

An Edition of the *dinnshenchas* of *Fafaind*



(Dublin, Royal Irish Academy, MS 23 P 12, f. 192v)

A thesis submitted in partial fulfillment of the requirements for the degree of
Bachelor of Arts with Honours in Celtic Studies



St. Francis Xavier University
Antigonish, Nova Scotia

Lelia Kostiuk Houbé
Dr. Ranke de Vries
July 2020

Foreword

I would like to first and foremost thank my supervisor Dr. Ranke de Vries for her guidance and support over the course of my studies and throughout this thesis. I am so grateful for her understanding and patience through all of my ups and downs over the last three years. It is with great appreciation for her mentorship that I thank Dr. de Vries for her help and advice, which has allowed me to grow academically and individually into the person I am today. I would not have managed without her.

I would also like to thank Dr. Michael Linkletter for his immense contribution to my learning, and for the hours of support and advice that he has provided over the course of my degree. I have been privileged to spend such a large portion of my time at St.FX with him, and I am so sad that that time has now come to an end.

To Professor Steve Baldner and the many other professors that I have had the privilege of spending time with and learning from, thank you so much for your support over the course of my degree, both inside and outside of my studies.

Many thanks to my Celtic Studies department, St. Francis Xavier University, and the Province of Nova Scotia for the funding that has allowed me to participate in Celtic Studies conferences, explore new subjects, and immerse myself in new languages.

I must also send my immense gratitude to Emmet for his kindness and mentorship over the last three years which have allowed me to learn fearlessly, knowing that I could rely on him to help me should I get stuck.

To Nina, Menna, Cameron, Greg, Celeste, Heather, Myrzinn, and the many other graduate and post-graduate students, thank you for your guidance, advice, and reassurance.

Finally, without her support I would not have been able to complete this degree or thesis.
Thank you, mum.

Table of Contents

Plagiarism Statement.....	3
1. Introduction.....	4
1.1 Dinnshenchas	4
1.2 Fafaind.....	6
Recension.....	6
Summary.....	6
1.3 Character descriptions	7
Fafaind	7
Aige.....	8
Broccaid mac Bruicc	8
Liber.....	9
Lot.....	9
Meilge mac Cobthaig, the King of Ireland.....	11
1.4 Themes.....	11
Disease and Pustules	11
Supernatural	17
2. Edition.....	19
2.1 Editorial Policy	19
2.2 Manuscript Descriptions	22
Book of Ballymote	22
Uí Maine	23
Yellow Book of Lecan	24
Rennes.....	24
Stowe (D.ii.2).....	25
2.3 Metrical Analysis	26
2.4 Main Text	30
2.5 Textual Notes.....	33
Unnateded quatrain from S.....	37
3. Bibliography	46
Appendix.....	51
Book of Ballymote	51
Uí Maine	53
Yellow Book of Lecan	56
Rennes.....	59
Stowe (D.ii.2).....	61

Plagiarism Statement

This is to certify that I, Lelia Kostiuk Houbé, have not committed plagiarism in the writing of this thesis.

July 1, 2020

1. Introduction

This thesis presents an edition of the *dinnshenchas* text entitled *Fafaind*. This text has been translated in 1894 by Stokes in ‘The prose tales in the Rennes dindshenchas’, without notes and using the Rennes manuscript (with missing information supplied by the Book of Lecan version).¹ Gwynn has also edited it in Volume II of ‘The Metrical Dindshenchas’, and provides an overview of the text’s manuscript sources in Volume V.² While the *dinnshenchas* of *Fafaind* can be found in both of these sources, I wish to revisit this text. Although Stokes has published an edition of the prose *dinnshenchas*, and the poetry has been edited by Gwynn, *Fafaind* has never before been edited with the prose and poetry together, or with a more detailed discussion of the contents. Thus, the purpose of this thesis will be to present a more thorough overview of the *dinnshenchas* of *Fafaind*, providing the prose and verse portions of the text together and elaborating further with detailed discussion of the contents for the first time.

In this edition of *Fafaind*, I will first introduce the genre of the *dinnshenchas* and then explain how the edited text fits into this context. I will then provide a summary of the story, an introduction to the key characters, and an overview of some primary themes from the text. I will then provide an editorial policy used for the transcription of the manuscripts, which will also contain a brief overview of the origins of my methods. After this, there will be a brief summary of the manuscripts that have been transcribed and a metrical analysis of the poetic portion of the text. I will then provide the main text and translation, followed by textual notes on important translations and significant textual variants. For the purpose of closer study, I have also chosen to provide the full transcriptions of the five manuscripts used, with minor semi-diplomatic editing.

While I have strived to include as many resources as possible in this work, some of them were unfortunately inaccessible during the writing of this thesis due to the COVID-19 pandemic. It is my intention to continue work on this edition of *Fafaind* in order to address the content currently missing from this version.

1.1 Dinnshenchas

The *dinnshenchas* tales represent a distinct and unique genre in the early Irish textual tradition described as “toponymy,” or the study of place names.³ The name *dinnshenchas* is derived from the terms ‘tradition’ or ‘history’ (eDIL s.v. *senchas*) and ‘prominence, height’, hence ‘notable place’ (eDIL s.v. *dind*), and can be broadly translated as a “history of notable

¹ Stokes, Whitley. ‘The Prose Tales of the Rennes Dindshenchas’, in *Revue Celtique* 15 (1894).

² Gwynn, Edward, *The metrical Dindshenchas*. Todd Lecture Series 8-12 i-v (Dublin 1903–35, repr. DIAS, Dublin 1991).

³ Murray 2017: 12; Archan 2012: 94.

places.”⁴ Many textual passages elaborating the history of place names are found in early Irish literary works such as *Táin Bó Cúailnge* ‘The Cattle-raid of Cooley’ and *Acallam na Senórach* ‘The conversation of the old men’, and it is well-understood that the ‘cultivation of place-name lore is as old as written literature in the Irish language.’⁵ The *dinnshenchas*, however, are a distinct collection of texts that comprise a genre uniquely focused on relating the origin of place names in Ireland to quasi-historical or mythological events, rather than direct etymology.⁶ In this sense, the *dinnshenchas*-texts comprise what has been called the “geographic mythology of the country,”⁷ where place-names and important Irish literary characters are linked together through tales that describe each of their functions in the cultural narrative.⁸

It is undisputed among scholars that the *dinnshenchas* as a unique genre is not a modern construct. Early references in medieval Irish literature point to the *dinnshenchas* as one of the subjects to be studied by poets in the eighth year of their training.⁹ The origin of the legends and structures of the *dinnshenchas* predate even the medieval compilation of the texts.¹⁰ This acknowledgement of the genre in medieval Irish literature provides a distinct position for modern scholarship. As the genre is considered unique prior to modern studies, there is a particular advantage to study the texts knowing that they are intended to be viewed as a collection, and not as an artificial construct of contemporary scholarly opinion.¹¹

The basis for much of our understanding of the *dinnshenchas* today stems from the editions by Stokes and Gwynn.¹² While their works are immensely important and are still used to guide studies of the genre (including in this edition), modern scholarship must be careful to check the information presented in these editions. Fortunately, the standards of editions have evolved beyond both Stokes and Gwynn, who offer “little to no discussion of the characters, events or narratives found in the *Dinnshenchasa*”¹³ and whose editions often cherry-pick readings from manuscripts without necessarily providing references to the manuscripts themselves.

The *dinnshenchas*-corpus has been traditionally divided into three recensions: *Recension A* – a metrical version in the Book of Leinster; *Recension B* – a predominantly prose version found in the Book of Leinster, Oxford Ms. Rawlinson B 506, and Edinburgh Ms. Adv. 72.1.16; and *Recension C* – a prosimetric form of the *dinnshenchas*, preserved in many later manuscripts.¹⁴ While there is much debate surrounding the timeline of the development of the

⁴ Archan 2012: 94.

⁵ Schluter 2017: 22; Murray 2017: 17.

⁶ Toner 2005: 74.

⁷ Sjoestedt 1949: 19.

⁸ Murray 2017: 13.

⁹ Thurneysen 1891: 50; this is likely discussed in Breatnach (1987), but I was unable to access his work due to the COVID-19 pandemic.

¹⁰ Thurneysen 1891: 50; Archan 2012: 96; MacCana 1979: 333.

¹¹ Murray 2017: 12–13.

¹² Stokes 1894, Gwynn 1903–35.

¹³ Lane-Smith 2019: 2.

¹⁴ Murray 2017: 11; Schluter 2017: 23.

recensions, the more generally accepted version of events is that the *dinnshenchas* texts were compiled between the eleventh and thirteenth centuries, with recension A likely assembled in the mid-eleventh century, and the recension B most likely compiled in the early 12th century.¹⁵ The full prosimetric *dinnshenchas* is thought to represent the final stages of compilation of the texts and dates to the late 12th and early 13th centuries.¹⁶

1.2 Fafaind

Recension

Fafaind is found in all three recensions of the *dinnshenchas*. Recension A is found in Trinity College Dublin MS 1339 (the Book of Leinster) on p.191b, lines 1-29. Also, in the Book of Leinster, the Recension B version of *Fafaind* can be found on p.160b at line 9ff. The current edition centres on the recension C text of *Fafaind*, the full prosimetrum version of the text. The Recension C version of the text can be found in eight manuscripts, and it is five of these manuscript versions that are reviewed in this edition. The manuscripts that are not consulted for the purpose of this edition that are from recension C are: Trinity College Dublin MS 1436 (the Book of the White Earl); Royal Irish Academy MS B iii 1 (S₃); and, Trinity College Dublin MS 1322 (H 3. 3).¹⁷ The manuscripts that are used in this edition are discussed in greater detail in chapter 2.2: Manuscript Descriptions.

Summary

There are almost no differences between Recension A, B, and C of *Fafaind*. The poetry of Recension A in the Book of Leinster is essentially identical in content and order to the Recension C version of *Fafaind*. The prose of the Recension B version in the Book of Leinster is virtually identical to my text, and the verse has not one but three quatrains at the end (which is different than most *dinnshenchas* texts). These quatrains are the same as the ones in provided in Recension C, (corresponding to stanzas §6k, §6l, §6g, in that order). This is interesting as this may have consequences for the development of the recensions, perhaps confirming that Recension B of the *dinnshenchas* might have taken material from one of the other two

¹⁵ Murray 2017: 15.

¹⁶ Murray 2017: 15. There are other opinions regarding the composition of Recension C that have been proposed since. Murray discusses this topic briefly in this article, but there is a large discussion by Ó Concheannain (1981-2).

¹⁷ I have been unable to provide and incorporate transcriptions of these manuscripts for the purpose of this thesis submission. While S₃ and H3.3 were unavailable due to library closures from the COVID-19 pandemic, TCD MS 1436 was not included in this iteration of the edition as its text was a direct copy of Uí Maine. It is my intention to include these in a further instalment of this edition at a later date.

recensions. Interestingly, the Recension C version of *Fafaind* contained in manuscript S contains a single quatrain that does not appear elsewhere. While this stanza conforms more to the general appearance of the *dindshenchas* of Recension B, which tend to end in a final single quatrain, this additional stanza from manuscript S does not appear in the Recension B version of the text.¹⁸

The tale of *Fafaind* as it is presented in Recension C can be summarized as follows:

Fafaind is the tale of the events that befell Broccaid mac Bruicc, descendent of the Gáilióin, and his family. Broccaid mac Bruicc, his son Fafaind, his daughter Aige, and their mother Liber, daughter of Lot, are considered a powerful group that are envied by those around them.

People jealous of the family decide to call upon ‘spectres’, or supernatural beings (potentially belonging to the *síd*), to transform Aige into the shape of a fawn. Aige was made to run a circuit around Ireland four times until she is killed by *fianna*, or warrior-bands, belonging to the King of Ireland (or Tara in the poetry), Meilge mac Cobthaig, and she is killed. The warrior-band throws Aige into a river and all that remains of her is a bag of water. This river is thus named ‘Aige’.

In vengeance for his sister’s death, Fafaind uses his position as poet to raise three blemishes on the face of the King, whom he holds responsible for the killing. This satire is considered illegal by the King and he puts Fafaind to death. At his execution, Fafaind declares that his name should be associated with the mound forever. Thus, the burial mound is named ‘*Duma Faifne*’.

Liber dies of grief and drowns in a river, and so the river becomes known as the ‘Liber’. Broccaid dies of the plague and his burial mound is named after him.

1.3 Character descriptions

The following are descriptions of the main characters of the tale. These descriptions are to provide more context to the characters in order to elucidate the reading of the main text.

Fafaind

¹⁸ Recension B has been mainly edited by Gwynn (1903–1935) and by Ó Concheanainn (1981). The relationships between recensions and chronological timeline of their formation are still greatly debated by scholars, but it is possible that this portion of our text implies either a remnant from an earlier development or a later addition between recensions. This unattested quatrain is discussed further in the **Metrical Analysis** and in **Textual Notes** §5.

Fafaind, (also *Faifne*, *Fafne*),¹⁹ is son of Broccaid mac Bruicc (‘son of the Badger’), a descendent of the Gáilióin, and Liber, daughter of Lot. His full-blooded sister is Aige. He is one of four characters that die in this tale. Fafaind is identified as being a *file*, a professional poet, and he is also called a *druí* or ‘magician.’ (eDIL s.v. *druí*).²⁰ Fafaind takes advantage of his profession and satirises the King of Ireland. He raises blemishes on the King in revenge for the killing of his sister Aige, who was killed by the King’s *fianna* (warrior-bands). The king, however, is innocent and as a result, he sets his *fianna* after him. Fafaind is brought to the King then executed. Fafaind’s final declaration at his execution is that that location should be named after him, that is *Dúma Faifne*, or ‘Fafaind’s fort’.²¹

Fafaind is also mentioned in the *dinnshenchas* tale *Adarca Hua Failgi* which often follows immediately after that of *Fafaind*. At the very beginning of that tale, the royal hospitaller Luchna Horsemouth is described as living to the north-east of Fafaind at Machad Brigte.²²

Aige

Aige (S, R, BB) (also *Ainge* (S), *Aighi* (M), *Aigi* (R), *Aighe* (S), *Aigen*, *Augen*) is the daughter of Broccaid mac Bruicc and Liber, daughter of Lot, as well as the sister of Fafaind the poet. She features heavily in this story and is the first of her family to die. Her transformation and subsequent death, sparked by her popularity and beauty, is the spark for the sequence of events that lead to the eventual deaths of everyone else in her family. Part of her story involves otherworld interactions, shapeshifting, and then transformation. Aige gives her name to the river into which her remains are thrown.²³

Broccaid mac Bruicc

Broccaid (BB) *mac Bruicc* (also *Brochaidh* (S), *Brocaid* (R/M)) is a descendant of the Gáilióin (also *Gaileoin*, *Galeoin*, *Gálian*, *Galion*, *Galioin*). He is the father of Aige and Fafaind, through a relationship with Liber, daughter of Lot. The Gáilióin were a group of Irish settlers of unclear origins and thought to be an early Celtic tribal group linked to the Laigin, and who settled primarily in north Leinster.²⁴ They are referred to in *Lebor Gabála Érenn* as a subdivision of the invading Fir Bolg under their king Sláinge, and are described as fierce warriors in *Táin Bó*

¹⁹ For more information on which manuscripts contain the different variants of the name, see the **Textual Notes**.

²⁰ Words in early Ireland had real-life powers to blemish or kill, which lent poets “magical” powers. See Sheeran 1988: 200; and Borsje 2008: 36.

²¹ This reflects and highlights the importance of placenames and their associations in medieval Ireland. See Sheeran 1988: 200.

²² Stokes 1984: 449.

²³ MacKillop 2004; Monaghan 2004: 7.

²⁴ MacKillop 2004.

Cúailnge.²⁵ In this tale, his is one of the four deaths in family, and he is buried in a *rath*²⁶ that bears his name.

Liber

Liber (BB), (also *Libir*, *Libre* (*S*)) ingen Luit, ‘daughter of Lot’, was the mother of Fafaind the poet and Aige. In this tale, she dies of grief (by drowning herself) over the deaths of her children. She lends her name to the body of water that she drowns herself in, formerly called the river Lifi, which might be related to another *dinnshenchas* tale, *Mag Lifi*.²⁷ Her father appears to be the biblical character Lot. While Liber only plays a minor role in this story, her relationship to a biblical character likely elevates this story in importance to Christian Ireland. Lot is known for his incestuous relationships with his daughters (see commentary on Lot below), but Fafaind and Aige do not appear to be a product of this kind of incestuous union, for Broccaid has been named as their father. Instead, it is implied that Liber herself may be the product of an incestuous union between Lot and one of his biblical daughters.²⁸ The question then remains as to why such an important patriarch from the Old Testament would be included with such direct links to a minor character.

As the *dinnshenchas* are an established genre in the Middle Ages and are known to have been studied as such by the *filid*, it is well within the realm of possibility that these place-name tales existed in an oral narrative capacity prior to being written down and prior to Christianity in Ireland. It is possible that this transition from pre-Christian to Christian narrative has led to a later emendation of familial lineage to better align with the text. Alternatively, and perhaps more likely, the connection of Irish characters with legendary ancestors, including biblical characters, is used to elevate the parentage of the children. The connection of Irish characters to legendary ancestors is quite common.

It should be noted that Liber is not the daughter of Lot in all manuscript versions; in YBL, Liber is the daughter of Lúath, ‘Otter’. This name, paired with the name ‘Badger’, of Broccaid’s father Brocc, may link Aige’s transformation and subsequent animalistic characteristics to her (grand)parents. This might potentially indicate that Lúath is the original name for the parent of Liber, although it is impossible to determine this for certain.

Lot

²⁵ MacKillop 2004; Monaghan 2004: 205.

²⁶ See more in textual notes *ráth*.

²⁷ For more on this see textual notes on *mēd snuadh*.

²⁸ As Liber has her children with Broccaid, she can only be the product of a union between Lot and his wife, or Lot and his other daughters (otherwise Aige and Fafaind would also be children of Lot). Incest was a common theme in heroic literature of the Middle Ages with examples of this including Mordred from Arthurian literature and Cú Chulainn in Irish literature. (de Vries 2012: 166) These unions became a “regular motif in hagiography” (de Vries 2012: 166) in the twelfth century for important religious figures. (de Vries 2012: 166)

Luit or *Lot* (also *Luaith*, *Lug*). There appear to be various traditions related to the parentage of Liber. The version in BB identifies Lot as her father, and this is the interpretation that has been accepted by both Stokes and Gwynn in their editions of *Fafaind*. Lot is a biblical patriarch in the Book of Genesis 11-14 and 19, and the nephew of the Hebrew patriarch Abraham. Irish law texts often cite “pseudo-historical” and even biblical characters and events as examples in support of Irish legal traditions.²⁹ In addition, texts appear to be aimed at integrating native Irish myths with those introduced into Ireland in the early Middle Ages from biblical and classical sources.³⁰

In the Book of Genesis, Lot travels with Abraham to Canaan, then on to Egypt after a famine. Both Lot and Abraham return to Canaan from Egypt as wealthy men with many cattle, but conflict between their respective herdsmen causes Lot to leave and resettle in Sodom on the River Jordan in southern Canaan. It is Lot’s misfortune that Sodom has been targeted by three angels for destruction, due the sinful behaviour of its inhabitants. These angels first visit Abraham to confirm the evil behaviour of the Sodomites. Abraham negotiates with the angels to spare the city if it can be shown that there is a small number of righteous men in Sodom. Two of the angels then go to Sodom where they lodge with Lot. Sodomites surround Lot’s home and demand that the angels be “given” to them. Lot offers his virgin daughters in their place, but the Sodomites refuse and attack Lot’s house. The angels defend Lot by striking the attackers blind, and then reveal to Lot that they plan to destroy Sodom the next day. They command Lot, his wife, and two daughters to flee the city, and transport them to the plain on the outside of the city when the family takes too long to flee. They order Lot and his family to leave the plain and head to the mountains, and to not look back as they go. Lot’s wife, however, fails to comply with the angels’ directive and is turned into a pillar of salt during their escape. Lot and his daughters take refuge in a mountain cave near Zoar. Lot’s daughters decide to conceive children with Lot to perpetuate his line and so use wine to trick their father into sleeping with them.³¹

As discussed in Liber’s character profile, Lot might have been an emendation of an oral narrative which has been deliberately changed to align with Christian influences, or more likely an effort to elevate Liber’s parentage through a legendary biblical connection. The other variants of the name Lot that appear in YBL might imply animalistic connections, or folkloric connections. The gloss on the name *Lúath*, .i. *Luig*, in YBL, suggests that *Lug* might have originally been Liber’s father would fit in with the themes of law and lawlessness touched upon in this tale, as well as truth and righteousness, especially since *Lug* is sometimes associated with these particular issues.³²

²⁹ Rodway 2010: 4.

³⁰ Rodway 2010: 5.

³¹ Authorized King James Version, *The Bible*, Gen 18–19.

³² Koch 2006: 1200; For more on *Lugh* and the idea of Celtic divinity in Ireland, see the discussion in Mark Williams *Ireland’s Immortals* (2016: 16–18).

Meilge mac Cobthaig, the King of Ireland

The King of Ireland is a common character in the *dinnshenchas*-tales. In this tale, the King of Ireland (or Bearra and Tara in the poetry), is named *Meilge mac Cobthaig*. This might be the legendary High King of Ireland Meilbe Molbthach, son of Cobthach C  el Breg.³³ Cobthach C  el Breg is the villain of the tale *Orgain Denna R  ig* ‘The destruction of Dind R  ig’, and is the earliest king to appear in an Irish language saga text.³⁴ Unfortunately, there are few references available expanding on this relationship, and it is uncertain whether the King named in *Fafaind* is this legendary figure.³⁵

Of particular note in *Fafaind* are the *fianna*, or ‘warrior-bands’, associated with the King of Ireland. A *fian* is a warrior-band that functions outside regular society and interacts differently with medieval Irish law.³⁶ There were several different warrior-bands noted in medieval Irish literature, but the most famous one was that of Finn mac Cumail.³⁷

1.4 Themes

Disease and Pustules

An important theme in *Fafaind* is that of disease. As one of the main themes in this tale, the idea of *disease* links several important plot elements in the text and influences much of the word choice. While there are direct references to *disease*, the motif of *bags of water*, or *pustules*, is also used to link the characters to the theme of *disease*. The motif and the general theme influence descriptions of the character’s behaviour, such as Aige’s manner of circuiting Ireland and Fafaind’s use of satire, as well as give the tale a sense of cohesiveness. There has been limited scholarly work with regard to references to disease and medicine in Irish saga literature, although some research is currently underway.³⁸ While previous academic discussion of disease, (particularly within the annals), typically centres on the reoccurring outbreaks of the *yersinia*

³³ Stokes takes this ‘Cobthach King of Ireland’ to be Cobthach Coelbreg (1894: 307).

³⁴ For more discussion see Dan Wiley’s Introduction to *Essays on the Early Irish king tales* (2008: 20).

³⁵ Due to COVID-19, it proved impossible to access further literature discussing Meilbe Molbthach.

³⁶ See discussion in McCone 1990: 203–214.

³⁷ McCone 1986: 2; the *fianna* are largely associated with the genre of literature entitled *fiannaigeacht*.

³⁸ Monica Green discusses this brilliantly in her editor’s introduction, ‘Pandemic Disease in the Medieval: Rethinking the Black Death’, for *TMG 1* (2014). Ciara Crawford has written a thesis touching on medieval medicine in non-medical materials, though she has not focused particularly on saga literature. (Crawford 2011) There are also some individual discussion, mainly focusing on *D  an C  echt* and *M  iach* in *Cath Maige Tuired*, for example Edward Pettit’s article ‘The bristle of Balar’s boar, Diarmaid’s misstep and the *gae bolga*: background and analogues’ (2018: 35–78). Ranke de Vries is currently working on medieval medicine for the Medieval Medicine in Irish Saga Texts (MMIST) project.

pestis in Europe,³⁹ *Fafaind* allows for an observation of how the *dinnshenchas*, and perhaps even non-medical literature, refers to viral maladies.

MacArthur's article 'The identification of some pestilences recorded in the Irish annals' (1949) is considered one of the most thorough reviews of the many early Irish words for disease. Much of the article discusses the idea of pestilences, perhaps today better referred to as 'epidemics', and the environment that was required for outbreaks to occur. MacArthur methodically traces the written accounts of large outbreaks of disease by the annalists. He discards the minor occurrences and focuses on the outbreaks which had the highest number of deaths and were blamed for other events such as crop rot and famine. MacArthur's conclusions are that many 'pestilences' have been identified as the bubonic plague, also known as the 'Black Death', and that there is great confusion between diseases. While it is likely that many outbreaks in Ireland were connected with a plague of some kind, as various iterations of the plague made their way through medieval Europe, it seems that annalists indiscriminately switched between the more general terms of *pestis*, or Irish *tamlacht* 'plague' (eDIL s.v. *taimlecht*(ae)), and more specific terms, such as *blefed* 'bubonic plague'⁴⁰ (eDIL s.v. *blefed*), which appears to show that "the transcribers of the existing [manuscripts] did not themselves understand"⁴¹ which disease was being referred to in each case. For instance, MacArthur states that *lepra* 'leprosy' is used interchangeably for 'plague', 'bubonic plague', and other diseases with symptoms such as jaundice.⁴²

At the end of his article, MacArthur gives a brief overview of diseases that have not been incorporated into the large umbrella of plagues nor that have been associated with famine, but that have caused large numbers of deaths. He surmises that these diseases, referred to as *trusca* (eDIL s.v. *trusca*(e)) and *bolgach* (eDIL s.v. 2 *bolgach*), are smallpox or other pustuled viruses.⁴³ Just as with the bubonic plague, MacArthur states that many of the annalists and translators referred to this pox as a kind of *lepra* 'leprosy',⁴⁴ a term used to signify not just Hansen's disease, but any kind of affliction of the skin, whether it be swelling of tumours or irritations on the surface of the skin (such as pustules, blisters, or scabs). That any kind of affliction of the skin should be referred to as leprosy is frustrating for scholars, because such a general term led to much ambiguity if no other characteristics of the disease in question were reported. This being said, MacArthur states that the earliest occurrence of the pox is given in an annalistic entry dated

³⁹ MacArthur 1949: 170.

⁴⁰ MacArthur's discussion on *blefed* indicates that this term, which emerged in relation to the outbreak named 'Justinian's Plague', became another general term for any kind of bubonic plague. (1949: 172)

⁴¹ MacArthur 1949: 172.

⁴² MacArthur 1949: 173. For a discussion of leprosy, or the condition currently known as Hansen's Disease, in medieval Ireland, see Paton 2015.

⁴³ Fascinatingly, MacArthur describes a disease which has been referred to as pox but actually might be some kind of disease with similar properties to poliomyelitis. (1949: 185)

⁴⁴ The term 'leprosy' was until not to long ago used to denote Hansen's disease and any other affliction involving the skin. This ambiguity is unfortunate but was in practice for several hundred years including during the transcription and later translations of these texts. In this analysis, the term 'leprosy' reflects this general definition for any affliction that presents symptoms on the skin.

in 554.⁴⁵ While it is unfortunate that the pox (*bolgach*) is not discussed further in his article, the information provided by MacArthur on pox being associated with pustules and blisters of the skin appears to link it with the blemishes of the king found in *Fafaind*.

Pustules are described metaphorically, and perhaps even euphemistically, in *Fafaind*. Pustules and blemishes, as well as metaphors for pustules, are referenced overtly, but are also alluded to throughout the text with setting and word choices. Particularly, a link between ‘bags’ and ‘water’ is conveyed and often metaphors are offered for pustules or disease. The idea of bags of water is first brought up in the prose after Aige’s body has been thrown into a river, and all that remains of her body is *bolg uisce*, or a ‘bag of water’. The interplay between the location of Aige’s death, the river, and the idea of water being held within, are important elements of this motif that are brought through later in the tale. The metaphor of *bolg uisce* meaning both ‘bag of water’ and ‘pustule’ is possible as *bolg* (eDIL s.v. *bolg*) can both mean ‘bag’ or ‘pustule’, (as in little bag of water). There is no other discussion of literal bags in the tale, but the blemishes that are later raised upon the king by Fafaind are also called *bolg*. Other terms for disease that are used in the prose and poetry include: *ainmed* ‘blemish (through satire)’ (eDIL s.v. 1 *ainmed*), *tamlaigid* ‘dying of disease’ (eDIL s.v. *tamlaigid*)⁴⁶, *sirid* ‘ranges, traverses, wanders through; (of disease) spreads through’ (eDIL s.v. *sired*), *ainim* ‘blemish, defect’ (eDIL s.v. *ainim*), *on* ‘blemish, disfigurement (from satire)’ (eDIL s.v. 1 *on*), *aithis* ‘insult, blemish, disfigurement’ (eDIL s.v. *aithis*).

The idea of disease, and the motif of ‘bags of water’ and ‘pustules’, are important as they link all the deaths of the family members. The deaths of Aige, Fafaind, Broccaid, and Liber, relate to either disease or bags of water (meaning pustules). The presence of this linking element highlights the importance of this theme throughout the text and shows that this concept was deliberate.

The themes first occur in the prose after Aige is killed and her remains are found in the form of *bolg uisci* or ‘bags of water’, or ‘pustules’. This use of the word *bolg* links Aige’s tale to the next portion of the text related to the King and Fafaind’s eventual execution. The poetry, however, contains no reference to Aige’s bodily remains in the form of bags of water. While this removes the link between her death and the ‘bags’ (pustules) that are raised on the king, the poetry does provide a link to the theme of disease through the description of Aige’s travelling around Ireland. That the term used is *sirid*, which can be used in the sense of ‘spreading (of disease)’, allows there to be a link to this theme even in the poetry and shows that the motif of bags of water in the prose is perhaps intended to link Aige with disease.

The two parents’ deaths are also linked to this theme of *disease*. While Broccaid is explicitly said to ‘die of disease’ (*tamlaigid* – which is connected with the term *tamlacht* ‘plague’), Liber’s death has elements of water that link her to the motif of *bags of water*. Not only is the setting for Liber’s death a river, like Aige, but her manner of death involves drowning, killing herself out of grief. (*Luid Liber dia cumaidh, corus-báidh isin Liber conid úaide ar-segar.*) This imagery can

⁴⁵ MacArthur 1949: 183.

⁴⁶ The use of *tamlaigid* is discussed in more detail in the textual notes.

be linked to the ‘bag of water’ motif primarily through the setting, but also perhaps through the idea of dying of grief meaning ‘filling up with water’ (tears) and being a metaphorical ‘bag of water’.⁴⁷ This motif of drowning in water is thus doubled with that of the pustules, and together are linked back to the idea of *disease*.

For Fafaind, Aige’s death determines the type of vengeance that he exacts against the King of Ireland, whose warrior-bands were the ones to kill her. By raising ‘three pustules on him (the King)’, *tri bolga fair*, Fafaind is responsible for another disease-related motif of the story. In exacting revenge for Aige’s death at the hands of the King’s *fianna*, Fafaind satirizes the King and raises blemishes on his face. Satire was an important aspect of early Irish society, as ‘honour’ (*enech*)⁴⁸ was damaged through satire (and increased through praise).⁴⁹ One’s honour price is an important determination of one’s value in early Ireland.⁵⁰

Depending on the circumstances, satire could be performed legally or illegally. In the case of legal satire, a poet was to give an official warning prior to satirizing, allowing the subject of the satire to avoid being satirized. As a verbal assault, satire was considered a serious offense in Ireland that was thought to hold real power to damage others,⁵¹ and it was thought that satire could physically injure a person. Irish literature contains a number of references to the raising of facial blemishes through a poet’s satire,⁵² and this is what occurs in *Fafaind*. The terms that are used in this text to show blemishing from satire are *ainmed* ‘blemish (through satire)’ (eDIL s.v. 1 ainmed), *ainim* ‘blemish, defect’ (eDIL s.v. ainim), *on* ‘blemish, disfigurement (from satire)’ (eDIL s.v. 1 on), and *aithis* ‘insult, blemish, disfigurement’ (eDIL s.v. aithis).⁵³

The legality of Fafaind’s actions against the King are then especially important. In medieval Irish texts, ‘satire can be legally used by *fili* to exert pressure on a wrongdoer to get him to obey the law.’⁵⁴ As Fafaind is a professional poet, or *fili*, it is within his rights to perform satire against the King, should the King be at fault for Aige’s killing.

When an illegal killing occurred in medieval Ireland, the law tracts indicate that the killer would pay a fine to the victim’s kin.⁵⁵ Often, this fine was based on honour-price, or one’s rank in society.⁵⁶ It would be extremely expensive to kill someone of high rank, and in these cases a “culprit’s kinsmen [were] expected to contribute to the payments.”⁵⁷ If the killer avoided paying

⁴⁷ Although it might be a bit of a reach to call Liber a *bolg*, this could be a metaphor for Liber being another vessel containing water (in the form of tears). One might look for imagery of tears spilling out of her, however, if this were the case.

⁴⁸ Literally ‘face’ (eDIL s.v. 1 enech), this might be a reference to shame giving you a blush.

⁴⁹ Kelly 1988: 43; both Liam Breatnach and Róisín McLaughlin have written extensively on satire, but I was unable to access their works due to the ongoing COVID-19 pandemic.

⁵⁰ The legal system of early Ireland is based on rank and honour-price, for more discussion see Kelly 1988: 8.

⁵¹ Kelly 1988: 137.

⁵² Kelly 1988: 44.

⁵³ It is important to note that in these cases, there is often a physical component, as well as a component related to status.

⁵⁴ Kelly 1988: 49.

⁵⁵ Kelly 1988: 126.

⁵⁶ Kelly 1988: 126.

⁵⁷ Kelly 1988: 79.

the fine for the illegal killing, the “victim’s kinsmen are obliged to carry out a blood-feud to exact vengeance (*dígal*) on behalf of the dead man.”⁵⁸ This vengeance might include the “victim’s kin [holding] the killer captive until such time as [a] payment is made”⁵⁹ or even putting the killer to death.⁶⁰ In the case of a crime against a woman, the crime is “normally regarded as a crime against her guardian (head of kin) and consequently the culprit must pay him his honour price or a proportion thereof.”⁶¹ It is likely that the same rules of vengeance should apply were the honour-price fine left unpaid, with actions such as kidnapping or putting someone to death.

In *Fafaind*, it is clear that Aige’s death is considered an illegal killing by her poet brother. By these laws described above, Broccaid should have received a payment from the killers of the amount of his honour-price. When Aige’s kinsmen do not receive payment of the fine for her killing, Fafaind seeks vengeance (*dígal*) for her death by satirising the King of Ireland. As the *fianna* are the ones to kill Aige, this act demonstrates that Fafaind believes the King to be responsible for his *fianna* and their actions. Both his profession and his position as kin of Aige allow Fafaind to legally perform satire as vengeance.⁶² This would be for the purpose of forcing the King to pay the fines involved for Aige’s killing and recognise the injustice that has been performed. This is emphasised in the poetry, when Fafaind is said to denounce the king *co recht* ‘lawfully’, literally ‘with law’.

It is interesting then, following Fafaind’s actions, that the prose and the poetry both show that his actions are considered illegal [by Meilge at least], and that the King is not at fault.⁶³ It was considered a serious offense to satirise a person without just cause,⁶⁴ and an illegal satirist, or *caínte*, was regarded as a someone who performed a serious crime. This is reflected in the prose and the poetry, as Fafaind is hunted down by the King’s *fián* in order that he may be executed. This juxtaposition is interesting as the *fianna* are recognised as belonging to, or working for, the King only after the King receives his blemishes. While the severity of the King’s reprisal might be related to the severity of consequences should the blemishes remain on the King of Ireland,⁶⁵ that the King has chosen when to follow the law or be just towards his subjects goes directly against the principle of *fír flathemon*.⁶⁶ While the King’s ability to rule is

⁵⁸ Kelly 1988: 127.

⁵⁹ Kelly 1988: 127.

⁶⁰ Kelly 1988: 127.

⁶¹ Kelly 1988: 79.

⁶² Technically, a *fili* was supposed to perform a *trefhocul* first, a mixture of praise and satire written on a type of cross as a final warning. This is found in a legal tract called *Trefhocul*. See the edited text of the *Trefhocul* in Calder 1917: 258-269mm.

⁶³ In §3. of the main text, Meilge is referred to as ‘innocent’ (*dichinaid*) despite the previous narrative showing otherwise.

⁶⁴ Kelly 1988: 49.

⁶⁵ Fafaind’s actions endanger the King’s kingship, as the King of Ireland must have “no blemish on his body or honour.” (Borsje 2009: 173) Whether it is voluntary or involuntary, “legal commentary says that it was *geis* (taboo) for a king with a physical blemish to rule in Tara,” (Kelly 1988: 20) and there are several examples of a “king losing his kingship through some disfigurement.” (Kelly 1988: 19)

⁶⁶ This is a principle that means that any king who is unjust can be overthrown. The principle also includes kin-slaying and extortion as reasons to be illegible for kingship. (Kelly 1988: 18)

defined by his outward appearance (without any blemishes), this right to rule is also dependant on a perfect behaviour by the King. An ‘injust’ King is imperfect in their character, or has blemishes on their character, and thus cannot be allowed to rule.

Both the prose and the poetry comment on this contrast. The prose mentions the innocence of the king’s *dichinaid* ‘innocence’ (eDIL s.v. *dichinaid*), which is particularly interesting as until this point in the story it is the narrative and Fafaind’s actions that all point to Meilge and his *fián*’s guilt. This rapid switch might be explained in the poetry where it states that Fafaind is ‘betrayed’ (§6k) for blemishing the king. The poetry also includes the word *díbergach*, ‘brigand’ or an illegal outlaw, in the next stanza (§6l) to describe the *fianna* (which are normally considered legal groups). This might indicate that the King’s decision to not take responsibility and instead declare Fafaind’s satire illegal, might lead to him and his warrior-bands being branded as illegal or unjust themselves.⁶⁷ Whether there are consequences for the King and his *fianna* is unknown, as neither the prose nor the poetry discuss the fate of the King.⁶⁸

It is interesting that the poetry does provides this duality, as there is an attempt to declare Aige’s killing legal earlier in the poem (despite Fafaind behaving otherwise). Where the prose includes the reference to ‘bags of water’, the poetry includes a verse-line that mentions that Aige was ‘injured without secrecy’ (§6g *ó ros-cráidheadh cen cuisle*).⁶⁹ This might be in reference to the idea within early Irish law that should a body be “concealed, or left in a mountain or wilderness, and the killer fails to acknowledge his crime,”⁷⁰ a killing is considered a *duinetháide* ‘secret killing’. That the poetry mentions this is odd, as Aige’s death does qualify as a ‘secret killing’: her body is concealed (in the water), she is left in the wilderness, and her killer fails to acknowledge his crime. In addition, her killing involves magic (where the supernatural beings transform her into the shape of a fawn) and such instances are considered an “equally serious offence,”⁷¹ according to the early Irish text *Cáin Adomnáin*.⁷² For the poetry to mention that Aige is not killed in secrecy as a defense for the killing, when it is quite clear that her death could in fact be considered a secret killing, only supplements the idea of betrayal and injustice that is presented later in the poem.

It is important to note that an “illegal satirist is treated with deep hostility in religious material.”⁷³ Whereas satire without just cause is compensated in the early Irish law texts with “payment of the victim’s honour-price,”⁷⁴ when Fafaind is determined as a *caínte* by the King, he pays for this slight with his life, which is in line with policies sought out by the church.⁷⁵ This

⁶⁷ For more on the *díbergach* see the textual notes.

⁶⁸ One might wonder whether this tale is missing a part that includes the betrayal of Fafaind, where the King lies.

⁶⁹ The phrase ‘*cen cuisle*’ might also refer to the fact that the injury is no secret to the poet composing this tale, rather than the characters. He knows this injury, and he will reveal it to the audience.

⁷⁰ Kelly 1988: 128.

⁷¹ Kelly 1988: 128.

⁷² *Cáin Adomnáin* is an early Irish law tract contained primarily in MS Rawlinson B 512, which was compiled in fifteenth or sixteenth centuries. One of the more recent editions of this text was completed in 2003 by Ó Néill, and Dumville.

⁷³ Kelly 1988: 50.

⁷⁴ Kelly 1988: 49.

⁷⁵ Kelly 1988: 125.

more religious interpretation of the text would support the biblical implications elsewhere in the text, particularly Liber's connection with Lot.

Beyond the legal interpretation of Fafaind's actions, it is clear that Fafaind's actions and demise are linked to the theme of *disease*, and more specifically the motif of *bags of water*. Fafaind's act of satire raises *bolga* or pustules on the king, which are markers of this theme of disease. Fafaind's death is a result of his decision to satirise the king, and therefore the entire portion of the text relating to Fafaind is linked to the theme of *disease*. The satire, while a prominent and important theme throughout the text, is dependent on the idea of disease. These two themes are thus so intertwined, that it is best that they be analysed together.

Supernatural

In medieval Irish texts, the non-natural world is taken up by two different groups. On the one hand, there is the Holy Trinity of God, Jesus Christ, and the Holy Spirit "as the entities that are believed to rule over life and death," and who perform miracles.⁷⁶ On the other hand, there are the pre-Christian classes of supernatural beings referred to by Saint Patrick as *idola et immunda*, that is, "idols and unclean things."⁷⁷ While in strict Christian terms, there is a dichotomy between good and evil, in Christian mythology in early Irish texts, supernatural beings may be "benign, neutral and malicious."⁷⁸

Amongst these supernatural beings are the *áes síde* or 'people of the *síd*', and the beings called the *siabrai*, singular *síabair*, a term usually translated as 'spectre'.⁷⁹ There appears to be an overlap between the two, but eDIL states *síabair* (eDIL s.v. *síabair*) is often used in a pejorative sense, perhaps meaning 'evil creatures'.⁸⁰ Early Irish literature contains several examples of kings being threatened by the *siabrai* including the stories in *Tochmarc Étaíne* about Eochaid Airem, king of Tara, and the kingship of Conaire Mór described in *Lebor na hUidre*.⁸¹ Eochaid's wife is lured into the *síd* after Eochaid attempts to use the *áes síde* for his own benefit.⁸² Eochaid destroys the dwellings of the *síd* in his attempts to retrieve his wife, earning the wrath of the *siabrai*.⁸³ The kingship of Conaire Mór was based on a contract with the supernatural, but he violates two *gessi* and is punished for it by the *siabrai*.⁸⁴

The *síd* itself in early Irish texts represents not only an earthly mound and portal to the Otherworld, but the Otherworld itself along with its inhabitants.⁸⁵ The *síd* as literary elements were

⁷⁶ Borsje 2009: 174.

⁷⁷ Borsje 2009: 174.

⁷⁸ Borsje 2009: 173.

⁷⁹ Borsje 2009: 183.

⁸⁰ Borsje 2009: 183.

⁸¹ Borsje 2009: 183.

⁸² Borsje 2009: 185.

⁸³ Borsje 2009: 185.

⁸⁴ Borsje 2009: 184.

⁸⁵ Bitel 2018: 79.

intended by early Irish writers to represent the Otherworld's almost mundane interactions with the people of the pre-Christian era in Ireland.⁸⁶ In stories written in the eighth and ninth century during the course of Christianization of Ireland, the *síd* became a less visible and accessible feature of the Irish landscape.⁸⁷

As a key element of the transformative imagery of the tale *Fafaind*, the term *siabair* is particularly important. This word is translated by Stokes as 'elves';⁸⁸ however, based on the discussion above, this translation should probably be closer to that of a spectre or phantom (eDIL s.v. *siabair*).

The portrayal of these spectres is more descriptive in the poetry (§6d *Tucsat na síabra a síde*), where the 'spectres' or 'magical beings' come from the *síd*. With a less explicit link in the prose section between the *siabrai* and the *síd*, it is difficult to say if the two versions of these elements are meant to be the same, although this does seem to be implied. Previous scholarship does not shed light on this matter, as Stokes does not translate the *siabrai* as 'spectres' and while Gwynn calls them 'spirits of the faery', he does not provide a translation for the next line of text in the quatrain.

In this tale, the *siabrai* transform Aige into a fawn, literally a 'wild calf'. Being transformed or "shapeshifted" into animals by inhabitants of the *síd* in early Irish texts is a common feature of interactions with the supernatural otherworld. These transformations could befall both men and women.⁸⁹ The shapeshifted animal characters represented the aspect of "all that was most unreal and inhuman"⁹⁰ about the world, in other words, "otherworldly" and "beastly."⁹¹ This connection with animals is alluded to in other locations in the story of *Fafaind* as well. For example, Aige's father, Broccaid, is the son of a *broc* or 'badger' (eDIL s.v. *brocc*), and in the manuscript version from YBL, Liber, Aige's mother, is said to be the daughter of *lúath*, or 'otter' (eDIL s.v. 1 *lúath*). It is interesting that otters and badgers appear in this tale, as they are relatively lowly animals,⁹² especially when compared to the more illustrious stags and deers. Deer are often associated with kingship in early Irish stories and are frequently supernatural beings in disguise.⁹³ There are other famous transformations of important characters into fawn or deer by malevolent supernatural creatures, such as Sadb, eventual wife of the mythical warrior Fionn mac Cumhaill, who is turned into a fawn by *Fear Dorcha* ('dark man'), the servant of the Queen of the *síd*.⁹⁴ Though Aige does transform into a fawn, (which might be an additional allusion to the ties between the legality of the King's actions and his kingship), the appearance of the lowly

⁸⁶ Bitel 2018: 82.

⁸⁷ Bitel 2018: 82.

⁸⁸ Stokes 1894: 307.

⁸⁹ Bitel 1998: 25.

⁹⁰ Bitel 1998: 25.

⁹¹ Bitel 1998: 25.

⁹² Though there is no attested Irish bestiary tradition, animals were associated with different aspects of society in medieval Ireland. See Dimitri Boekhoorn's PhD thesis for Rennes university for a discussion of different animals in Irish literature.

⁹³ Nagy 2018: 88.

⁹⁴ Monaghan 2014: 330.

creatures of the otter and badger are likely to solidify further links to disease and water in the tale. There are strong association between the otter and water, and the badger was considered a dirty creature and could sometimes be linked to diseases.⁹⁵

2. Edition

2.1 Editorial Policy

There are several methods that are commonly used to edit medieval Irish texts, and opinions vary on which methods are the most appropriate. In his article ‘Review, Reviewer and Critical Texts’,⁹⁶ Kevin Murray outlines several popular methodological and theoretical frameworks used in editing medieval Irish texts, including two methods of creating a ‘critical edition’, and a ‘semi-diplomatic edition’.

The two different kinds of ‘critical editions’ that Murray discusses are based on the principles of the German Lachmann and the French Bédier.⁹⁷ Both of these frameworks for critical editions have historically been popular with medievalists over the last two centuries in continental Europe, and this trend has until recently been followed for the purpose of medieval Irish editions.⁹⁸ A Lachmannian edition utilises the construction of a ‘manuscript stemma’, a sort of family tree outlining the connections between the various manuscripts, which is eventually “used to reconstruct the textual archetype that lies behind the extant manuscript witnesses.”⁹⁹ As pointed out by Ranke de Vries in her edition of the late Old Irish and Middle Irish text *Aided Echach maic Maireda*, however, this kind of edition renders it difficult for the “reader to see the different layers of text present in the manuscript(s)”¹⁰⁰ and overlooks the many inconsistencies and modernisations that are present in even the earliest texts of the *Cambrai Homily* and the Würzburg glosses.¹⁰¹

The other kind of ‘critical edition’ described by Murray in his article is the Bédierist method, also known as the ‘best-text’ technique.¹⁰² The editor chooses the “best manuscript of the text that is available”¹⁰³ and changes little from this manuscript version unless the ‘best-text’ is

⁹⁵ I would like to thank Ranke de Vries for sharing her forthcoming article ‘Medical material in the three recensions of the Dindsenchasa’, in which she has found a term (*broccloimm*) in the *dinnshenchas* of *Mag Muireisce* also linking badgers and disease.

⁹⁶ Murray 2009: 51–70.

⁹⁷ Murray 2009: 52–55.

⁹⁸ Murray 2009: 52–55; Rempt 2015: 16.

⁹⁹ Rempt 2015: 16.

¹⁰⁰ de Vries 2012: 91.

¹⁰¹ de Vries 2012: 91.

¹⁰² Murray 2009: 56.

¹⁰³ Rempt 2015: 16.

rendered illegible, or in cases where the “spelling ... of a word or phrase already attested in [another manuscript] ... is unambiguously superior.”¹⁰⁴ When working with several manuscript versions, this framework can be helpful where there is only one complete text, but there is unique material contained in the incomplete versions that is important to the overall edition.¹⁰⁵ Murray mentions that within Celtic studies, “much of the editorial practice based on this methodology,”¹⁰⁶ including this ‘best-text’ ideology, is followed within a ‘semi-diplomatic’ model.¹⁰⁷ This usually means that editors adopt a combination of both methods, where they choose one ‘best text’ that they then edit semi-diplomatically and with variants.¹⁰⁸ Often, an edition that is ‘semi-diplomatic’ involves “transcriptions with italics provided to mark expansion of manuscript contractions and with punctuation and capitalization added.”¹⁰⁹ The editor also often adds missing elements from the manuscript, including length marks, while removing “superfluous diacritics”¹¹⁰ or indicating redundant letters with square or round brackets.¹¹¹ The ‘semi-diplomatic’ model has become increasingly popular with Celticists for its versatility when presented with different kinds of medieval texts that require the highlighting of certain textual elements, or that place an emphasis on linguistic peculiarities. The ‘semi-diplomatic’ edition provides a flexible framework for the editor, and so the ‘semi-diplomatic’ model is thus an umbrella term for a large spectrum of editing frameworks, both within and outside of Celtic studies.

For the purpose of the present edition, I have chosen to adjust these particular editing frameworks described in Murray’s article to create an edition that is best suited to the kind of text that is being discussed. The *dinnshenchas* have “easily lead scholars astray when seeking materials therein”¹¹² and thus require a particular focus on the peculiarities of each manuscript version of the text, especially when working with only one individual within the larger *dinnshenchas*-corpus. It is for this reason that I will be employing a modified ‘semi-diplomatic’ model, using elements from the ‘best-text’ technique and providing significant variants from my main text. While there are particularly appealing linguistic elements to a ‘critical edition’ based on the Lachmannian principles, the *dinnshenchas* are “a considerable mass of undated fragmentary tradition”¹¹³ with only vague indications of when their compilation was completed. Even if it were known exactly when the *dinnshenchas* were compiled, it would be difficult to account for linguistic variations from dialect, or due to compilation of older sources, in a critical edition. It would be unfortunate to reconstruct a text in the Lachmannian manner with such

¹⁰⁴ Murray 2009: 55.

¹⁰⁵ Murray 2009: 55.

¹⁰⁶ Murray 2009: 55.

¹⁰⁷ Murray 2009: 55.

¹⁰⁸ Murray 2009: 55.

¹⁰⁹ Murray 2009: 55.

¹¹⁰ Murray 2009: 56.

¹¹¹ Murray 2009: 56.

¹¹² Murray 2017: 15.

¹¹³ Nutt 1897: 168.

incomplete information, as one might end up with a reconstruction of a text that would never have existed. In fact, the Lachmannian approach would only be detrimental in this case, as it might remove particularly helpful indications of meaning and linguistic innovation.

My text, *Fafaind*, is extant in eight different manuscripts, however I have only chosen to work with five of the manuscripts that have already been digitised and are available through both the ISOS project and the Bibliothèque de Rennes website.¹¹⁴ With the intention of having a ‘clean’ main text in parallel columns to a translation for ease of use, I have chosen to present a ‘best-text’ version of the manuscript version from the Book of Ballymote (BB) as its basis.¹¹⁵ This version is both one of the two oldest being reviewed and it is considered by Gwynn as one of “the most important authorities”¹¹⁶ for the metrical forms of the *dinnshenchas*, alongside the later Rennes Manuscript.¹¹⁷ Significant variants are discussed in the textual notes after the text. All five transcriptions of the manuscript versions are also available in an appendix. The texts are presented there in their entirety formatted into a simplified¹¹⁸ ‘semi-diplomatic’ model under the same principles as my main text.

I will generally follow most policies described in De Vries’ ‘semi-diplomatic’ edition of *Aided Echach*,¹¹⁹ although some have been substituted for other practices. My ‘semi-diplomatic’ edition will include adding word division and punctuation to all of my transcriptions, as well as glosses transcribed in superscript (x^{gloss}). For the sake of readability and further ease of study, I have also formatted the prose and poetry sections, dividing the prose into paragraphs and placing the poetry into quatrains. I have added capitalisation for proper nouns throughout the text and to the beginning of sentences in the prose. I have left all other capitalisation as it appears in the manuscript copies, such as the capitalisation present in the poetry portion of the text. Similarly, I am indicating length marks with an acute accent solely when they occur in the manuscript, and when a missing length mark is required for comprehension, I am adding a macron. Should there be incorrect lengthmarks in the manuscript version, I leave them in the edited text.

¹¹⁴ See ISOS project at: <https://www.isos.dias.ie/english/index2.html>; and the Bibliothèque de Rennes at: <http://www.tablettes-rennaises.fr/app/photopro.sk/rennes/detail?docid=48917#sessionhistory-ready>. Future research would include a full edition based on all of the extant versions of *Fafaind*, with the remaining manuscript versions of recension C, (TCD MS 1436, RIA MS B.iii.1, TCD MS 1322), and versions of recension A and recension B, (found in the Book of Leinster, TCD MS 1339).

¹¹⁵ Throughout this section of my thesis, the terms ‘best-text’ and ‘main text’ are used to mean two different things. The first is the text edited with inspiration from Bédier’s method that has been chosen to be the base for all of the manuscript versions of the text and might be called the ‘base text’. The second is the main transcription of the text that will be provided in the core of the edition alongside my translation, annotated with significant variants from the other manuscript versions and discussed with textual notes.

¹¹⁶ Gwynn 1906–35: 56.

¹¹⁷ The Rennes manuscript has already been edited by Stokes (with variants), see Stokes 1894.

¹¹⁸ These transcriptions will understand ‘semi-diplomatic’ editing to mean a transcription as close to the manuscript original with the exception of added word division, minimal capitalisation, punctuation and diacritic marks. Abbreviations have been expanded in italics; however, missing diacritic marks needed for comprehension have not been added.

¹¹⁹ de Vries 2012: 199.

For ease of study, in cases where the text might require clarification, a variant reading or emendation is supplied in the footnotes where necessary, and any adjustment is accounted for in the textual notes. Spelling in all of the text is not normalised, and differences in spelling and word choice between manuscript versions are discussed in the footnotes or the textual notes should they change word or phrase meaning, or if those in the ‘best-text’ are entirely illegible. Minor differences in word choice or spelling that are attested in one of the four other manuscripts, and that might be of interest, such as an alternate tense of a verb, are provided in the textual notes. Parentheses and square brackets are used in the translation and transcription to clear up any confusion that may arise from illegible manuscript or missing words; parentheses are used for explanation, and square brackets are for adding words.¹²⁰

Any abbreviations have been expanded using italics, and lenition has been indicated with an *h*. Any superfluous space has been indicated with an interpunct (•) and hyphens have been added after preverbal particles, infix pronouns and before emphasizing pronouns.¹²¹ Some scribal errors have been resolved and others indicated for discussion in the textual notes.

2.2 Manuscript Descriptions

The text of *Fafaind* as it appears in recension C of the *dinnshenchas* occurs in at eight different manuscripts: RIA MS 23 P 12, RIA MS D ii 1, TCD MS 1318, Bibliothèque de Rennes Métropole MS 598, RIA MS D ii 2, TCD MS H33, RIA B iii 1, and TCD MS 1436; of these, the following five manuscripts have been used in the edition below, presented in chronological order.

Book of Ballymote

Royal Irish Academy 23 P 12, also known as the Book of Ballymote (BB), is a vellum manuscript measuring 40cms by 26cms, dating to the end of the 14th century.¹²² The manuscript is formatted into in folios with double columns. The manuscript as a whole contains primarily Middle Irish language texts with some Latin tracts on various subjects, including genealogy, history and hagiography in addition to the *dinnshenchas*.¹²³ BB has three primary scribes: Solamh Ó Droma, Robeartus mac Sithigh and Maghnus Ó Duibhgeannáin, and the manuscript patron was Tomaltagh McDonagh.¹²⁴ It is unclear which scribe has copied *Fafaind*.¹²⁵

This version of *Fafaind* is located on folio 192vb33 to folio 193ra15. A dark black ink is used with a thick nib which hampers the text’s legibility as the vellum is very thin and the

¹²⁰ Following de Vries 2012: 92.

¹²¹ de Vries 2012: 92.

¹²² See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹²³ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹²⁴ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹²⁵ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

writing from the other side is visible. The vellum is only slightly discoloured and still rather well preserved, and the handwriting does not feature much annotation or glossing. There are no holes on either folio, and while there is water staining along the edge of f.192v, this does not affect our text. The pages do feature very clear pin pricks on either side of each folio along the vertical edges and there is very light ruling in drypoint.

The key majuscules at the beginning of the prose and poetry sections are decorated. The ‘f’ for the first word of the text, *Fafaind*, is anthropomorphic, with the descender of the ‘f’ extending into a leg with a foot coloured in black ink, and an upside down head is attached to the top of the letter with a hand extending out from the middle of the letter holding either hair or a bone. The capital ‘b’ of the word *broccaid*, which marks the beginning of the poetry section is zoomorphic, with the appearance of some kind of snake or dragon type creature looping back on itself, reminiscent of Celtic knotwork. None of the other majuscules in the poetry have any decoration. The bottom of f.192v does feature, however, a small pointing hand with the index facing the margin cradling the letters ‘re’.¹²⁶ While other letters on either folios seem to have had colour in the past and may have remains of some blue pigment, the decorations for this text have no colour nor rubrication.

Uí Maine

Royal Irish Academy D ii 1, also known as *Leabhar Ua Maine (M)*, is a late 14th-century vellum manuscript measuring 44cms by 27cms.¹²⁷ It is a primarily Middle Irish genealogical compilation from *Uí Maine* written in Irish miniscule.¹²⁸ The primary scribes are *Ádhamh Cúisín* and *Faolán Mac an Ghabhann na Scéal*.¹²⁹ *Muircheartach mac Pilib Ó Ceallaigh* might also have been a patron.¹³⁰ While the manuscript originally contained 368 leaves, only 157 leaves still remain in the manuscript.¹³¹ These are organised into folios with typically two columns with the exception of the genealogical sections, which contain up to eight columns.¹³²

The text of *Fafaind* is located on f. 89va and b. The writing is clear with black ink only slightly faded in a few rare spots, a few glosses in the text and barely any staining. There is no significant annotation of *Fafaind* nor does there appear to be much erasure. The manuscript has been well preserved. The folio page features holes on the edge and in the left-hand column. The vellum is rather thin, however, and it is easy to see writing from the majuscule letters on the other side through the vellum. There are no visible pinpricks. There is no colour on this folio and majuscules are neither decorated nor zoomorphic.

¹²⁶ This is a *nota bene* marker, which is discussed in *Clemens and Graham* (2008), but from which I cannot verify the page number as I have not been able to access it with the pandemic.

¹²⁷ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹²⁸ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹²⁹ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹³⁰ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹³¹ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹³² See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

Yellow Book of Lecan

Trinity College Dublin MS 1318, also known as the Yellow Book of Lecan (YBL), is a vellum manuscript from the early 15th century primarily containing Middle Irish language bardic poetry, although the document does contain some works in prose as well.¹³³ The manuscript leaves each measure approximately 26.5cm by 20cm, with this version written in double columns.¹³⁴ The main scribe is Seanchán Ó Máeil Chonaire, although it is unclear whether this man is also the scribe for the current text.¹³⁵ Even so, it seems only one scribe is responsible for the fragment containing *Fafaind* as the handwriting in the text all looks the same.

The text of *Fafaind* is contained in columns 415-416, within a larger section of *dindshenchas* texts starting at column 401. This version is entirely written with black ink in the Irish insular miniscule hand on a single folio. On occasion, several letters are written in a different manner than would normally be expected of Irish insular miniscule. This may imply that the scribe had familiarity with other hands such as the Carolingian minuscule or the Textura Quadrata, as evidenced by the variety in writing the letter ‘d’ throughout the text. There are no decorations. There are likely some marginalia on the left-hand side of the page, however it is nearly impossible to make out what is written, as the ink has faded substantially, and there is general discoloration of the edges. Similarly, there are several glosses within the text but only a portion of them are clearly legible. There does not appear to be any punctuation in the text aside from the customary use of distinctiones between words to delineate their separation at the end of the verse-lines.

The folio is particularly dark, although this may to an extent be the result of the photography. There are discolorations along the edges of the folio page and on the centre of the page, with the most notable one occurring at the top of the right-hand column. Perhaps as a result, large portions of the text have faded substantially, making them quite difficult to read. There are a few tears in the folio along the edges (eg. left-hand column: ll. 15–23), and one small one in between the two columns (beside the majuscule A of the next tale in the right-hand column l.18) In the left-hand column, the page seems to have been folded at one time in different spots, and the writing has suffered because of it (see especially ll. 38, 47, 48). These folds may simply be a part of the natural deficits of the folio. There are pinpricks on the edges of the page that are visible, but the lines are not as apparent.

Rennes

¹³³ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹³⁴ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹³⁵ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

Bibliothèque de Rennes Métropole MS 598, or the Rennes Manuscript, is a vellum manuscript measuring 26cms by 20cms written in Irish.¹³⁶ While the manuscript as it stands was compiled at the end of the 15th century, the library website adds that portions of the manuscript, including *Fafaind*, may belong to the end of the 13th century.¹³⁷ In addition to the Irish works, there are also notes in Hiberno-English from later centuries.¹³⁸ The manuscript is arranged into double columns and written in Irish insular miniscule.¹³⁹

The *dinnshenchas* of *Fafaind* is found from ff. 95va to 95vb in both prose and verse. A dark black ink is used throughout the text but the vellum is well maintained and there is little to no bleed from the writing on the other side. There are nearly no additions, erasures, or glosses in this manuscript version. The vellum is clear of large imperfections such as holes or stains with the exception of an orange stain in line 5 of the prose text of *Fafaind*. While it is difficult to tell from the digitised images, it seems that there are no pinpricks or ruling in drypoint, and writing at the end of the poetry of *Fafaind* becomes slanted downwards to the right.

There are several decorated majuscule letters throughout this version of *Fafaind*. There is a majuscule ‘f’ with knotwork which marks the first word of the text, *Fafaind*, that has no colouration and only minimal shading in black ink along the right hand corner of the descender. The next majuscule letter is the majuscule ‘b’ marking the first word of the verse, *Brocaid*. This letter, and the majuscules following it that indicate the beginning of each new quatrain of the poem, seem to have been written in a different manner from the first majuscule letter. While the majuscule ‘f’ is written as an outline that has not been filled in, the next majuscule letters are block letters that do not have any knotwork. Their outlines are filled in with black ink and also have colour. The majuscule ‘b’ center is filled in with green and red ink, and the smaller majuscule letters of the quatrains as well as the *ceann fá* eite also have rubrication. The green and red colours appear to have smudged lightly in small sections across the entire right-hand column.

Stowe (D.ii.2)

Royal Irish Academy Manuscript D ii 2, also known as RIA MS 1222 Stowe (S), is a 16th- century vellum manuscript with 91 folios measuring 28cms by 20cms.¹⁴⁰ It contains

¹³⁶ See the catalogue description provided by Bibliothèque de Rennes at: <http://www.tablettes-rennaises.fr/app/photopro.sk/rennes/detail?docid=48917#sessionhistory-ready/>.

¹³⁷ See the catalogue description provided by Bibliothèque de Rennes at: <http://www.tablettes-rennaises.fr/app/photopro.sk/rennes/detail?docid=48917#sessionhistory-ready/>; and, Todd 1870: 81.

¹³⁸ See the catalogue description provided by Bibliothèque de Rennes at: <http://www.tablettes-rennaises.fr/app/photopro.sk/rennes/detail?docid=48917#sessionhistory-ready/>.

¹³⁹ See the catalogue description provided by Bibliothèque de Rennes at: <http://www.tablettes-rennaises.fr/app/photopro.sk/rennes/detail?docid=48917#sessionhistory-ready/>.

¹⁴⁰ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

mainly *dinnshenchas*-tales in Middle Irish and the proposed scribe is Muiris Ó Cléirigh.¹⁴¹ The manuscript is arranged into double columns and written in Irish insular minuscule.¹⁴²

The *dinnshenchas* of *Fafaind* can be found on ff. 12ra28-12vb7. While the writing is well laid out and has ample space in between lines, the ink has lightened from what was likely a darker brown to a fainter brown. This might also have been the result of the use of a lighter ink, but this would be inconsistent with the surrounding texts which do not have different coloured ink. The vellum appears thin and the writing is visible from the other side through the vellum. The folios are also discoloured with what look to be large water stains across most of f.12rb. There are no holes in the pages nor folds or tears. There is some annotation in the outer margin of 12r, with an indication to the particular population group ‘*gailianaigh labhradha loinccsig*’ later added adjacent to column b, and there are some glosses and corrections interspersed throughout the text. The folios are decorated with elaborate anthropomorphic shapes and coloured majuscules. The first words of the prose section are coloured with red and yellow ink alongside the majuscule ‘f’, which also features decorative flourishes and green ink. Additionally, some minuscules in the prose section have been outlined with red. The initial words of the poetry section are coloured in red and yellow, and the majuscule ‘b’ has a face with hair or mane drawn in, as well as a paw. The remainder of the majuscules in the poetry are also coloured with alternating red and yellow, as is each instance of *ceann fá eite*.

2.3 Metrical Analysis

The poem on *Fafaind* has fourteen quatrains and is written almost entirely in *deibide scaílte* (or *deibide scaílte fota*). The *deibide* category is one of the four main forms of syllabic rhyming poetry, with rhyme between verse-lines *a* and *b*, and between *c* and *d*.¹⁴³ *Deibide scaílte fota* is a heptasyllabic metre that follows the syllabic pattern $7^x 7^{x+1}$ or 2 – in other words, heptasyllabic with a final word that is longer in the second verseline in each couplet than it is in the first verseline. It is characterized by *rinn 7 airdrinn*,¹⁴⁴ which is to say that end rhyme typically occurs between a stressed syllable, most commonly a monosyllabic word, and an unstressed syllable, usually in a disyllabic or trisyllabic word. For example, in the following quatrain, the verse-lines are heptasyllabic with a $7^x 7^{x+1}$ pattern, with rhyme between stressed and unstressed syllables in each couplet (rhyme has been indicated in bold typeface):

§6c. Oll-mas ín *cethrar cāem cas*.
ba clethchor sāer gu sognus
athair is māthair co n-**oibh**.

¹⁴¹ See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹⁴² See the catalogue description provided by ISOS for this manuscript at: <https://www.isos.dias.ie/>.

¹⁴³ Murphy 1961: 39.

¹⁴⁴ This is rhyme of stressed syllable with unstressed syllable.

ingen is brāthair blāth-chāin.

There is often fluctuation in the syllable count of the final words of verselines in *deibide scailte* (compared to for example the more rigid *rainnaigeacht* types of poetry), which seems to have been acceptable so long as *rinn 7 airdrinn* is present. While most of the quatrains in *Fafaind* follow the pattern like 7¹7² and 7²7³, there are also some instances of couplets that have a rhyming scheme of 7¹7³. Despite these variations, all of *Fafaind*'s couplets follow 7^x7^{x+1} or 2.

The poem contains a potential example of *aicill* rhyme, a type of rhyme in which a word at the end of a verseline (commonly the third verseline in a quatrain) rhymes with a word at the beginning or in the middle of the following verseline in (§6i) *mblaidh: Cobthaig*. However, *aicill* normally occurs in *rainnaigeacht* and usually full rhyme, rather than having a stressed syllable rhyme with an unstressed one, which makes this example particularly interesting, and it would be worth investigating if this constitutes a specific type of *aicill*.

In §6j, *sírgail* and *dígail* are an example of internal rhyme (where a word in a verseline rhymes with a word in a following verseline).

While the poem on the whole is heptasyllabic, the syllable count breaks down in the second couplet of §6f: *tucsat in*¹⁴⁵ *mbríanna*¹⁴⁶ *ina*¹⁴⁷ *mbine / fianna Meilgi Imilige*. The first verseline, even with elision, has 8 syllables; the second line might have 8 as well, unless there is elision between *Meilgi* and *Imilige*.

In §6k, the *sir-segma* might be trisyllabic (if it is a compound), which would have the consequence of there being one couplet in which both words end in a trisyllable. This would remove the presence of *rinn 7 airdrinn*.

ro mairne_ad co sīr-seghma
ar ainmed rīgh ro-Themra.

There is some assonance and consonance in *Fafaind*. Assonance is where vowels are of the same quantity, but the consonants are from different classes.¹⁴⁸ Similarly, consonance is where the consonants are of the same quantity, but the vowels are of different classes.¹⁴⁹

- §6a, there is a/b assonance, where *ll* from *ngiall* rhymes with the *n* from *Gáiliáin*.
- §6d, there is a/b assonance where *síde* rhymes with *tehmire*.
- §6l, there is a/b assonance between *se* and *doinmide*.

¹⁴⁵ See textual note after main text referring to this form.

¹⁴⁶ Also *brinda* (M), *blanda* (YBL), *brianda* (S).

¹⁴⁷ Emended text as *ina*^N makes more sense, BB has *and*.

¹⁴⁸ Murphy 1961: 10.

¹⁴⁹ Murphy 1961: 10.

- §6c, there is a/b consonance between *cas* and *sognus*.

Unnateded Quatrain

The additional stanza in S, immediately before §6a in the edited text, looks quite similar to the general pattern of poetry found at the end of prose texts of Recension B. This poem is also written in *deibide scaílte* and follows a pattern of 7¹7²7¹7²:

*Faifni mac Brocadha buirb
mac Libairi co líagluirg.
ūaidh rāiter Fáfand a fhir
nocha racham ‘na radhidh.*

Elision

Elision in early Irish poetry can occur when an unstressed vowel may be preceded by another vowel.¹⁵⁰ Elision is present on a number of occasions in the poem, e.g. in §6a: *Faifne in fili*; in §6d: *sābra a*; *tiamhda acht*; in §6h: *Aighe a ainm*; in §6n: *Libhri is*.

Dúnadh

In all of the manuscript versions of this poem, *dúnadh*, where the final word of the poem is a repetition of the first word, is present. Of the three types of *dúnadh* described by Murphy, the one that occurs here is the most common type: *saigid*, or ‘attainment’.¹⁵¹ This type involves the repetition of the entire word, in this case the name *Broccaid* (or a form thereof).

Alliteration

This poem contains regular alliteration, as well as linking alliteration, complex alliteration, and mirrored alliteration.

There are many kinds of alliteration present in this poem and they are found in the following:

- a. Between words in the same verse-line, eg. (§6a) *gorm-glan Gailian*;

¹⁵⁰ Murphy 1961: 39.

¹⁵¹ Murphy 1961: 44.

- b. Between a quatrain's final word of the first verse-line and the first word of the next line¹⁵², eg. (§6d) *allaid / Aige*, (§6l) *fergach / fūair*.
- c. There is also linking alliteration between couplets in quatrains §6i, *degh-fhile / d'ainmedh*, and §6j, *ænfhecht / aithis*.
- d. There is an example between §6d and §6e of linking alliteration that is both binding¹⁵³ and complex: **serc**-ballaib / ro **sir**.
- e. A few examples of complex alliteration¹⁵⁴ are found as well in quatrains such as §6c, *athair ... māthair*, §6e, *cor ... chuartaigh*, and §6h, *tairí ... tairm*.
- f. There is mirrored alliteration¹⁵⁵ in §6g: **sruth in mhaige**, **mēd snūadh**.

¹⁵² This is called *fidrad freccomail*, or 'linking alliteration'. See discussion from Carney 1981: 251–262.

¹⁵³ Between quatrains.

¹⁵⁴ "Complex alliteration has been defined as having corresponding initial consonants or consonant groups, generally followed by a vowel, and a second corresponding consonant or consonant group (in other words, C(V)C... C(V)C..., in which C stands for consonant, V for vowel); or (2) the alliterative sequence VC...VC... in which the words begin in a vowel and the following consonants correspond." (de Vries 2015: 33.) For more discussion see Sproule 1987: 186–7.

¹⁵⁵ Mirrored alliteration refers to a sequence of (at least) four words, in which words 1 and 4 alliterate, as do words 2 and 3 (x...y...y...x...) – see de Vries 2015.

2.4 Main Text

§1. Fafaínd, canas ro ainmniged? Nī ansa. Broccaid mac Bruicc do Gáilianaib Labradha Loingsigh, is dō ba mac Faifne file 7 Aige [a inge]n. A māthair Liber ingen Luit.¹⁵⁶ Badar foirmdhig dāini dōib¹⁵⁷.

§2. Fo-dāilset sīabra a ndochum coro delbsat Aigi^{a ndeilb} in lāe;g n-allaid. Cor cuir cūaird fo.ceathair.ím Ērinn, coros-marbsat fīan Meilge maic Cobthaig, rīg hÉrinn, 7 nī fríth di acht bolg uisque, 7 mos-luset ē isan abaínd, conid ūaidi ainmnigher Aige.

§3. Luidh iarum Faifne a brāthair do ainmed rīgh Ērinn¹⁵⁸ ina dighail, coro turgbad tri bolga fair. Ro hirgabhadh iarum ín fili la Melge, ar ba dīchinaid i n-aidfug Aige.

§4. Ro marbad ē i Fafaínd, is ōn aíre rīg Temra. 7 índī¹⁵⁹ ro adnacht, 7 co n-aitecht ina marbhthai: ‘mo aínm do bith í ndumha sin semper .i.¹⁶⁰ Duma Faifne.’

§1. Fafaínd, whence is it so named? Not difficult. Broccaid mac Bruicc of the Gáilióin of Labraid Loingsech, Faifne, the poet, was a son of his, and Aige [was] his daughter. Their mother was Liber, daughter of Lot. People were jealous of them.

§2. They (the jealous people) dispersed spectres towards them (the family) so that they changed Aige into the shape of a (lit. the) fawn. And she ran a circuit four times around Ireland until the warrior-band of Meilge son of Cobthach, king of Ireland, killed her (Aige), and nothing was found of her but a bag of water, and they quickly threw it (the bag) into the river, so that it is from her that it is named Aige.

§3. Fafne, her brother, then went to blemish the King of Ireland in vengeance of her (to avenge her), until three pustules were raised on him. Then the poet was seized by Meilge, for he was innocent in the death of Aige.

§4. He was killed then in Fafaínd, that is, on account of satirizing the king of Tara. And there he was buried, and he instructed [them] during his execution:¹⁶¹ ‘My name should be on¹⁶² that mound forever. That is to say, Duma Faifne.’

¹⁵⁶ BB appears to have a punctum over the t, but it should be Luit.

¹⁵⁷ S: fríu.

¹⁵⁸ S: .i. Melghe

¹⁵⁹ This has been taken to be *ann*.

¹⁶⁰ I have emended the text as while BB has .i. (*ingen*) written, it must be a scribal error as .i. is clearly intended.

¹⁶¹ 7 co n-aitecht ina marbhthai, literally, and with the instruction in (during) his execution.

¹⁶² Literally, in.

§5. Luid Liber dia cumaidh, corus-bāidh isin
Liber conid ūaide ar-segar. Ro thamlraig
Broccaid i Raith maic Bruiccid.

§5. Liber died out of grief for them and she
drowned/submerged herself in the Liber until
it is after her¹⁶³ that it is so called. Broccaid
died of disease in the Rath of the son of
Bruicc.

§6a. Broccaid brogmar gan gnīm ngīall
du cinead gorm-glan Gāilioin,
dō bo mac Faifne in fili,
nī gō¹⁶⁴ taicme thigmíre

§6a. Broccaid the powerful without executing
of hostages,
of the pure-blue tribe of the Gailioin,
he had a son, Fafne, the poet,
(and) the record of his final journey is no
falsehood.

§6b. Ba hī māthair ín maic mais
Liber in lāthair lonn-mais.
ingen dōib ín dīan dirmach
ín fial Aige il-gnīmhach.

§6b. She was the mother of the beautiful son:
Liber of the fierce and fine disposition,
their daughter [was] the swift one, having
many troops
the honourable and skilled Aige.

§6c. Oll-mas ín cethrar cāem cas.
ba clethchor sāer gu sognus
athair is māthair co n-oibh.
ingen is brāthair blāth-chāin.

§6c. Exceedingly beautiful was the beloved
and skilled quartet,
It was a noble palisade with good manners
father and mother with beauty
A daughter and brother, beautiful and fair.

§6d. Tucsat¹⁶⁵ na sīabra a sīde
nír ghnīm tiamhda acht techmire.
delbsat a ndelb lāeigh allaid,
Aige sāir gu serc-ballaib.

§6d. They brought the spectres from the *síd*
it was not a feeble action but a final frenzy
They transformed her into the shape of a
fawn,
noble Aige with (the) love-spots.

§6e. Ro sīr Ērinn or i n-or
ro cach n-albaín rūaidh rogor.
cor chūartaigh Banbha mbrethaigh
co calma fo cāmh-chetair.

§6e. She traversed Ireland from end to end
before every keen, red herd,
so that she ran a circuit of judgemental Banba
with bravery, four precious times.

§6f. Tairnig a gnīm is a gal,
frīth sunn co sār a sarnadh
tucsat in mbríanna¹⁶⁶ ina¹⁶⁷ mbine

§6f. Her deeds and her ardour/valour came to
a close,

¹⁶³ The body of water.

¹⁶⁴ Emended to the reading in R as BB has a suspension stroke above the *o* that differs from all of the other versions. The scribe might have mistook this for *nígon*, writing *nícon*.

¹⁶⁵ BB: There is a dot here between the capital letter and the rest of the word. The scribe might have left it to indicate where the capital letter was required.

¹⁶⁶ Also *brinda* (M), *blanda* (YBL), *brianda* (S).

¹⁶⁷ Emended text as *ina*^N makes more sense, BB here has *and*.

fianna Meilgi Imilige.

Here she easily came to her end¹⁶⁸
they tore her into pieces there in their crime
the warrior bands of Meilge of Imlech.

§6g. De sin atā Aige ūar
ar sruth in mhaige, mēd snūadh,
ō ros-crāidhedh cen cuisle,
ros-dāiled ar dīan-usce.

§6g. From that is [the name] cool Aige
on the river of the plain, a colourful
landscape,
since she was injured without secrecy,
she was flung upon the swift water.

§6h. Sruthlind sin gan bās gu brāth
snās tar Liphī gu lond-gnath,
mod tairí, ní tairm cen taigh
Aighe a ainm in gach ínbaid.

§6h. That riverpool, without death until
Judgment Day
which pours across the Liphī/Life with
customary raging
[it is] a manner of insult, it is not a tumult
without a home
Aige is its name for all time.

§6i. Mos-lūi sīar mar cach side
in druí dían in degh-fhile,
d'ainmedh rī[g] Berri co mblaidh,
Meilge mac Cobhthaig cundail.

§6i. Westward came rushing like any gust
the swift magician, the skilled poet,
to blemish the famous king of Bearra,
Melge, son of decent Cobthach.

§6j. Fūagrais ar in rī[g] co recht
ainim is on i n-āenfhecht,
is aithis fri sīr-ghail sethadh
í ndīgail a dheagh-sheathar.¹⁶⁹

§6j. He legally raised on the king
a defect and a blemish all at once
and disfigurement against the constant fury of
harassments
in vengeance for his good sister.

§6k. Do-rocair in fili fēgh
din fhochaín amhnais aigmēil¹⁷⁰
ro mairne, d co sīr-seghma
ar ainmed rīgh ro-Themra.

§6k. The keen poet fell
from the cruel, dangerous cry
he was betrayed with constant
cunning/attention
for the blemishing of the king of great Tara.

§6l. Ro cūrad, ro sedlad sē,
ro dedlad co doinmide¹⁷¹
i Fafaind na fīan fergach
fūair grafaind dhīan dībergach.

§6l. He was chastised and captured,
he was scattered with misery
at/in [the place] Faifne of the angry warrior
bands
He met the pursuit of swift spoilers.

¹⁶⁸ Literally, 'here was freely found/came to pass her dissolution'.

¹⁶⁹ Emended to S from BB: degh-athar.

¹⁷⁰ Emended to R from BB: ag fheil.

¹⁷¹ Emended to version in R (also YBL, S) from BB: dommidhe (and M domhíne).

§6m. Ros-gāidh ím ascaidh ann sin
aít immas-claig ín milídh
co mbeith¹⁷² ría gairm, gním ngubha,
a ainm sīr ín sen-duma.

§6m. He asked them for a boon there
at the place where the soldiers cut him down
that would be from his repute, a deed of woe,
his lasting name on/of the old gravemound.¹⁷³

§6n. Is eol dam fri tibri tra
oidid Libhri is Brocadha
nír armdacht ín fāth dia¹⁷⁴ fuil¹⁷⁵
rāth ín ro adnacht¹⁷⁶ Broccaid. Broccaid.

§6n. I know, with laughter indeed,
Of the violent death of Liber and Broccaid.
Not obscure is the reason from which is
[named]
the Rāth where Broccaid was buried.
Broccaid.

2.5 Textual Notes

§1. *Fafaind* ... (Also *Fafand*, *Faifne*, *Fafne*) All of the variants for *Fafaind* are used interchangeably in all of the manuscripts. In terms of the prose, there appears to be a preference for *Fafaind* and *Fafand* in §1 and §2, *Faifne* and *Fafne* in the other prose paragraphs. There does not appear to be a preference in the poetry.

§1. *Canas ro ainmniged?* (BB/R) Also *cidh dia tá* (M/S), *canas ro h-ainmniged* (YBL).

This is a set phrase that occurs frequently, particularly at the beginning of prose *dinnshenchas* texts, and as such can be considered a “distinctive linguistic marker” (Murray 2017:14, see his discussion for more examples of set phrases that beyond those that occur in this text). While not present in all of the *dinnshenchas* texts, particularly the poetry, these phrases serve to bind the *dinnshenchas* collections together as a genre (Murray 2017: 14). In this text, there are examples of these markers including ‘[X], *cidh dia tá*’, ‘[X], *Canas ro ainmniged?*’, ‘*Ní ansa*’, and ‘*unde*’. For further discussion on *ní ansa*, see Baumgarten 1993: 11–17.

§1. *Aige*... (Also *Aighe*, *Ainghe*, *Aide*, *Aigi*, *Aigen*, *Augen*.)

The name of *Fafaind*’s sister occurs in BB as *Aige/Aigen/Aigi*; in M as *Aighi/Aigen/Aigi/Aighean*, in YBL as *Aighi/Aige*, in R as *Aighi/Aige/Aigi*, and in S as *Aighi/Augen/Ainghe*. In the version in BB, the first instance of the name is *Aigen*, although all subsequent instances do not have the final *n*. This may be the result in this case of eyeskip or haplography, either by the scribe, or in the exemplar. As the text is listing the descendants of *Broccaid*, and *Fafaind* has just been named as his son, the original text may have read something

¹⁷² Emended to R as the version from BB does not reflect all of the manuscript versions. (BB: co mbheth)

¹⁷³ More colloquially: ‘that the old gravemound would be named after him for a long time.’

¹⁷⁴ M: *ina*.

¹⁷⁵ This might actually be *fail*, like in R (but none of the others).

¹⁷⁶ Emended to R from BB: *andacht*.

like *Aige a ingen* ‘Aige [was] his daughter’. The repetition of letters in this sequence (*aige a īgen*, possibly with an n-stroke over the *i* in *ingen*, as is often the case in manuscript texts) may have led to haplography here. As a result, the text has been emended to Aige [a inge]n. This *n* is also present in the same line of text in M (*Aighean a inghín*) and S (*Augen a ingen*) while R and YBL have *Aige a ingen*.

§1. *Liber...* (Also *Libir* in M)

In the BB version, there might be a scribal error. The text reads *A māthair dLiber*. It is possible that there was a preposition with a 3 pl. pronoun here, *dóib*, which the scribe has omitted due to the presence of the letters *ib* in the name Liber. I have emended the main text to reflect the other versions.

§1. *Luit ...* Also *Luaith, Lug*.

The version in YBL has the alternative name *Lūath*, with a very faint interlinear gloss. The gloss appears to be either .i. or *nó* followed by *lug* or *luig* with a subscript *i*. This might be a reference to Lug, a member of the Tuatha Dé Danann. As mentioned in the section on Liber in the character descriptions, Lot might have been a later emendation of an older oral narrative in order to connect the main characters in this tale with a biblical ancestor.

§1. *Foirdhig ...* jealous (eDIL s.v. *formtech*) Both BB and M show confusion of m/in by the scribes, but the other manuscripts have the correct word (*foirdig*), with the letter d here representing the sound /d/.

§2. *Coro delbsat Aigi a ndeilb in læig n-allaid. ...* As a keystone of the tale, this important phrase appears slightly differently in all of the manuscripts. In particular, the word *a ndeilb* is either included or omitted from the text, and the word *i richt* is also included or omitted. These words might be important for the meaning of Aige’s transformation into a fawn, as there is a difference between Aige only having the shape of a fawn and becoming one entirely. The manuscript versions have the following:

a ndeilb... (eDIL s.v. 1 delb) ‘shape’ This form has been added in as a gloss after the initial composition of the text in BB and YBL. It is not present in R and S.

i richt ... (eDIL s.v. richt) ‘in the guise (of), disguised as’ or otherwise ‘instead of, in mistake for’. This phrase is only present in YBL and S.

Of note, R does not include either of these words, and YBL includes both. This might indicate that the scribe of YBL had or knew of a different version of the text.

§2. *Læig n-allaid ...* From *lóeg* ‘calf’ (eDIL s.v. *lóeg*) and *allaid* ‘wild’ (eDIL s.v. *allaid*), together meaning ‘fawn.’

For the significance of animal transformation, see the discussion in **Themes**.

§2. *Cor cuir cūaird fo.ceathair.ím Ērinn ...* This phrase is written differently in each manuscript version. Of particular note is are the words *fo.ceathair*, which has been abbreviated with Roman numerals in our main text, and *ím* which does not appear at all in M and is replaced with *timcoll* ‘around’ in R.

§2. *Fo.ceathair ...* This word is from *cethair* ‘four’ (eDIL s.v. *cethair*). *Fo.ceathair* might also be related to *cethaird* ‘the four points of the compass, four quarters’ (eDIL s.v. *cethaird*). In this phrase I have translated it as ‘four times’. The word *ceathair* has been written out in full in YBL and R, and abbreviated as *chetri* in S. *Ceathair* has been abbreviated correctly as (iiii) in BB, but there is a scribal error in M where *cethair* has not been abbreviated correctly and has been written as (vii), or roman numeral seven instead of four.

§2. *Ím Ērinn ...* This is the preposition *imm* ‘around’ (eDIL s.v. 1 *imm*). A variant of this word, *timcoll* (= *timchell* ‘around’), appears in its stead in R immediately after *cethair*, which is written out in full. Alongside the word *cuaird* ‘circuit’ (eDIL s.v. *cuairt*) and then *fo chetair* I would suggest that the meaning for *chetair* in R is less about the area division into four, but the alternate meaning of ‘fourfold’ (eDIL s.v. *cethair a*). It might also mean that she ran a circuit around each of the provinces, but this is more than what the text actually says.

§2. *Bolg uisce ...* ‘bag of water’ but also ‘blister of water, pustule’ (*bolg* – eDIL s.v. 1 *bolg* or 2 *bolg*; *uisce* – eDIL s.v. *uisce*). (See MacArthur 1949: 184 for his description of the related term *bolgagh* to mean smallpox.)

This description is particularly interesting as it plays on the dual meaning of *bolg*, which can mean both a bag and blisters or pustules. This deliberate link between Fafaind’s vengeance and the deaths of his family members is important, and relates directly to the theme of disease through the tale. The use of *bolg* during Fafaind’s vengeance also plays a role in the perspective of culpability between Meilge and Fafaind. There is a further discussion of both the pathophysiology and the legal ramifications in **Themes**. Also see note §6e *ro sir* describing the definition of *sirid* to ‘spreading of disease’, demonstrating another link between disease and this tale.

§2. *Mos-luset é ...* The other variants are *nos-luigh-sin* (M), *ros-laisead* (YBL), *mos-lai sen* (R), and *ros-laiset* (S).

The form *luset* is probably to be taken as the verbal form *-láiset* from *láid* ‘throws, places, puts’ (eDIL s.v. *láid*), with a *u* instead of an *a* here – perhaps due to confusion from an open *a* in the exemplar. YBL, R, and S have an *a*, and S has *-laiset*. The adverbial prefix *mos* ‘quickly’, might be the intended version and it has been kept for this main text (and it is the form adopted by Stokes), but the other versions featuring *ros* (S, YBL), meaning ‘they threw her’, are also grammatically correct. The independent pronoun 3 sg. m. *é* is likely used here to indicate the

direct object, which is a development found in the Middle Irish period that was in common use prior to the end of the eleventh century. (de Vries 2012: 187)

§3. *Coro turgbad...* see eDIL s.v. *do-furgaib*, ‘raises’, in this instance meaning blemishing and raising pustules. The other manuscripts here have *cor túarcaibh* ‘so that he raised’ (M), *coras-turbad* ‘so that they were raised’ (YBL), *tuarcbadh* ‘was raised’ (R), and *coro turcbait* ‘so that they raised’ (S).

§3. *Tri bolga fair ...* ‘three pustules on him.’ S is the only manuscript that does not have *tri bolga fair*. Instead, the manuscript has *bolga fair .i. on 7 ainimh 7 athais*, or ‘pustules on him, that is to say, a blemish (raised by satire) and a defect and a blemish.’

§3. *Díchinaid ...* ‘innocent’ (eDIL s.v. *díchinaid*) I have emended the text to show *díchinaid*. Both BB and M show confusion of *m/in* by the scribes (writing *dicmaid* which does not exist), but the other manuscripts have the correct word (*díchinaid*). This word is particularly interesting as its location absolves Meilge from the crime of his *fian*. For more discussion on legal vs. illegal satire see **Themes**.

§3. *N-aidiug ...* eDIL s.v. *aided*, meaning ‘violent death’ or ‘plight’. The other variants are *oighidh* (M), *adaid* (YBL), *n-oigid* (R), *aidhidh* (S). This word generally refers to a death of unnatural causes, particularly a violent death, and the *aided* is a common type of saga text.

§4. *Semper ...* Interestingly, with the except of the later manuscript S which keeps the Irish *do grés*, the rest of the manuscripts mark an abbreviation for the Latin *semper* ‘forever’ rather than writing the Irish. Stokes has changed this abbreviation to the Irish, likely following S contrary to the majority of the manuscripts. This edition has kept the Latin word.

§5. *Luid Liber ... maic Bruiccid*. The text in BB here contains a number of scribal errors, but it also features additional information added in the most recent manuscript version (S). The paragraph has been broken down into smaller portions to invite closer overview of each addition.

‘*Luid Liber dia cumaidh, corus-bāidh isin Liber conid ūaide ar-segar*’ has been entirely emended to the text from R, as the BB version is incomplete and does not reflect the other four manuscript versions, which are superior. The other versions of this text are as follows:

BB: *Luid Liber co n-uaidi ar segar.*

M: *Luídh Libir dia cumaidh coros-baidh isan Libir nó conadh ar sleagar.*

YBL: *Luid Liber dia cumaid corus-baid isin Liber, conid uaide a[r]-seghar.*

S: *Luidh Liber dia cháinedh corus báidh isin Liber conadh uaidhi ainmnighter.*

The manner of her death occurs in two parts. Liber dies first out of grief for both of her children (*dia cumaid*), or alternatively, following the S version, she dies from keening or lamenting them (*dia cháinedh*). Following that, however, Liber drowns herself (eDIL s.v. *báidid*)

so that the body of water she is drowned in is named after her. It is interesting to note that there are not only parallels in terms of the location of the final resting place of both Aige and Liber, but that the two-step process is also reflected between the mother and the daughter (with the difference of course that the mother chooses to drown herself).

§5. ‘*Ro thamlraig Broccaid. i Raith maic Bruiccid*’ is presented in several forms across all of the manuscripts, and this textual note will be divided to cover the changes and additions to this final line.

Ro thamlraig is surely the first verb of this line, however, several of the scribes have idiosyncratic spacing, such as the M version which provides distinct word division for *rath amlaidh* and YBL *raith amluid*. While M, R, and YBL are quite similar to *ro thamlraig* from BB, S merits examination in closer detail. The version in S, *ro thatham air*, provides a meaning that is similar to the one intended from the main version, and it is possible to see where a misinterpretation would have arisen from poor deliberate spacing and an *aig/aid* variation.

Ro thathamair likely means ‘he died’, from the same root as *ro thamlraig* (eDIL s.v. *tamlaid*), but it might also be a later augmented pret. 3 sg. form of the earlier deponent *tathamair* (for other examples of this form see eDIL s.v. *tathamair*, *tamaid*) meaning ‘died, perished’.

Ro thamlraig, from the verb *tamlaid* (eDIL s.v. *tamlaid*), means to die from some kind of disease. It is likely that this word is related to *tám* and *tamlacht*, both terms for plague. For more on disease and pustules in this text, see discussion in **Motifs**.

The rest of the phrase is nearly the same with R (*Ro tamlaid Broccaid i rraith maic Bruic*) and M (*Ra thamlaidh Broccaidh i raith maic mBruicc*). YBL and S, however, name the members of the family individually, as well as finishing with a common genre marker present in many of the *dinnshenchas* tales. YBL has ‘*raith amluid Broccaid a raith maic Bruiceada unde Fafand 7 Aighi 7 Liber 7 raith maic Bruiceada .dicitur*’, or ‘thus is the burial ground of Broccaid in the Fort of Mac Bruiceada, hence is said the places Fafand, Aige, Liber and RmB’. While the meaning is nearly the same as the versions in the three other manuscripts, YBL adds the phrase *unde ... dicitur*, as well as the names of Fafand, Aige, and Liber, as was done in the first paragraph of the prose text. S looks similar to this but also adds an extra quatrain to the poetry portion of the text.

§5. *Unnatested quatrain from S*

The unnatested quatrain from S in S is much like the typical *dinnshenchas* of recension B, which are comprised of mainly prose texts followed by a small final quatrain of poetry. It is the following:

‘*Ro thathamair Broccaidh ina ráith, unde Fafand 7 Ainghe 7 Liber, 7 ráith mBroicedha dicitur an rann:*

*Faifni mac Brocadha buirb
mac Libairi co líagluirg.
ūaidh rāiter Fáfand a fhir
nocha racham ‘na radhidh.’*

This additional quatrain is similar to the single quatrains found in the Recension B of the *dinnshenchas*. While it is a little odd that *an rann* stands by itself as it does in the manuscript, it is possible that it too is connected to the set phrase of *unde ... dicitur*. It might also be a case of haplography, (*under x dicitur ... dicitur an rann*). The entire section can be translated as the following:

‘Death befell Brocaid in his fort, hence Fafaínd, Ainge, Liber, and Ráth mBrocada are so named, the stanza:

Faifne, son of arrogant Broccaid
son of Liber with a stone staff (?)
from him Fafaínd is so called, o man (?)
we will not go on to speak of it.’

Of specific note in this translation of the additional stanza might be the translation of *líagluirg* which is a compound consisting of *lia* ‘stone’ and *lorg*, when attributed in the genitive singular as ‘supporting staff’. (see eDIL s.v 1 *lía* for another example of this kind of compound with the word *liagdelg* ‘stone brooch’, meaning a bejeweled brooch.)

§5. *Ráth* ... Of final particular note for this paragraph of the prose portion of the text is the word *ráth*. I have left it as Rath as that is also used in English to designate this particular type of Irish ringfort. To describe the word, however, there are multiple meanings to this word as listed on eDIL (eDIL s.v. 2 *ráth*) which include ‘an earthen rampart surrounding a chief’s residence’ but also includes ‘burial-ground’ inside a *ráth*, ‘an earthen rampart or wall in general’, and in a wider sense the location which these mounds might be found. For the purposes of our text, it may be intentionally ambiguous - it is a rampart with the name of Broccaid as well as his burial ground.

§6a. ‘*Without executing hostages*’ ... All of the manuscripts write ‘*gan gnīm ngīall*’. This might mean Broccaid was so powerful that he didn’t even have to execute hostages to exert his power. This would be possible if the people entering contracts with him, which would lead to them giving him hostages, always honoured their bargains. (For more discussion on legal contracts see Kelly 1988: 173–6.)

§6c. *Cethrar* ... ‘four persons’ or ‘the four of them’ (eDIL s.v. *cethrar*) These four people are referring to the parents and both children.

§6c. *Cas* ... I have translated this as ‘skilled’ from (b) in eDIL s.v. 1 *cas*, but it could also be ‘curly-haired’ (a).

§6c. *Clethchor* ... ‘palisade, fence, hurdle’ (eDIL s.v. *clethchor*) A palisade is a fence of stakes that are used especially for defense. Palisades were liberally used as a defence structure in the Middle Ages.

This word here is likely some sort of metaphorical reference (like a kenning). Other examples of metaphorical references might be the term ‘candle’ to designate a hero – eDIL s.v. *caindel*, or ‘pillar’ for warrior/hero – eDIL s.v. *carrac*.) The people that are jealous of the family see the family as a palisade, or barrier, particularly when the four members of the family are together. This metaphor plays on the image of a defense that is very strong and difficult to defeat when grouped together (leading to the jealousy of others).

§6d. *Techmire* ... This word is problematic. It might perhaps be taken as *tiugmire*, a compound of *tiug* ‘last, final’ (eDIL s.v. 1 *tiug*) and *mire* which is described on eDIL as a ‘madness, frenzy, [...] ungoverned or reckless passion’ that is ‘often of a temporary state due to excitement or anger, or of martial fury’ (eDIL s.v. *mire*). This compound would thus mean a temporary warrior’s frenzy.

§6d. *They brought spectres* ... Also ‘spectres [...] attacked.’ The expression *do-beir ar* can mean ‘makes for, attacks’ (eDIL s.v. *do-beir* (c2)), but the text here would have an omission of the preposition because this is poetry. ‘Spectres attacked’ is the translation that Gwynn provides, however the more literal meaning is closer to the prose text, and so I have chosen to keep the more literal version. This difference in meaning changes who the instigator for Aige’s transformation is, and could shift or change the balance of fault in a legal manner for the killing of Aige and the subsequent deaths of her family members (as discussed above in **Themes**).

§6d. *Serc-ballaib* This is a compound made from *serc* ‘love’ that can be both sacred and profane (eDIL s.v. *serc*), and *ball*. This second part can be interpreted in two different manners. The first meaning might be ‘limb, member, organ’ (eDIL s.v. *ball* (a)), which can be used in the sense of sexual organs, and so would perhaps lead to a more profane meaning of Aige’s love-parts. The second meaning is the one that I have chosen, which corresponds with that of Gwynn. The second meaning for this half of the compound might be ‘spot, mark, blemish’ (eDIL s.v. *ball* (e)). This meaning is more likely as it links Aige’s description to the theme of blemishes, marking, and disease that is carried out through this tale. These love-spots, or love-blemishes, could be a number of things in reality. It is possible that these are moles, or ‘beauty-spots’, but it is unlikely that they represent pustules or boils as these hold negative connotations and the text refers to the love-spots in a positive light (or as something to be desired).

§6e. *Ro sír* ... ‘ranges, traverses’ (eDIL s.v. *sirid*) Although I have kept the more general translation that is used by Gwynn, it is very interesting to note that *sirid* can also mean ‘spreading through’ if it relates to diseases. There might be deliberate ambiguity so as to create an important link to earlier themes discussed in relation to bags of water and pustules, and more generally to the themes of plague and disease in this text. This deliberate ambiguity might serve to foreshadow her end as a bag of water, or pustule, by using a verb that describes the transmissibility of disease (although this verb is used in the poetry, which does not mention Aige’s remains or the ‘bag of water’ motif at all). See discussion in **Themes**.

§6e. *Or i n-or* ... Gwynn puts ‘from shore to shore’, but I have translated it from ‘end to end’ meaning to each extent of the boundaries of Ireland.

§6e. *Ro cach n-albáin rúaidh rogor* ... ‘before every keen, red herd.’ This phrase is interesting as it makes reference of colour, which in the early Irish textual tradition carried specific meaning. The colours of red and white were “emphatically associated with the Otherworld in both Irish and Welsh literature of the Middle Ages,” (Hemming 2012: 313) which was especially important “in connection to animals.” (Hemming 2012: 313) In this phrase, the term *rúad* (eDIL s.v. *rúadh*) means a brownish-red colour which in Old Irish was applied to hair, fur, and dried blood. This phrase is also interesting for the ambiguity of what kind of herd Aige is meeting. Should Aige be meeting a herd of red cows, these supernatural implications might be heightened as there are many accounts of supernatural cows with red-tipped ears and so there might be an attested association between red and cows here. (Hemming 2002) It is more likely, however, that Aige is running with another herd of red deer, which, while still related to the supernatural through colour (and through Aige’s shapeshifting), is not as significant as that of a red cow. For more discussion on the supernatural in this tale see **Themes**.

§6e. *Banbha* ... This is a poetic name for Ireland (eDIL s.v. *Banba*) that seems to mean ‘abundant land’. (Williams 2016: 155) While it has been described as coming from the name of a famous ‘ancient Irish goddess’, it is more likely a borrowing from a late form of the British language. (Williams 2016: 155) There are several other examples of poetic names for Ireland (besides the regular *Ériu*), including *Fotla* and *Inis Fáil*.

§6e. *Mbrethaigh* ... ‘judging, judicial’ (eDIL s.v. *brethach*). In combination with a poetic name for Ireland, this particular epithet is a bit odd. I have translated it in the substantive as ‘judgmental’ (following the definition from the same eDIL entry ‘of or pertaining to judgment’) with the understanding that this refers in particular to the judgments on Aige that lead to the malicious jealousy in those around her. It is also possible that the sentence might be translated as ‘So that she ran a circuit of judicial Banba’ meaning that Ireland is full of judges and is thus renowned for its legal system. This wouldn’t be entirely implausible, there are important

thematic elements related to the legal system that are brought forward when Fafaind goes to get revenge for his sister's death. For more discussion on legality in this text see **Themes**.

§6e. *Fo cæmh-chetair* ... This *ceathair* can both mean 'four times' (eDIL s.v. *cethair*) and 'under a shapely animal' (eDIL s.v. *cethir*). Should this be the second meaning, it might be an elliptical phrase for *fo deilb cethra*, and this is the translation that Gwynn has provided. The first meaning, however, matches the prose more closely and so I have used this translation instead.

§6f. *In brianna* ... Also *brinda* (M), *blanda* (YBL), *brianda* (S).

The *in* looks like the article here, but one would expect the preposition *i* 'in' here (as has been transcribed by Gwynn). The form *brianna* 'pieces' (eDIL s.v. ? *brianda*) seems to be a plural form, which makes it unlikely the *in* is the article and thus the correct earlier form of this would have been the preposition *i*.

The alternative form *blanda* (YBL) is odd. It could be a scribal error for the adjective *branda* 'tearing apart like a raven' (eDIL s.v. 1 *branda*) which might have meaning in the context of Aige being torn apart by the *fianna* of Meilge mac Cobthach.

§6g. 'From that is [the name] cool Aige on the river of the plain' ... 'On' refers to the fact that this is the name of the stream now.

§6g. *Ar sruth in mhaige, mēd snūadh* ... 'on the river of the plain, a colourful landscape'. While I have translated *mēd snūadh* as 'a colourful landscape', it might also be translated literally as 'a degree of colours.' (eDIL s.v. 1 *snúad*). The last two words are likely a manner of filling in the meter, but also bring imagery to this reference to a plain.

This 'plain' might be a reference to *Mag Lifi*, or the 'plain of Lifi', the topic of another *dinnshenchas* tale and location, linking the 'plain' to the river *Liphi* mentioned in §6h. While this section of the text does not deal with Liber's death, there are linking elements between Liber and Aige dying in rivers. It is possible that the poetry might allow the tale to blur these lines enough to permit this reference in foreshadowing or situational placement.

§6g. *Ō ros-crāidhedh* ... The infix pronoun -s- found in *ros-craidhedh* and in §6g *ros-daileid* are both examples of the infix pronoun in Middle Irish. This use of the infix pronoun is likely an example of a Middle Irish development as in Old Irish this use would be considered unnecessary. These infix pronouns refer to the subjects of the verb but would technically be redundant as the verb is already conjugated to show the person and number of the subject. For more discussion see Strachan's article on the infix pronoun in Middle Irish (1904).

§6g. *Ros-dāiled* ... This word *dāilid* (eDIL s.v. *dáilid*) can mean 'pours out' when used of liquids, This definition is of particular note with relation to the 'bag of water' motif, linking the

idea of her becoming liquid, but as the poem does not say that Aige changes into a bag of water, it more likely means ‘portion out’ or ‘scattered’.

§6h. *Liphi* ... This is the river that is re-named after Liber. This could be related to another *dinnshenchas* tale *Mag Lifi*, and an unnamed plain is mentioned in the previous quatrain. The *Mag Lifi* is a “plain in the county of Kildare, through which the river Liffey winds.” (Stokes 1894: 303–304) It is possible that the river *Liphi* mentioned here is meant to be the Liffey, thus linking the *dinnshenchas* tale of *Fafaind* to that of *Mag Lifi*.

§6h. ‘*It is not a tumult without a home*’ ... The term ‘tumult’ here may represent the sound and violence of the fast-moving river in which Aige is thrown. This could be wordplay between the tumult in a household and the loud noise caused by a river. It might also be a correlation from ‘without a home’ between belonging and naming, and that this river would not belong, or have a ‘home’, without it being named something. Through this interpretation, there might be a link between ‘tumult’ and ‘without a home’ (nameless, as in without belonging), where the confusion and disorder being displayed by the raging or tumultuous river is from this lack of name and place within the order of nature. Alternatively, there might be a direct attribution between Aige as a loud river (‘tumult’) so that she flows through a specific place belonging to her (‘home’). In this interpretation, the insult might refer to what has been done to Aige.

§6j. *Fūagrais ar in ri[g] co recht* ... It is likely that the word *fūagrais* is used in the sense of ‘brought [something] up.’ (eDIL s.v. *fúacair*) This might be in the manner of ‘commanded’ where the *file* calls up the blemishes, making them appear, rather than revealing or denouncing them.

§6j. *Recht* is the word for ‘law’ and ‘authority’ or in an abstract sense ‘right’ and ‘lawfulness’ (eDIL s.v. 1 *recht*). The word is used to construct an adverb to describe the Fafaind’s denouncement of the king. There are several possible meanings for this word. One might be an ‘outburst of anger or passion’ (eDIL s.v. 2 *recht*) which would lead to a translation of ‘He passionately denounced the king’. The translation that Gwynn has chosen would provide more depth to this adverb contextually, ‘He denounced rightfully upon the king’, but I have chosen to specify further the adverb as ‘legally’.

The adverb *co recht* is used here to demonstrate that Fafaind is justified to satirise the king. It is highly likely that this word choice might be a comment on the themes of truth and lawfulness that are a constant undercurrent in this tale, where Fafaind has a legal power against the king but his actions are deemed unlawful. It is also plausible that the scribe intended for both of these meanings (outburst and lawfulness) to be understood in a play on words that provides depth to a powerful moment in the tale. For more discussion on the legality of Fafaind’s actions, see **Themes**.

§6j. *Is aithis fri sīr-ghail sethadh* ... I have translated this phrase as ‘and disfigurement against the constant fury of harassments’, but Gwynn has this as ‘and disfigurement with lasting stain of skin’. (Gwynn 1903–35: 18)

§6j. *Sīr-ghail* ... This word is a compound formed out of *sīr* ‘long, lasting, constant’ (eDIL s.v. *sīr*) and *gal* ‘warlike ardour, fury, valour’ (eDIL s.v. 1 *gal*).

In one of the examples for eDIL s.v. 1 *gal* (b), *sirgail* is translated as ‘constant vapour’ but I do not believe that this does not contextually make sense for our text. I have translated it as ‘constant fury’, meaning the incessant harassment by the ‘jealous’ people who set spectres loose onto Aige, which ended in Aige’s transformation and death. Gwynn has translated this as ‘lasting stain’ which might be derived out of the secondary meaning for *gal* ‘steam, mist, vapour’. (See Stokes 1899: 256 ‘The Bodleian Amra Choluimb Chille’ for the translation of ‘constant vapour’ on the online archive at: <https://archive.org/details/revueceltique20pari/page/256/mode/2up/>. It is cited on eDIL as RC xx 256.3.)

§6k. *Fochain* ... Two meanings might work for this word here. I have adopted the first meaning ‘cry’ (eDIL s.v. 1 *fochain*) as it mirrors the story well. Here, the poet meets his death for announcing or crying out satire against the king, by a ‘cruel, dangerous cry’. The other alternative would be the meaning ‘cause’ (eDIL s.v. 2 *fochain*), signifying a reason for why something occurs. It is for this reason that the first meaning is a more likely translation for the word.

§6k. *Seghma* ... (see eDIL s.v. *segma*?) Alternate reading of *sedmar* or *segmar* (eDIL s.v. *segmar*).

This word is shown in eDIL as an adjective, but there is no meaning provided and it is given with a question mark. The word is also written with a *d* as *seadhma* (M) and *sedhma* (S). I suggest an alternate reading of *segmar* meaning ‘attentive, careful’ and ‘ingenious, cunning’, though all of the manuscripts have some variation of *sedma* or *segma* and none have *segmar* plainly written out. Within the context, I would suggest taking this word as a substantive and translating the word as ‘attention’ or ‘cunning’. The issue with this alternate reading is that it would interrupt the rhyme here with the additional *r*. Gwynn has translated this as ‘once and for all’. (1906–35: 18)

§6l. *Ro dedlad co doinmide* ... ‘He was scattered with misery’. An alternate reading of this phrase might be ‘his body was scattered with misery’; ‘scattered’ (eDIL s.v. *dedail*) with ‘misery’ or ‘misfortune’ (eDIL s.v. *doinmige*). Gwynn has transcribed this phrase ‘*ro dedlad fri doenmige*’ and his translation reflects the use of *fri* writing ‘he was parted from (his) misfortune.’ None of the manuscript version that I am working with have any form of ‘*fri*’ so perhaps Gwynn has found this in one of the texts that I did not include in my research, likely the Book of Leinster.

§6l. *Dhían díbergach* ... This sequence is interesting as normally the adjective would follow the noun. While preposed adjectives occur regularly in poetry, this might be purposeful to create the internal rhyme of *fian* and *dían* here. Alternatively, it could be taken as a compound of *dían* + *díbergach* 'swift plunderer'. There are several examples of *dían* as the first element of a compound at eDIL s.v. 1 *dían*.

§6l. *Dībergach* ... (eDIL s.v. *díbergach*)

A *díbergach* usually is considered a plunderer or bandit who operates outside of the law. (see more at McCone 1986: 2) This poem's use of the term *díbergach* is particularly interesting as the terms 'soldier' (§6m *milídh*) and 'warrior-band' (§6f *fianna*) are used interchangeably with *díbergach* 'illegal killer'. This reflects McCone's statement that "in older sources ... there is no such attempt at consistent differentiation ... between *díberg* and *fiannas*." (McCone 1986: 4) Where all early Irish texts are passed through the lens of clerical viewpoints, this lack of distinction might be another indication of the influence of the Church in the recopying of these tales. Texts deriving from earlier periods show "marked clerical aversion to the *fian* ... because it embodied values that were perceived as a threat" (McCone 1986: 2) to the Church, which alongside the term *díberg* included "brigandage, ... druidism and satirizing among the sins for which there could be no remission of penance." (McCone 1986: 3) Later, the *fian* are considered by the Church to be a kind of 'social institution' reflecting early Irish law that allowed for the *fian* to be employed by a king for matters such as keeping foreign invaders away from his lands. (See McCone 1990.) In this text, the *fian* are clearly associated with the King of Ireland as *milídh* 'soldiers.' This use of the term *díbergach* then is interesting, beyond the indication of religious influence, as it could imply that the actions of the *fian* makes their troupe as illegal as *díberg* 'organised killers'. It could also imply some kind of metaphorical description of the *fian* and point to their involvement in the setting of the fairies on Aige and her subsequent killing. For more discussion see **Themes**.

§6m. *Immasclaig* ... While it is possible to take this word as the intensifying prefix *imm* 'very' (eDILL s.v. 2 *imm*), plus *maslach* 'manly, virile' (eDIL s.v. *maslach*), that translation makes little sense ('The very virile place of the soldier'). I have chosen to use Gwynn's translation 'at the place where the soldiers cut him down', which uses the verb *acclaid* 'hunts, inculcates' (eDIL s.v. *acclaid*). It is likely that the *-as* in *immas* is an infixed pronoun, as in Middle Irish, the infixed pronoun *-s*, reserved for 3 sg. f. and 3 pl. in Old Irish, is sometimes found for the 3sg.m. (See Strachan 1904: 165 on the infixed pronoun.) In this case, the verbal form *immas-claid* may come from an otherwise unattested verb *imm-claid* 'buries', consisting of the preverbal particle *imm* 'around', the infixed pronoun, and the verb *claidid* 'digs, buries' (eDIL s.v. 1 *claidid*). Thus, in the context 'buries around' might mean 'buries entirely', as in burying him on all sides. It is also possible that this might mean 'around the place where the soldiers bury him'.

§6m. *gním ngubha* ... These two words are a cheville. A cheville is a group of usually two words that is used to fill a verse-line in poetry, but that is not connected with the rest of the sentence. In a cheville, there is often nasalisation of the second element in Middle Irish which explains why *gubha* has been nasalised by *gním*.

§6n. *Fri tibri tra* ... The meaning of this entire sentence is difficult. The meaning of *fri* is difficult to ascertain here, but I have translated it as ‘with’, following Gwynn. In some manuscripts, the form in the dative plural *tibríb* (YBL, S) is found, and in M, we find *tibhir* (M). It is possible that this is just a scribal error for *tibri*. There is an entry in eDIL for the word *tibir* – eDIL s.v. ? *tibir* – but it is given with a question mark with no meaning and there is only one other attested form in the Book of Leinster. The preposition *fri* ‘with’ takes the accusative in Old Irish, but the versions in YBL and S are followed by a dative plural, which is a Middle Irish development. eDIL (s.v. *tibre*) suggests the translation ‘laughing-stock, fool’ here for *tibri*, but in context this might be incorrect. Should this translation be chosen, however, it might give a sentence rendered as ‘I know about these things, to offset people thinking about Fafaind as a laughing-stock’, or maybe ‘to offset the foolish things people say’ (perhaps referring to the wisdom of the poet knowing things better than anyone else).

3. Bibliography

- Archan, Christophe.** ‘Les règles de droit dans la prose du Dindshenchas de Rennes’, in *Droit et Cultures - Revue internationale interdisciplinaire, Volume Onomastique, droit et politique* 2 (2012) 91-115
- Baumgarten, Rolf.** ‘Discourse Markers in Medieval Irish Texts: Cs-, Cair, Ni-, and Similar Features’, in *Ériu* 43 (1993) 1–37
- The Bible.* Authorized King James Version, Oxford UP, 1998.
- Bitel, Lisa.** *Land of Women: Tales of Sex and Gender from Early Ireland.* (Cornell University Press, Ithaca, NY 1998)
- , ‘Secrets of the síd: the supernatural in medieval Irish texts’, in *Fairies, Demons, and Nature Spirits.* (Palgrave Macmillan, London 2018) 79–101
- Boekhoorn, Dimitri.** ‘Bestiaire mythique, légendaire et merveilleux dans la tradition celtique: de la littérature orale à la littérature écrite [Etude comparée de l’évolution du rôle et de la fonction des animaux dans les traditions écrites et orales ayant trait à la mythologie en Irlande, Ecosse, Pays de Galles, Cornouailles et Bretagne à partir du Haut Moyen Âge, appuyée sur les sources écrites, iconographiques et toreutiques chez les Celtes anciens continentaux]’, PhD Thesis: Université de Rennes2, 2008.
- Borsje, Jacqueline.** ‘From Chaos to Enemy: Encounters with Monsters in Early Irish Texts. An Investigation related to the process of christianization and the concept of evil’, PhD thesis, in *Instrumenta Patrisica* 29 (Turnhout, Brepols 1996)
- , ‘Druids, deer and “words of power”: Coming to terms with evil in Medieval Ireland’ in *Coping with Evil in Religion and Culture.* (Brill Rodopi, Amsterdam 2008) 25–49
- , ‘Supernatural threats to kings: exploration of a motif in the Ulster Cycle and in other medieval Irish tales’, in *Ulidia* 2 (2009) 173–94
- Breatnach, Liam [ed. and tr.],** ‘*Uraicecht na ríar*: the poetic grades in early Irish law’, in *Early Irish Law Series* 2 (DIAS Dublin 1987)
- Calder, George [ed. and tr.],** *Auraicept na n-Éces: The scholars’ primer, being the texts of the Ogham tract from the Book of Ballymote and the Yellow book of Lecan, and the text of the Trefhocul from the Book of Leinster.* (Edinburgh 1917)
- Carney, James.** ‘Linking alliteration (*fidrad freccomail*)’, in *Eigse* 18/2 (1981) 251–262

- Clemens, Raymond, and Timothy Graham.** *Introduction to Manuscript Studies*. (Cornell University Press 2008)
- Crawford, Ciara,** “Disease and illness in medieval Ireland”, PhD thesis: National University of Ireland: Maynooth, 2011.
- De Vries, Ranke,** ed. *Two Texts on Loch nEchach: De causis torchi Corc’Óche and Aided Echach maic Maireda*. (Irish Texts Society, Dublin 2012)
- , ‘Instances of mirrored alliteration in the earliest Irish poetry’, in *Australian Celtic Journal* 13 (2015) 33–55
- , (forthcoming), ‘Medical material in the three recensions of the Dindsenchasa’, in Marie-Luise Theuerkauf (ed.), *Dublaídi Dindsenchais*, Dublin Institute of Advanced Studies (Dublin)
- Green, Monica H.** "TMG 1 (2014): Pandemic Disease in the Medieval World: Rethinking the Black Death, ed. Monica Green" (The Medieval Globe Books: 2014)
- Gwynn, Edward.** *The metrical Dindshenchas*. Todd Lecture Series, vol. 8–12 i-v. (Dublin 1903–35, repr. DIAS, Dublin 1991)
- Hemming, Jessica.** ““Bos Primigenius” in Britain: or, Why Do fairy Cows Have Red Ears?”, in *Folklore* 113 /1 (2002) 71–82
- , ‘Red, White , and Black in Symbolic Thought: The Tricolour Folk Motif, Colour Naming, and Trichromatic Vision’, in *Folklore* 123 /3 (2012) 310–329
- Kelly, Fergus.** *A Guide to Early Irish Law*. (Dublin Institute for Advanced Studies, Dublin 1988)
- Koch, John T.** *Celtic culture: A historical encyclopedia*. (ABC CLIO, Santa Barbara 2006)
- Lane-Smith, Benjamin.** ‘A Case Study & Analysis of the dindshenchas of Ailend’, unpublished Master’s thesis, St. Francis Xavier University, 2019
- MacArthur, William P.** ‘The Identification of Some Pestilences Recorded in the Irish Annals’, in *Irish Historical Studies* 6/23 (1949) 169–188
- Mac Cana, Proinsias.** ‘Regnum and sacerdotium: notes on Irish tradition’, in *Proceedings of the British Academy* 65 (1979) 443–479

- MacKillop, James.** *A Dictionary of Celtic Mythology.* (Oxford University Press, Oxford 2004)
- McCone, Kim R.,** ‘Werewolves, Cyclopes, Díberga, and Fianna: Juvenile Delinquency in Early Ireland’, in *Cambrian Medieval Celtic Studies* 12 (1986) 1–22
 -----, *Pagan past and Christian present in early Irish literature* (An Sagart, Maynooth 1990) 203–214
- McMullen, A. Joseph.** ‘Improper Requests and Unjust Satire: Problems with the Field of Cultural Production in ‘Tromdám Guaire.’” *Proceedings of the Harvard Celtic Colloquium* 32 (2012) 198–213
- Monaghan, Patricia.** *The Encyclopedia of Celtic Mythology.* (Checkmark Books, New York 2004)
 -----, *The Encyclopedia of Goddesses and Heroines [2 volumes].* (New World Library, Novato, California 2014)
- Murray, Kevin.** ‘Reviews, reviewers, and critical texts’, *Cambrian Medieval Celtic Studies* 57 (2009) 51–70
 -----, ‘Genre construction: the creation of the Dindshenchas’, in *Journal of Literary Onomastics* 6/1 (2017) 11–21
- Murphy, Gerard.** *Early Irish metrics* (RIA, Dublin 1961)
- Nagy, Joseph F.** *Conversing with Angels and Ancients: Literary Myths of Medieval Ireland.* (Cornell University Press, Ithaca, NY 2018)
- Nutt, Alfred, and Kuno Meyer,** *The voyage of Bran, son of Febal to the land of the living*, 2 vols, vol. 2: *The Celtic doctrine of rebirth*, (London 1897)
- Ó Concheanainn, Tomás,** ‘The Three Forms of Dinnshenchas Érenn’, in *Journal of Celtic Studies* 3 (1981-2) 88–131
- Ó Néill, Pádraig, and David N. Dumville** (eds. and trs.), *Cáin Adomnáin and Canones Adomnani*, Basic Texts in Gaelic History 2, Cambridge: Department of Anglo-Saxon, Norse and Celtic, (Cambridge 2003)
- Paton, Anne Elizabeth.** *An examination of the evidence for the existence of leprosy and Hansen's Disease in medieval Ireland.* Doctoral Thesis, University of Glasgow, 2015.

- Pettit, Edward**, “The bristle of Balar’s boar, Diarmaid’s misstep and the *gae bolga*: background and analogues”, *Studia Hibernica* 44 (2018) 35–78
- Rempt, Menna**. ‘Visio Sancti Pauli // Breudwyf Pawl: A bilingual edition of Redaction IV’ Bachelor’s thesis, Universiteit Utrecht, 2015
- Rodway, Simon**. ‘Mermaids, Leprechauns, and Fomorians: A Middle Irish Account of the Descendants of Cain’, in *Cambrian Medieval Celtic Studies* 59 (2010) 3–17
- Schluter, Dagmar**. ‘Boring and Elusive? The Dindshenchas as a Medieval Irish Genre’, in *Journal of Literary Onomastics* 6/1 (2017) 22–31
- Sheeran, Patrick**. ‘Genius fabulae: the Irish sense of place’, in *Irish University Review* 18/2 (1988) 191–206
- Sjoestedt, Marie-Louise**. *Gods and heroes of the Celts*, tr. Myles Dillon, original title: *Dieux et héros des Celtes* (1940), London: Methuen, 1949.
- Sproule, David**. ‘Complex alliteration, full and unstressed rhyme, and the origin of *deibide*’, in *Ériu* 38 (1987) 185–200
- Strachan, John**. ‘The Infix Pronoun in Middle Irish’, in *Ériu* 1 (1904) 153–179
- Stokes, Whitley**. ‘The Prose Tales in the Rennes Dindshenchas’, in *Revue Celtique* 15 (1894) 272–336, 418–484; 16 (1895) 31–83, 135–167, 269–312
- , [ed. and tr.], ‘The Bodleian Amra Choluimb Chille’, *Revue Celtique* 20 (1899) 256
- Thurneysen, Rudolf**. ‘Mittelirische Verslehren’. *Irische Texte* iii, 1. Ed. W. Stokes and E. Windisch. (Leipzig: Verlag von S. Hirzel 1891) 1–182.
- Todd, James Henthorn**. ‘Some account of the Irish MS deposited by the president de Robien in the public library of Rennes’, in *Proceedings of the Royal Irish Academy* 1(1870) 81
- Toner, Gregory**. “Authority, verse and the transmission of *senchas*”, *Ériu* 55 (2005) 59–84
- Wiley, Dan M.** “An introduction to the early Irish king tales”, in: Wiley, Dan M. [ed.], *Essays on the early Irish king tales*, (Four Courts Press, Dublin 2008) 13–67
- Williams, Mark**. *Ireland’s Immortals: A History of the Gods of Irish Myth*. (Princeton University Press, Princeton 2016)

Electronic Sources [Accessed June 30, 2020]:

Irish Script on Screen – Meamram Páipear Riomhaire (www.isos.dias.ie)

Electronic Dictionary of the Irish Language (www.dil.ie)

A Dictionary of Celtic Mythology

(<https://www.oxfordreference.com/view/10.1093/acref/9780198609674.001.0001/acref-9780198609674>)

The Bibliothèque de Rennes (<http://www.tablettes-rennaises.fr/app/photopro.sk/rennes/detail?>)

Appendix

This appendix contains the original transcriptions from the five manuscripts used in this edition (BB, M, YBL, R, S). These transcriptions are edited only minimally using semi-diplomatic methods (limited punctuation, formatting, expansions, capitalisation). I have also provided some footnotes indicating differences in the manuscript which might otherwise be unmentioned elsewhere in this edition.

Book of Ballymote

Fafaínd, canas ro ainmniged? Ni *ansa*. Broccaid mac Bruicc do Gailianaib Labradha Loingsigh, is do ba mac Faifne file 7 Aigen. A *mathair* dLiber ingen Luit.¹⁷⁷ Badar foirnidhig daini doib. Fo-dailset siabra a ndochum coro delbsat Aigi^{a ndeib} in læ;g n-allaid. Cor cuir cuaird fo.*ceathair*.ím Erinn, coros-marbsat fian Meilge mac Cobthaig rí;g hÉrenn, 7 ni fríth di *acht* bolg uisque, 7 mos-luchte isan abafnd, conid uaidi ainmnigher Aige.

Luidh *iarum* Faifne a brathair do ainmed rí;g Erenn ina dighail, coro *turgbad tri* bolga • fair. Ro hirgabhadh *iarum* ín fili la Melge ar ba dicmaid i n-aidíug Aige, ro marbad e i Fafaínd, is¹⁷⁸ on aíre rí;g Temra. 7 índi ro adnacht, 7 co n-aitech ina marbhthai, mo aínm do bith í ndumha sin *semper .i.*¹⁷⁹ Duma Faifne.

Luid Liber co n-uaidi ar segar. Ro *thamlaig .Broccaid. irRaith maic Bruiccid.*

Broccaid brogmar ga ngnim ngiall
du cinead gorm-glan Gailiain,
dō bo mac Faifne in fili,
nīgon taicme thigmíre (p.1)

Ba hi *mathair* ín maic mais
Liber in lathair lonn-mais.
ingen doib ín dian¹⁸⁰ dirmach
ín fial Aige il-gnímhach.

Oll-mas ín *cethrar* caem cas.

¹⁷⁷ The manuscript appears to have a punctum over the t, but it should be Luit.

¹⁷⁸ There looks to be a scratched out letter under the *i*. This also could be an abbreviation for *ar*.

¹⁷⁹ This must be a scribal error – clearly *.i.* is intended, but maybe because there are instances of *.i.* for *ingen*, that may have gone wrong.

¹⁸⁰ There's a mark above the n.

ba clethchor saer gu sog¹⁸¹nus
athair is mathair co n-oibh.
ingen is brathair blath-chain.

Tucsat¹⁸² na siabra a side
nír *ghnim* tiamhda *acht* techmire.
delbsat a ndelb laeigh allaid.
Aige sair gu serc-ballaib.

Rosir Erenn or i n-or
ro cach n-albaín ruaidh rogor.
cor chuartaigh Banbha mbrethaigh
co calma fo cæmh-chetair.

Tairníg a *gnim* is a gal,
frith sunn co sær a særnadh
tucsat *in* mbrianna i mbine
fianna Meilgi Imilige.

De sin ata Aige uar
ar sruth *in* mhaige med snuadh
o roscraidhedh cen cuisle,
ros-dailead ar dian-usce.

Sruthlind sin gan bas gu brath
snas tar Liphí gu lond-gnath,
mod tairí, ní tairm cen taigh
Aighe a ainm ín gach ínbaid.

Moslui siar mar cach side
ín druí dían ín degh-fhile,
d'ainmedh ri[g] Berri co mblaidh,
Meilge mac Cobhthaig cundail.

Fuagrais ar ín rí[g] co recht
ainm is on i n-ænfhecht,

¹⁸¹ There might be a lenition mark here.

¹⁸² There is a dot here between the capital letter and the rest of the word. The scribe might have left it to indicate where the capital letter was required.

is aithis fri sir-ghail sethadh
í ndigail¹⁸³ a degh-athar.

Do-rocair ín fili feqh
dín fhochaín amhnais ag fheil
ro mairne_ad co sir seghma
ar ainmed righ ro-Themra.

Ro curad ro sedlad se,
ro dedlad co dommidhe
i Fafand na fian fergach
fuair grafaind dhian dibergach.

Rosgaidh ím ascaidh ann sin
aít immasclaig ín milídh
co mbheth ría gairm gním ngubha.
a ainm sir ín sen-duma.

Is eol dam fri tibri tra
oidid Libhri is Brocadha
nír armdacht ín fath dia fuil
rath ín ro adnacht Broccaid. Broccaid.

Uí Maine

Faffand cidh dia tá. Ni¹⁸⁴ ansa. Brocaidh mac Bruic da Ghailianchaibh Labradha Loigsigh is do
ba mac Faifne fili 7 Aighean a inghín 7 Liber .uero. a mathair .id est. inghín Luit. Baitear
forondig doní doibh. Fa-dháilsed siabra .ína ndocom cor dealbsad Aighen a ndeilbh laidh allaigh
cor cuir cuairt fo.uíí.¹⁸⁵ for Erinn co ros-marbsad .uero. fian Meilgi maic Cobthaigh rig Erenn 7
ní frith dí acht bo[l]g usce¹⁸⁶ 7 nos-luigh-sin isan abhaínd conadh uaithi ainmnícear [89vb]
Aighi.

Do-luidh iaromh a brathair Ffaifne do aínmheadh righ Erenn ina didhail, cor túarcaibh tri bolga
fair. Ro hirgabad tra ín fili la Meilgi ar ba dichmaidh a n-oighidh Aigi, 7 ro marb he in Fafaind,

¹⁸³ There is a punctum over the *d*.

¹⁸⁴ The *ni* looks like an *in*.

¹⁸⁵ This is abbreviated as fo.uíí. This is wrong and is discussed in the textual notes of the main edition.

¹⁸⁶ There is an ink spot which renders the *u* slightly illegible.

is con airi ri Teamrach 7 íní ro adhnacht co n-aiteacht na marbthaidhi, mh'ainm da beith aran
duma *sin semper*, ín дума Ffaiffti uadha.

Luídh Libir dia cumaidh coros-baidh isan Libir nó conadh ar sleagar rath amlaidh. Brocaidh i
raith maic mBruicc.

Brocaidh brogmar gan gnímh ghi(l)all
da cín¹⁸⁷eadh gorm glaín Gailian,
do bha mac Faiffti in fili,
níg taíthmhí tighmhiri.

Ba hi mathair in maic mháitis¹⁸⁸
Libhir ín fhlaithfhir land-glais.
inghín doibh ín dian dirmach
ín fhiall Aighi il-gnimach.

Oll-mhas ín ceatrar caemh cas.
ba cleatcar sær co soghnas
athair is mathair co n-æbh
íng¹⁸⁹siur 7 brathair blathcæmh.

Tucsad na siabra sidhi
nír gnim tiamdha teidmíní
dealbsad a ndeilbh laidh allaígh
Aighi siar co searcballaibh.

Ro shir Erenn or co h-or
ro chach n-allaim ruagh roghar
gor chuartaigh banba breathaigh
co calma fa cæmh-ceathair.

Tairníc a gnim is a gal
fuil sund cosir a sær-bladh
tucsad am brinda i mbine
fiana Meilghi Milmile.

De sin ata Aighi fhuar

¹⁸⁷ There is a deletion mark here.

¹⁸⁸ There is a deletion mark under the t.

¹⁸⁹ There is subpunction to indicate an error here.

ar sruth in muighi med sluagh
o ro craideadh gan cuíschle
ro dailead ín dian-usce.

Sruth lind sin gan bhas co bráth
snas tar Lifi co lond-ghnath
moghtairi ní tairm gan taigh
Aighi a a h-ainm ín gach inbhaidh.

Do-lai siar mar gach sigi
in drai dian ín deid fhílí
d'áinmheadh ríg Beirri co mblaidh
Meilghi maic Cobhthaigh chunnaíl.

Fuagrais ara ri co reacht
ainim is on an aínecht
is aithís fria sir-gail seadh
í ndidhail a deigh-sheatar.

Ad-rochoir ín fili feidh
dan fhochaín amhnais aigmheil
ro mairdneadh go sir-seadhma
thre mair^dneadh rígh ro Theamhra.

No¹⁹⁰ curadh ro seadhladh se
ro deadhladh ger domhíne
Afhor [F?]afaind na fian fe_argach
fuair grafaing dhían dibe_argach.

Roscaidh um asgaidh andsin
ait umasglaigh ín mílíd
co mbeith re gairm i¹⁹¹gnímh ngubha
a ainm sir ín sean-dumb¹⁹²a.

Is eol damh fri tibhir tra
aighidh Libhir (aigidh lib)¹⁹³ ís Broca
nír amhdacht in fath ma fhuil.

¹⁹⁰ This might be an *r* with a very short descender.

¹⁹¹ There is subpunction here.

¹⁹² There is subpunction here under the *b*.

¹⁹³ Subpunction to indicate erroneous dittography.

in rath a radnacht Brocaidh. Brocaid.

Yellow Book of Lecan

Fafand canas ro h-ainmniged? Ni *ansa*. Brocaid mac Bruic do Gailianchaib Labrada
Loi¹⁹⁴ngsigh, is do ba mac Faifne filid 7 Aide a ingen. A máthair didiu Liber ingen Luaith ^{i. lug.}
Badar foirmthig daine dhoib. Fo-dailsed siabra a ndochom cordealbsad Aide ^{deilb} a richt laig
allaig. Guro cuir cuairt fo-ceathair¹⁹⁵ *im lib*¹⁹⁶ *Erinn* corus-marb fian Meilghi maic Cobthaig .i. ri
Erenn hí, 7 ni frith di¹⁹⁷ *acht* bolg usci, 7¹⁹⁸ ros-laisead isin n-abaind, *conaid* uaithi ainmnigter
Aige.

Luid *iarum* a brathair .i. Faifne do ainmedh chad rig Erenn ina dighail coras-turgbad *tri* bolcca
fair. Ro hirgabad an fili *iarum* la Meilge ar ba dichinaid im adaid¹⁹⁹ Aige, 7 ro marb hé²⁰⁰ a
Fafaind^{l-ar}²⁰¹ is on aire rig *Temra*, 7 inde ro adnacht, co n-a;techt ina marbtaidi, i²⁰² mo ainm do
beith ar *in дума sin semper* •²⁰³ *Duma* Faifne.

Luid Liber dia *cumaid* corus-baid isin Liber, *conid* uaide a[r]-seghar. Raith amluid Brocaid a
raith maic Bruiceada unde Fafand 7 Aighi 7 Liber 7 raith maic Bruiceada .*dicitur*.

Brocaid Broghmar *chon*^{gan} *gnim* ngiall.²⁰⁴
do chinead gorm-glan gailian
do fa mac Faifne *in* fili,
nīgon taicm; tigm ini²⁰⁵

Ba hi mathair an maic mais.
Liber an lathair lonn-mais.

¹⁹⁴ There is a dot here, but it is unclear what its purpose is.

¹⁹⁵ The first letter of the word is written oddly, and the scribe may have started writing another letter.

¹⁹⁶ The three letters “lib” are underlined by the scribe to indicate scribal error. I would suggest that the scribe suffered eye skip.

¹⁹⁷ There might be a lenition mark above the ‘d’, however, it is small and faint.

¹⁹⁸ There is an inkblot in the top corner of the Tironian ‘et’. There is also a faint, unconnected subscript mark below and to the left of the ocus sign. This looks like it may be an erased letter.

¹⁹⁹ This is a gloss inserting *Aigi*, which was omitted by the text in a scribal error. The preceding word is a similar looking *im adaid*. The first few letters of *i m-adaid* might be written *in rasura*.

²⁰⁰ There is a large inkblot between the ‘b’ and the ‘h’.

²⁰¹ There is a gloss here after ‘Fafaind’ which might be an *l-*, the symbol for the Latin *vel* or the Irish *nó* ‘or’, followed by *ar*.

²⁰² This could be a 7.

²⁰³ There might be a gloss that was never added here.

²⁰⁴ There is a dot here between the *i* and the *d* that affects the appearance of the *d*. The scribe seems to be indicating the end of verse lines with dots.

²⁰⁵ This line is written *in rasura*.

ingen doib in dian dirmach.
in fial Aighe oll-gnimach.

Oll-mas an ceathrar *cæm-cas*.
ba cleathchur sær co so-gnas
athair is mathair *co n-aib*.
ingen is brathair blath-cain.

Tucsad na siabra side
nír *gnim tiamdha teid mhiri*.
dealbsadh an deilb laidh alláid.
Áigi sáir co *sithballaib*.

Ro sir *Erenn* or í n-or
ro cac n-ailbin ruad ro-gor.
cor cuartaig banba *mbre_atháig*
co calma fá *cæm cethair*.

Tarnig a • *gnim is a gal*
frit sund co sir a srearnnad.
tucsad *am blanda bine*
fianna Meilgi milidi.

[col416]

De *sin* atá Aigi uar.
ar sruth an muigi med-sⁿuad²⁰⁶
o rus-*craidead* cen *chuiscle*
ros-dailead i *dian-uisce*.

Sruthlind *sin* can bas co *brath*.
snas tar Lifi co lonn *gnath*
mo • tairi ni²⁰⁷ *tairm* • gan taigh,²⁰⁸
Aighe a h-ainm in gach ín maidh.

²⁰⁶ The superscript *n* is likely a correction, rather than a *ra* abbreviation.

²⁰⁷ This is *n* with subscript *i* that has been written *in rasura* in order to work with rhyme.

²⁰⁸ *Taigh* looks to have been corrected from *toigh*.

^bM^{l-o}us²⁰⁹ luid siar mar cach sídi.
an drai dian *in* deig fili
d'ainmedh²¹⁰ ri Beirri co mbloid
Meilghi mac Cobthaig cundail.

^bDo²¹¹ rochair an fili feidh.
don fhochain annais aigmeil.
ro mairnead co sir seadma
ar ainmead rīg ro ^Teamra.

^aFuacrais ar *in* ri co recht.
ainim is on a n-en[*fh*]echt.
athais *fri* sir-goil seathad
a n-digail²¹² a deig-sheathar.

Ro *churad* ro seadlad se.
ro deaglad co doinmide.
²¹³Fafand na²¹⁴ fiann fergach
fuair *grafand* dian dibergach.

Roscaid *im* ascaidh ann *sin*
ait imasc^laid an milid.
combeith ré gairm gnim nguma
a ainm *sir* an sen-duma.

IS eol dam *fri* tibríb²¹⁵ *tra*.
aighedh Libre is Brocada²¹⁶
nír armdocht *in* fath día fuil
rath ín ro adnacht Brocaid. Broc.aid. mac.

²⁰⁹ There is an *l*-, or *vel* symbol, which is Latin for the Irish *nó* 'or', beside a superscript *o*. This indicates *musluid* can also be *mosluid*.

²¹⁰ The scribe scratched out the high 'e' to make an 'i' to fit the grammar.

²¹¹ There is a small 'b' written faintly before the majuscule letter.

²¹² There is a mark on the manuscript after the word that may be an inkblot.

²¹³ There is erasure here of likely two letters, perhaps starting with an *a*.

²¹⁴ Written in *rasura*.

²¹⁵ A letter has been scratched out. Either the scribe intended to leave the space blank, or perhaps they forgot to fill in a letter. The word might be *tibraib*.

²¹⁶ The final *a* is written oddly. It is perhaps a capital letter.

Rennes

Fafaind, canas ro *ainmniged*? Ní *ansa*. Broccaid mac Bruic do Gailianaib Labradha Loingsig, is do ba mac Faifne file 7 Aige a ingen. A *mathair* Liber ingen Luit. Badar foirmdig dáini doib. Fodailsed siabra a ndochum, coro delbsad Aigi in láeg n-*allaid*. Cor cuir cuaird fo cethair timcoll *Erenn*, coros-marbsat fian Meilge mac Cobtaid ri[g] h*Erenn*, 7 nī frith di *acht* bolg *uisci*, 7 moslai sen isan abaind, *conid* uaide *ainmnigther* Aigi.

Luid iarum Faifne a bran do ainmniugud *nó ainmed* rig h*Erenn* [95vb] ina digail, coro tuarcbadh *tri* bolcca *fair*.

Ro hirgabad iarum in file la Melgi, ar ba dicinaid i n-oigid aici 7 ro marbad he i Fafaind, is on *aire* rig Temra. 7 indé ro *adnacht* 7 *co n-aittecht* ina marbtai: ‘mo *ainm* do bith in *duma* ^{sin} *semper* .i. *Duma Faifne*’. Luid Liber dia *cumaidh*, corus-baidh isin Liber *conid* uaide *ar-segar*. Ro tamlaid Broccaid i rraith *maic* Bruic.

Broccaid brogmar ga *ngnim* ngiall.
Do cined *gomr-glan* Gailiain.
Dó ba mac Faifne in file.
Ni co *taithe* tic mire.

Ba hí *mathair* in *maic* mais
Liber in *lathair lonn-mais*.
*ingen*²¹⁷ dóib in *dian dirmach*
in fial *Aighi* il-*gnimach*.

Oll-mas in *cethrar cæm cas*.
Ba *clethcur* saer co *sognas*.
Athair is *mathair co n-oib*
ingen is *brathair blath-cain*.

Tucsat na siabra a *side*.
nir *gnim tiamdacht* teitmire.
Delbsat a *ndeilb laeg allaid*
Aigi *sair* co *sercballaib*.

Ro sir *Erind* or i n-or.
re *cach n-albin ruaidh* rogor
cor *cuartaig* Banba *mbrethaig*.

²¹⁷ Shown with .i with macron.

co calma fo *caem-cethair*.

Tarrnic a *gnim* is a gal.
frith sunn co saer a sernad
tucsat in mbriana i mbine.
fiana Meilge Imilige.

De sin ata Aige *uair*.
Ar *sruth* in maigi med *snuad*.
O *ros-craide*[d] cen *cuisle*.
*ros-daile*d ar *dian-uisce*.

Sruth-lind sin cen bas ga *brath*.
Snas *tar* Life co lonn-*gnath*.
modtaire ni tairm cen *taid*
Aigi a *ainm cach inbaid*.

Moslúi siar inar *cach sidhe*.
In *drai* dian, in *deig-fili*
d'ainfed ri *Beirre* co *mblaid*.
Meilge *maic Cobthaig* connail.

Fuacrais ar in rig co *recht*.
Ainmi is on i *n-oenfecht*.
Is aithis *fri* sirgail *sethadh*.
i *ndighail* a *derb-seathar*.

Do-rochair in file feig.
din fochain amnais aigmeil.
ro mairned co sir *segma*.
ar ainmed rig ro-Temra.

Ro curad ro *sedlad* se.
ro *delgad* co *ndoinmide*.
For Fafaind na fian *fergach*.
fuair grafaind dian *dibergach*

Roscaid *im* ascaid *ansin*.
ait *imasclaigh* in *milid*.
Co *mbeith* re *gairm*, *gnim* *nguba*.

a ainm sir in sen-dumæ.

Is eol dam *fri* tibre *tra*.
oiged *Libri* is *Brocada*
nir *armdacht* in fath dia fail
rath in ro *adnacht* *Brocaid* .b.

Stowe (D.ii.2)

Fafand cidh día tá? Ní *ansa*. *Brocaidh mac Bruic* do *Gailianaib Labradha Loingsigh* is do ro bo *mac Faifne* fili *Augen* a ingen. *Liber ingen Luit* a *mathair*. *Batar formthig dáine frú*. *Fó-dáilsit siabra*'na ndochum coró *dhelbsat Aighi* i richt *laigh allaigh*. *Coro cur cúairt fo chetri* ar da *Erenn* coró *marbsat fían Melghe mac Cobthaig* [rig] *Erenn* 7 ní *frith* di *acht bolcc uisque* 7 *ros-laiset isin abainn conidh uaidhi ainmnighter* ath *Aighi* 7 *Aíghi*.

Luidh íarum Faifni, a *brathair*, do ainmhedh *righ Erenn* .i. *Melghe* i ndighail a *shethar* coró *turbait bolga fair* .i. on 7 *animh* 7 *athais*. Ro *hirgabadh* in fili la *Melghe* ar ba *dichinaidh* im *aidhidh Aínghe*, hé 7 ro *marbadh* hi *Fáfaind* hi *cinta aírí righ Erenn* .id est. *Mhelghe*, 7 in tan *rocahd* día *marbad* hé co n-*aitecht* mó ainm do *bith forsán dima*²¹⁸ *sin* do *ghréss* .i. *duma* *Faifni*.

Luidh Liber diacháinedh corus báidh isin Liber conadh uaidhi.²¹⁹ *ainmnighter*. Ro *thatham* air *Brocaidh* ina *ráith*, unde *Fafand* 7 *Aínghe* 7 *Liber*, 7 *ráith mBroicedha dicitur* an *rann*:

Faifni mac Brocadha buirb
mac Libairi co *líagluirg* .
uaidh raiter Fáfand a *fhir*
nocha racham 'na *radhidh*.

Brocaidh brodmar gan *gnímh ngíall* .
Do *cinadh gorm-ghlan Gailían*
do bá *mac Faifni* in *file*
ní a *taicmi tigmhíre*.

Ba hí *mathair* in *maic mais*.
Liber in *lathair læch mhais*.
ingen doibh in *dían dírmach*

²¹⁸ This might be *duma*, but a water stain has made the first leg of the *u* illegible.

²¹⁹ There is a dot here that sits midpoint on the letters. This might either be another enclosing punctus or it could be some kind of temporal indication punctus.

in *fhíal* Aínge oll-gnímhach.

Ollmhas in cethrur cæm cass.
Ba clethchur sær go soghnas
athair is mathair co *n*-aibh,
ingen²²⁰ is brathair blath-cháin.

Tucsat na siabra sidhe
nír gnimh tiamdha²²¹ teítmire.
delbsat a ndelbh láigh allaigh.
²²²Aighe shær co sith-bhallaibh.

Ro shír Erenn or in or
Re cach *n*-ailbhín ruadh rogor.
gur chúartaidh Banbha mbreathaigh
co calma fó chæm-chethair.

Tairnig a gnímh is a gal,
fríth sund go sír a srénadh
tucsat a mbríanda bine²²³
fíanda melghe milidhe.

De sin atá ath aighi uar.
ar sruth in muighe méd snúadh
O ros craidhe_adh gan chúiscle,
ros-dáileadh an dían uisce.

Sruthlind sin gabhus gu brath
súas tar Liphe gu lond-gnáth,
modh taire, ní tairm gan taigh
Áighe a ainm in gach inbaidh.

Mus-luidh síar mar gach sidhe
in draí dían in deghe fili.
d'ainmidh righ Bere co mblaidh
Melghe mac Cobthaigh cunnail.

²²⁰ There is a mark underneath the e.

²²¹ The *a* has been half written here.

²²² Something has been scratched out here.

²²³ There is a scratched out *d* after the *n*.

Do-rochair *in file fedh*
Don fochain amnais aigbéil
Ro mairnedh go sir sedhma
ar ainmheadh righ ro Theamra.

Fuagrais ar *in righ* co racht
ainim is on a *n-áinfheacht*,
athais fri *sír-ghail* seathadh
a ndighail a *dheagh-sheathar*.

Ro curad ro *sedhladh* se,
ro *deghladh* go doinmidhe
a *Fathfand* na fian Feargach
fuair grafaing dían dibeargach.

Ros-gaidh im *asgaidh* and *sin*
aít *imasclaidh* in *milidh*
co mbeth re *gairm gnímh* nguba
a ainm *sír* in sean-duma.

IS eol *damh* fri *tibrí* trá
aigeadh Libre is *Brocdha* .
nír armdocht in *fáth* día fuil .
rath in ro *adhnacht* Brocaidh . B.