. Morris treats of a Coll MacMahon son of Brian MacColla. An early entry in the Baptismal Records shows that the two families were connected by a matrimonial alliance:—

1760, May 12. Baptizavi Thomam filium Patricii MacKeone et Annae MacMahon. Patroni Coll MacMahon et Susanna O Hier.

families had always remained true to the Stuart cause; eighteen of his maternal uncles and grand-uncles had been officers in the Irish Brigade in the French army, and, through the influence of the Cardinal of York, the last of the Stuart family, Dr. Bellew was appointed in 1779 to the vacant bishopric of Killala. The appointment was made in audience with the Pope on December 5th, 1779—"per mortem Alexandri Irwin (the former bishop, who had died that year). The appointment was not relished by those who had allied themselves with the pro-British archbishop of Dublin, Dr. Troy. To MacCooey, however, and to those who, like him, had persevered in their traditional reverence for the native Irish gentry—the grandsons of their former chieftains—it was a source of exultation. He was consecrated in 1780, and ruled the see for thirty-two years. He represented the suffragan bishops of the Province of Tuam at the Meeting of the Archbishops and Representatives of the Bishops in Dublin, December 5th, 1793, and his name is signed to the letter to the Prefect of Propaganda drawn up at that meeting. There was some suspicion of his being implicated in connection with the landing of the French at Killala, but evidently no punishment was inflicted on him in regard to the matter. His death, in 1812, was sudden and unexpected. With all the old patriotic spirit of the MacDermotts, he drove from Ballina to Dublin, across the whole island in order to attend the meeting of the Irish Bishops and to cast his vote against granting to the government the power of veto in the election of Irish Bishops. Returning home, his horses became restive at Mullingar and through some mishap he received a fall from his carriage. From the effects of the injuries he received he never recovered. His remains were interred in Moyne Abbey in a recess under the tower.

It is worthy of note that his memory was always held in reverence by the great Archbishop of Tuam, Dr. John MacHale. It was Dr. Bellew who in 1807 selected the young John MacHale for a diocesan bursar in Maynooth from the diocese of Killala. It is safe to assume that the stand taken by the old bishop, whenever the question of Irish liberty was at stake, must have had an effect in forming the opinions of the young ecclesiastic. Dr. MacHale succeeded to the see of Killala in 1825.

The following poem was composed by MacCooey for the consecration of Dr. Bellew. The poet took advantage of the occasion to extol the families of the MacDermotts and Byrnes, and to voice his triumph over their enemies in Dundalk. The boast that Dr. Bellew could claim relationship not only with every Milesian king but also with all the old Danish and Norman nobles is literally true. Through the MacDermotts he was related to all the Connaught families. His mother, Judith Byrne, was a descendant of a grandson of the famous Fiach Mac Hugh O'Byrne of Glenmalure—Shane O'Byrne of Ballinacor, who with his followers settled in Killanny in 1588. Through Fiach Mac Hugh he was related to all the Munster families. A son of Shane O'Byrne married Margaret Taaffe, and their grandson Henry Byrne married Elizabeth Plunkett in 1671. The Taaffes and Plunketts are both of Danish origin. The Bellews themselves were amongst the most distinguished Norman families of the Pale, and in addition, claimed descent from the O'Byrnes of Thomond and the O'Neills of Tyrone.

The gentleman referred to in the poem as *Úr na t-ráit* (the plebeian boor) and *duibhne d'útan* (the black progeny of Vulcan's family) was Rev. Mr. Carroll, who had been appointed to Dundalk by Father Taaffe in Dr. Bellew's place. The fact that his father was a blacksmith accounts for one of the epithets. O'Kearney calls him Revd. Anthony Carroll, but I believe that his name was Revd. Peter Carroll. From some notes left in Fr. Taaffe's handwriting I find that he took charge of Dundalk in 1761, but he was not appointed Parish Priest until a much later date.

The following Canons and Pastors of the district assembled at a meeting in Dundalk on May 2nd, 1764 :—

Philip Levins, Treasurer of the Chapter, P.P. Ardee.
 Laurence Taaffe, Chanter, etc., etc., P.P. Hagerstown.
 Terence Quinn, etc., P.P. Creggan.
 John Colman, Pastor of Louth.
 Edward Boyle, Pastor of Dromiskin.
 Hugh Mooney, Pastor of Upper Faughard.
 Michael Healy, P.P. of Killewins.
 Peter Carroll, Deservitor of Dundalk.
 Patrick MacKenna, Pastor of Carlingford.

At a previous meeting, held in Dundalk, May 19th, 1761, the name of Rev. Peter Carroll is missing from the list :—

Nicholas Devine, Archdeacon.
 James Madden, Chancellor.
 Lawrence Taaffe, Chanter.
 Phillip Levin, Treasurer.
 Nicholas Markey, Canon.
 Thomas Carroll, Canon.
 Terence Ignatius Quinn, Canon.

(SYNOPSIS.—*Dundealgan is preparing to welcome its illustrious son—the holy and learned Bellew, whom the Pope has seen fit to place over his Irish children as one of Peter's successors. A delegation of members of the illustrious families of the Plunketts, MacDermotts, and of Byrne who seeks his fortune in foreign lands is to meet him at Cruachan Maeve.*

There is neither a land nor a port, a castle nor a court in which the brave deeds of his relatives have not been performed—Paris, Madrid, Venice, Rome and Prague, all know of their courage. Formerly his ancestors ruled this land—great lords who gave up their estates rather than change their faith. Yet, how lowly has their descendant fallen when a plebeian boor can prevent him from settling in the place of his ancestors. There is not a king nor prince of the Milesian race, nor a nobleman of Danish or Norman descent with whom he cannot claim relationship ; by his own holiness and learning, he increases the ancestral lustre ; yet, in his humility, he permitted the low-born son of Vulcan to drive him from his native land.)

I.

Δαά Θεαλγαν ἀπο πα τράτ πο κομπλεορότε
 λε πάντε α ζκοιννε 'ν Θε-μικ
 Α εαγγελι α πάντ λε βαμπιοζαν ημεμε
 Αρ ζάρωαιρε αινγεαλ τειτε
 Αη θειτλεοζαε άλαινν εράιβεαε ταιζρεαε
 Ατα λάν θε ζαε οιδειρ α'ρ λείζιnn ματ,
 ηαε υφουαιρ ο'ν πάρα na ζράρα υτο ηεαυαιρ
 ηαρ παττιαρ α ηιμρ ερεανν.

II.

ηρ ποεαρ θυιnn ευαιρε αν ευαιnnε οίλ
 Θε ηιολ τρεαν-ηίςτιβ ερεανν
 Ο ιαηλαιβ λυζιμας 'ρνα οτρυαα τιμδεατ
 Σιαρ ζο ερυαεαν ηλεαυδα.
 Οτανν οιαρμαα ο ευαιρ 'ρα ηζρυαα αη ιαπα
 Ζαε υαιρ μαρ αν ζατ ζρεινε

Δ' ἢ Ὀραναιὶ¹ na ἔσχαδ' εὖς βυαῖο le φορτύν
 Διρ ἐσαρτευσάθ' ἐαρτ na πιάσθην.

III.

Νίλ τίρ no cuan, cuairt no cairiol
 Ναρ ριυδαιλ a ἔσολτα a n-εἰρεαδ'ε
 Σο Πάρρετ' a ἔσuarit ἄν ἔρuarim, 'ῖρ σο μαορμ,
 'ῖρ τεανν ιαὸ φόρ a Venice
 'San Róim le buaḱo διρ ῖtuaim a'ῖρ εαḱna
 Τα τάν na ἔσuarḱo τρέιτεαδ'
 Δρ ἐσḱaḱo ἀnuar moccuarit a ὠταιρ'oeal
 Δρ ριαρ σο ὠοιρριβ ῖρḱaḱa.²

IV.

Ὀἱ ἀν' οὐτ'εε ρeo, λά, 'ῖρ buḱo λάτοιρ ἀν cine
 Σο ὠtainic ἀν ῖmoltaδ' leiḱomeaδ'
 ῖροι na τίḱeapmaiḱo ἀρ'oa nap ἀρ'εαḱo a ἔσπειροiom
 Δρ ὠ'pás ἀν cairtlean ὠéanta.
 Ναδ' ειαοιḱte ἀν cār ὠ'o'n ῖcuaine ῖil
 ὠaḱo λάρ na ῖpoḱa ceaḱna
 Ὀḱr na τράιλλ a ῖaḱo ἀnoir
 Σup éain ὠo tead' 'na ὠoiaḱs ann.

V.

Νίλ ρίḱ na τpuaḱ ὠe ḱlannaḱ ḱmulo 'ḱainn
 'Sní aḱrbiom, ḱalla-ḱaeḱealaδ'
 No ὠanaḱr uairle, naδ' ḱaol ὠ'o'n ἐpuaḱo
 ὠe puiḱ a ḱeḱiḱiḱ ḱpuiomn
 'ῖr ὠpaoi 'ῖr ῖr puaḱ é a ḱepuar ḱaδ' εaḱna

- I, 1. *pa* ἐπ'ατ' ρeo, during this season; *coirḱgleoiḱḱo*, struggling, making its best efforts.
 2. a *ḱcoinne*, for; *ḱe-inac*, an exemplary person. 3. *páir*, union, confederacy; *ḱainn-ḱioḱan* *neime*, the Queen of Heaven. 5. *cpáib'ḱeac*, holy; *tuḱḱḱeac*, prudent. 6. *oiḱeḱr* = *oiḱeap*; *léiḱinn* = *léiḱeann*. 7. na ḱpápa ὠo ḱeapoiḱr, those graces of Peter.
 II, 1. *cuainne*, tribe. 2. *cpéan-ḱíḱtiḱ* = *cpéan-ḱioḱs* a *ḱḱpuaḱo* διρ *lapo* nap ἀν ḱaδ' ḱpéine, the blush on their cheeks like the sun's ray. na ḱeuaδ', the same epithet is applied to their residence, Dundee, by O'Doornin in another poem—*ḱealḱan na ḱeuaδ'*.
 III, 2. a ḱeuaḱit ḱan ḱpuaḱim, on a visit full of pleasure. 5. διρ ῖtuaim a'ḱr εaḱna, in wisdom and prudence. *éain*, members. 7. *moccuarit* = *máḱeuaḱit*, or sometimes *pa* *cuairt*, round about. 8. *ḱo ὠoιrriḱ ῖpḱaḱa*, to the doors of Prague.
 IV, 2. *ḱmoltaδ'* = *ḱmolac*, metaphorically a hero; *leiḱomeaδ'*, valiant. 3. nap ἀρ'εαḱo a ḱepoiḱiom, that never changed their faith. 5. In what a reduced condition is their blood descendant. *ḱpoḱa*, *gen.* of *ḱpuḱ*, stream. 7. buḱo na τράιλλ, a plebeian boor.
 8. That the place of his fathers is forbidden to him.
 V, 2. *Sní aḱrbiom*—I am not sure—i.e., as far as I know.
 V, 5. a ḱepuar ḱaδ' εaḱna, in the deepest knowledge.

1.—Probably the reference here is to Patrick Byrne, of Liberty Hall, who, for a seditious pamphlet, had been forced shortly before this time to fly from the country. He took service in the Austrian army, and was stationed at Prague. At the time of his death he held the office of Chamberlain to the King of Prussia.

2.—The references in verse III are to the deeds of those relatives of Dr. Bellew who had joined the Irish Brigade in foreign service. We have already seen that the MacDermotts were well represented in these legions (see previous number of the *Journal*). The Bellews themselves were related to Lord Clare, who led the charge of the Irish Brigade at Fontenoy.

Δ' ῥ' φόρ α ὀτεσζαρε ναομταάτ
'S na claoiōtē an sūair tūbhluaō Clóinne Bultean
Cuaipne α cūp oā éiliuζaō.

O'Kearney gives what he calls another version of verse V, lines 1-4, and Mr. Morris draws the conclusion that the poem is not complete. However, I have seen this addition of four lines, word for word, in another poem, and I do not think that it properly belongs to the poem on Dr. Bellew :

Ὅα mbioō Clanna miteaō arip α tōpéip
Aip māoiling tēamair fēupglair
B'ioōioōm bpatā aoibinn aζ aoipfīō pioimē
pūip ip mil oā pζaeleam.

ΔΙΣΙΝΣ ΔΙΡΤ ΜΙC CUMΔΙΘ (é féin cct).

In the Gallegan Manuscript in New York, already described in the Journal (Vol. III, No. 4), the following eight poems are ascribed to MacCooley :—

69. Cuan Bein-Éadair.
89. Aol-ctoc daitē pīot Néill.
91. Seumas Pluinncéaō.
92. An Cōinneal Cumōaiz.
93. Aipling Aipr Mīc Cūbtaiz.
94. Ūip-cill an Cpeaζain.
96. Nannraiz Nī Ūuiteaāain.
98. Ūūn-péime, no, Cāiplean na ζlarōromainn.

All except 92 and 93 are given in Mr. Morris' collection. As already pointed out, No. 92 was really written by Seumas MacCuarta, and should not be ascribed to MacCooley. There can be no doubt, however, concerning MacCooley's authorship of No. 93, and as Mr. Morris has omitted it, I have thought it right to reproduce it here. It is one of MacCooley's most beautiful poems, similar in spirit to Ūip-cill an Cpeaζain, but simpler in construction. From the internal evidence it is clear that it ante-dated Ūip-cill an Cpeaζain, and the latter may have been evolved from this Aipling. There is also, in some of the lines, a striking resemblance to portions of Cuan Beinn Éadair. These parallelisms are pointed out in the notes as they occur. Like Ūip-cill an Cpeaζain, this Aipling is still popular among the native speakers of South Ulster. I took down a version, almost identical with that given here, from an old woman in Edentober, on the border of Louth and Armagh ; and from Omeath native speakers I have frequently heard the latter portion of the fourth verse.

(SYNOPSIS.—In the opening lines the poet refers to his own wretched and lonely condition, " weak, without courage, friendless, without substance." A beautiful maiden, with the brightness of the sun on her countenance, comes to comfort him, and to invite him to the free and happy Fairyland. Startled at this invitation, he inquires concerning her abode, and marvels that so beautiful a princess could wish to have one of the most wretched of men for her companion. She explains that she is the Spirit of Poetry whose custom it is to travel through Erin, inspiring the native scholars. At intervals, she has been the spouse of every true poet, but she wishes to take MacCooley for her constant companion, and to give him full dominion over all the bards. Before consenting, the poet seeks to exact from her a pledge that, if he should die in any of the Fairy Mansions, his mortal remains would be brought back and laid to rest among his own people. The Spirit is evidently displeased at his hesitation, and, after drawing attention to his present wretched condition, she taunts him with renouncing fairy happiness and bardic dominion in order to make verses for rustic boors who scoffed at his poetry and misery.)

V, 7. ζuair, meanness.

V, 8. cuaipne, bitterness, opposition.
scattered (among the people).

αζ aoipfīō, waving airily.

Ὅα pζaeleam, being

I.

Ír tuirpreac bualrte cuairt mo fuan aréir dam
 'S mé cráite tréalas san tpeor san bhrí
 Tainis ainoir rpreamail air fhuas na gréine
 'S sur mairt a raibhuor a fásail mar mnaoi.
 Dubairt rí, éirí ar do fuan a tréan-fir
 'S ná coróil don doirde go deoig 'ran tír
 Aet gluar liom 'rha Réasuin 'r glac liom mar céile
 'S bíad ór a' r éireact asat fóir a' r maoin.

II.

Dúirgiom ruar a' r mo corlae an uair rin
 Íar éluirint cuairt fad áro da mbéinn
 Asur feuchain uam anhr an áit a cualar
 Cabair asur fuarcailt a teact ra mo déin.
 Cuirior cúairnead air an mbuinnmíol rtuama
 Cá tír ar gluar rí a b'ad i scéin
 Sur mian léiti cluain a cur oram an uair rin
 'S mo tabairt air cuairt ó mo baile féin.

III.

Biom real mo comnuig or ceann na bóinne
 As fad ollam éolac biom real mar mnaoi
 Ír ma glacair comairle ann fad nio mar ír cóir duit
 'Do fadair póg uam mar fear do'n buirín;
 Céigiom a coróiríó t'rio éuancar fóbla
 Ír as lior Dún-bochna a corlam doirde
 Tabairt méatugad eolair do luic cumad ceoltair
 Ír real a reolad 'ra teasars oraoi.

IV.

Dá ngluarfínn féin leat ann fad áro da deiré tu
 A cumad bairraide mar Obad caoin
 Dead mo carair bualrte ann fad áit a mbéir ríad

- I, 1. The Omeath pronunciation (bwayreh) is demanded by the assonance. 2. tréalas = tréilac. 3. rpreamail—oral version, rpreir'l. 4. "It were great riches to win her for a wife." Compare úir Cill an C., I, 4. 5. 5-8 Cf. verse II of úir Cill an C. I, 7. Réasuin, the Fairy regions—the same as tír dear na ngeallad of úir C. C. I, 8. Oral version—A' r fceobair ór, a' r éireact fóbla 'sur maoin. I, 8. bíad, Middle Ir. and Early Modern form of béró = O. Ir. bid, or bield.
 II, 1. Dúirgiom = dúirgim = O. Ir. diúschim. 2. Cf. Cuan Béinn éadair—Íar éluirint réim ceart na coise éior. 7-8. Cf. úir C. C.—Léir mian leat mo fainail-ra beir cogairnarí riar 'ra róo. 4. fuarcailt, relief. 5. cuairnead = ceirtnugad.
 III, Cf. verse IV of úir Cill an Cneagain. 4. mar fear do'n buirín, as chief of the company. 6. lior Dún-bochna. I cannot identify this, but it may refer to the Hill of Howth (ár éaduib tonn na bóchna). 5-8. Cf. verse IX of úir C. C. :—

A fíogán dear mílir, ma' r cinneamain dom tu mar ríor
 Tabair léasra asur geallad pul ra n-artrocar me leat 'ra róo
 Ma éasaim fa'n tSeannain, i scríe mianainn no ran áibéir míor
 Surab as Saebíl éimra 'Cneagain a leasra mire i scríe faoi fóo.

Compare also Sigerson's beautiful verse, which translates both versions equally well :—

"One pledge I shall ask you only—one promise, O! queen divine,
 And then I will follow faithful,—still follow each step of thine,
 Should I die in some far-off country, in our wanderings east or west,
 In the fragrant clay of Creggan let my weary soul have rest."

Dá mbéinn 'mo céile dS leannan ríde ;
 Má'r níð so 'táiríompa ann ra nartar céadna
 San ríor do doinnead da bfuil 'ra tír
 dS tuatar sréine má'r níð so néasrao
 Cuir a ccré me a mears mo saol.

V.

Tá tu folam faobtaí d mears do saoltaí
 San máoin san fadóiríor air beasán lóin
 'S sur b'áir an éim le sac don do'n réim rin
 a bfuil do rpeir ann tu beir t-cuirre mbón
 Ir ma cumair bearrad no duan cum pléiríur
 Soirreair gléic díot má b'ir san bó
 Ir nacaí mór an t-aoibneair 'ra faobtaí saol dúit
 a beir glacaí ciora air sac taob do'n mbóinn.

ADDER CLANN LUICAIR.

Bennett's note of introduction which Mr. Morris quotes and accepts is as follows :—" MacCooley finding his apology (to Miss Quinn) proving abortive, resolved to turn Protestant as appears from the following poem, which he dedicated to the Rev. Mr. Downey of the Lordship, who was his schoolfellow in their youthful days ; but in the last verses he seems to scruple at the intended step."

Mr. Morris in accepting this account of the inspiration of the poem refers to Mr. Downey as a Protestant clergyman. There is, however, plenty of documentary evidence to show that he was Parish Priest of the Catholic Parish of Lordship. He was appointed to that parish in the latter part of 1766 or perhaps early in 1767 and was one of the few priests who sided with the Primate Dr. Blake in the controversy that resulted in the latter's retirement from office. Father Downey's name is several times mentioned in the large mass of correspondence that deals with that controversy. The record kept by Rev. Laurence Taaffe, P.P., Haggardstown, during the time that he was Vicar General of the Archdiocese (1763-1768) has been published in Vol. V of the *Archivium Hibernicum*. Father Downey's name appears in more than twenty different entries in respect of dispensations of the bans of marriage granted to members of his congregation.

The poem is not a mean lying petition but an earnest appeal to a boyhood friend, now an ordained priest, for prayer and spiritual aid to help him in trials and temptations. I think the editor has misinterpreted the final lines. The word *laige* does not mean "material poverty" but spiritual weakness ; nor, to my mind, does *na b'fáitir* refer to Lordship Parish. Among the Irish speakers of Omeath there are two words for Lordship, *baile 'n Caoráinn* and *Tigearnar*—the latter referring to the district and the former to the site of the chapel. *Fáitear* is the *regnum caelorum*, *Saor* free, boundless, refers to the boundless graces of that kingdom, the *maístean glóiríor na b'fáitear saor* is the "spouse of Christ" or the Church, and *póirca* has references to Mr. Downey's ordination vows.

LORCAN UA MUIREADHAIS.

IV, 4. *leannán ríde*, fairy spouse. IV. *tuatar sréine* ; *tuatar* is probably intended for *tuaité-lior*, a fairy liss.

V, 1-4. Cf. verse VIII úir é. ó., especially the first two lines :—

da raolim sur caparú duit a maireann de do saoltaí beo
 táir faobtaí, san earrad, baot bearrad, boet, san doí.

V, 6. *soirreair* usually takes *de* before the person named. 3-4. These lines are evidently sarcastic. The sense seems to be "As long as you are poor and downtrodden the high esteem of everyone belonging to that class for which you have so much regard will certainly be yours."