le beiṫ ṡáṫa le n[c]-búṁ m-boċtanaċt, agus gan a beiṫ gluaiḋ-ċiorḋeaċ ré n[c]-búṁ raiḋbhear—a ḋeunfar ṁb toil Dé agus ḋá ḋeunaiḋ ro a ṫuillfear ṁb ṁoġaċt na b-flaṫas. Air an aḋbar ran—"Cuirġiḋ (*a*) búṁ rtóṁ i g-cóir go víliṡ, i n-áit naċ m-baoġal do ġaoṫ 'ná ríonta, meirġ dá ḋreoġaḋ na leóġain dá ċíorrḃaḋ, a'r beiḋ ré roṁaib-ri ṡór nó díol ann."

[In this Sermon not only the idioms but the other peculiarities of the East Munster dialect have been retained.

Page 1.

(1) o'ṡéir is for do reir.
(2) ro after a slender vowel is *sheo*.
(3) dor na is for do na.
(4) rin after a broad vowel is ran; after a slender vowel, *shin*.
(5) ċonacabair, Munster pronunciation of concaḃair.
(6) tógaint " " tógḃáil.
(7) a n-ṡóċain " " a n-ṡóċáin.
(8) tugaiḋ ré n-dearа " tugaiḋ ré dearа. dearа is notice; taḃair ré dearа, take notice. This meaning is chiefly colloquial. In books this phrase would mean "command," oblige, cause; ṫug ré ré dearа orṫa, he commanded or obliged them. Leiġtear air earboġ áirġḋe go d-tug ré ré dearа a uaiġ féin do ṫionnġnaḋ, it is read of a certain bishop that he caused [the digging of] his own grave to be begun.
(9) ná raib, ná raġaḋ, ná beiḋeaḋ, ná ruil, for naċ raib, naċ b-raġaḋ, naċ m-beiḋeaḋ, naċ b ruil.
(10) ċearbánaḋ, ċearbáin for ċairbéanaḋ, ċairbéan.
(11) a beiṫ artig, lodging; o'iarr ré a beiṫ artig orṫa, he asked them for lodging.
(12) bráċaḋ, a temporary hut, such as was made for Carleton's poor scholar.
(*c*) ve'n bur, le'n bur, o'n bur, fe'n bur, for ve bur, le bur, o bur ré bur.
(*c* 2) graḋ dia, any charitable act is a graḋ dia.
(13) air a ball, by-and-by; in a short time.
(*a*) The second person plur. of verbs in the imperative mood are pronounced everywhere in Ireland as written here, feuċaigiḋ, caraigiḋ, deunaigiḋ, cuiṁnigiḋ, &c., though spel'ed feuċaiḋ, caraiḋ, deunaiḋ, cuiṁniġiḋ, &c.]—Ed. *G.J.*

Sgeul Ṡeaġain ṁic Braḋáin.

(Air Leanaṁuin.)

Ann rin do rgrfeaḋ an ráṫaċ go g-cloirfeá feaċt míle air gaċ taoḃ é, ag iarrurḋ agus ag aṫċuinge cara (caraḋair) agus coimirce. Ḋeimniġ re go d-tiubhraḋ ré raiḋbhir móruaċa agus reoṫairge ḋó, an oirear agus o'ḟeuḋraḋ congbail le n-a ḟaoġal é agus a ċairleán air a ḟeilb ḟreirin. Leir an meud rin do ġeall ré, dar bríġ na n-ḋúl, go d-tiubhraḋ ré a ċlaiḋṁe roluir do Ṡeaġan 'n-a ċeann rin; óir, air an ráṫaċ, "ir tu an gairgiḋeaċ ir feárr a caraḋ a ruaiṁ oirn." "Seaċuid ḋam an ċlaiḋṁe rin," ar Seáġan, "go b-feuċfainn fuirġi." Do ḟeaċuid re ḋó í. D'ḟeuċ Seáġan oirḋuí agus do ṫaiṫniġ rí leir go mór. "Cia air an b-feuċfaḋ-ra í ro," duḃairt ré leir an b-ráṫaċ. "Feuċ air an rmuitán rin ṫall," ar reprion. "Do ċráḋ náir riáḋ tú," ar Seáġan, "ní ḟeicim rmuitán air bit ann ir gráineaṁla ioná do rmuitán féin," ag tarrruinnt buille air an b-ráṫaċ go gróḋ, meair. Sguabaḋ an ċloigionn ḋe agus do cuireaḋ ag feaḋgaoil í feaċt míle ruar anns an aer. Air aṁairc do Ṡeáġan an ollċloigionn ag teaċt ċuige anuar do ṫug ré ṡuoṫbuille cúlláiṁe dí agus do ċuir ré air air í. "Nior ṁór duit," duḃairt an ċloigionn, "dá d-teiṫfinnre air air air an g-colainn ċeudna ḟeara ráil ní bainfeaḋ anuar mé." "Ní le tu leigean air air air do bain mire anuar ṫú," o'ḟreagair Seáġan. Ann rin do ṫug ré an ċloiḋme roluir agus a ċuluiḋ ġairge leir agus do ċuir ré i d-tairge iad. Iar d-tarrruinnt anála agus leigean i rgíṫ ḋó tamall, ṫorruiġ an n-óiḋce ag tuitim agus, air ḟeicrin dó go raiḃ ré ċoṁ deireanaċ rin, do ċruinniġ ré na ḟaḃair go deiṫneaṙaċ agus do ḟeol ré a' baile iad. Ionnr an am ċeudna do ġlac inníḋe an máġirtir air ḟad agus do bí ré gan rilleaḋ, agus d'feuc ré amaċ go minic ag teact an tráṫnóna, mar do bí rior aige náir ċuir ré aen buaċaill amaṁ ann rin nar ṁarb na ráṫaiġ. Faoi ḋeire do ċonnaic ré Seáġan ag tiomáin na ngaḃar a baile. Do ġlac áṫar mór é go raiḃ ré rlán, beo ṫ'ṡéir an lae. Do ċuir an maġirtir ráilte a baile roṁe agus d'orduiġ ré ḋó gan fanaṁuint ċoṁ deireanac rin an ċeud tráṫnóna eile, agus, air an maġirtir, "innr ḋam, a Ṡeáġain, cia mar air ċaiṫir an lá." "O, ar Seáġan do

ċaiṫeaṗ go buacaċ, ṗulṁaṗ é." "Is maiṫ liom ṗin"; aṗṗ an ṡgológ; "ṗuiḋ ṗíoṗ ag oo béile, maṗ a tá ṗé i n-am." Do bliġeaḋ na gabaṗ ṗad agus biḋeadaṗ ag coṁṡáḋ agus ní ṗiaiḃ an oṁeaḋ bainne aig na gabṗiaiḃ aen lá ṗoṁe ṗin agus do bí an lá ṗin. Do ċaiṫ Seáġan a ḃṗiaṁn agus ann ṗin duḃṗiaḋ leiṗ duil aṗṗ a leaba. Is é ṗo an niḋ do ṗuġne ṗé gan ṗad-ḟuṁeaċo aṗṗ ṗon na tṗaoċaċda a bí aṗṗ, agus do ċodail ṗé go ṗaiṁ, ṗuaiṁneaċ go ṡcaiṫanaiġ an lae. Ċoṁ luaṫ agus d'eiṗiġ ṗé duaiḋ ṗé a ċeudṗṗoṁn agus nuaṗ do bi ṗin ṫaṗṗ d'imṫiġ ṗé agus ṡeol ṗé ṗoṁe na gabaṗ go d-ci an áit ċeudna a ṗaiḃ ṗé an lá ṗoṁe. Do ḟuiġ ṗé ṗíoṗ aṗṗ ṫuanán ġlas go ceann tamaill. Ṗaoi ḋeiṗe dubaiṗt ṗé "Raċṗad-ṗa iṗteaċ agus ḟeuċaiḋ mé le ṗoṁnt de na h-ublaiḃ ṗin a ṫabaiṗt liom aṁáṗ." D'eiṗiġ ṗé do léiṁ, do buail ṗé Coṗ i láṗ an balla, láṁ i n-a báṗṗ, agus bi ṗé iṗtiġ go tapaiḋ. Ní ṗiaiḃ an daṗa h-úball bainte aige nuaṗ léiṁ ceann de na gabṗiaiḃ iṗteaċ tṗaṗna ċuige. "Meiġ! meiġ!" aṗṗ an gabaṗ, "tabaiṗ damṗa úball." "Ṡoṗṗio ḋíoṫ," aṗ Seáġan, "ní ḟuil an daṗa h-uball bainte agam ḟéin ṗóṗ, agus naċ euṗguiḋe do lean tú mé? Aċt béaṗṗaiḋ mé uball duit." Do ċaiṫ ṗé uball ċuici agus d'iṫ ṗí go ciocṗaċ é. Do bí ṗé ag baint ceann eile nuaṗ do léiṁ an daṗa gabaṗ taṗṗ an tóṗann iṗteaċ. "Meiġ meiġ!" aṗṗ an daṗa gabaṗ, "caiṫ ċuġamṗa ceann eile." "Do ġṗáḋ naṗ ḟáġaiḋ tú; is beag atá agam ḟéin ḟoṗ," aṗ Seáġan; giḋeaḋ do ċaiṫ ṗé ceann ċuici. Do buail ṗí coṗ aṗṗ agus do ċuiṗ ṗí ṗiacal ann. Do bi ṗí dá iṫeaḋ agus duil ṁóṗ aici ann nuaṗ d'aiṗiġ an tṗíoṁaḋ gabaṗ na gabaṗ eile iṗtiġ. Ní cóṗa daoiḃ ná daṁṗa ag duil do léiṁ aṗṗ an g-cloiḋ agus iṗteaċ leiṫe. "Meiġ, meiġ!" aṗ ṗiṗe, "ṗoṁn liomṗa." "Ṡoṗṗia ḋíoṫ," dubaiṗt ṗé, "daṗ n-dóiġ, is beagán atá agam ḟéin, aċt maṗ ṗin ḟéin, ṗo, ceann duit." D'ḟan ṗé 'ṗan am ċeudna ag iṫeaḋ ubal milṗ, n-deaġblaṗta le ṗeal ġeáṗṗ, agus bí meiṗġe ṗíona agus ṗáṗaṁ ṗeiṁṁiḋ ionn gaċ uball díoḃ. B'aṁlaiḋ a bí ṗe ag blaṗ agus ag ṗlugaḋ na n-uball nuaṗ ċonnaic ṗe an ṗṗéiṗ ag dubċan agus muaiṗġ aṗ an ngṗéin leiṗ an deataċ do bí ag eiṗġe de'n talaṁ. Agus táinic toṗann móṗ uaṁneaċ go g-cloiṗṗiḋ tú ṗeaċt míle ṗoṁe agus ṗeaċt míle 'n-a ḋiaiġ é. Ba ḋeoiġ do ċonnaic Seáġan ṗáṫaċ móṗ aḋbal eile ḋá ċloiġionn agus ḋá ċolann, níoṗ mó agus níoṗ áḋuilte ioná an ṗaṫaċ ṗioṗġṗiána neaṗṫaṁaṗ do ṫáṗla aṗ an lá ṗoṁe, agus é ag maṗcuiġeaċt aṗ eaċ ġlas, do bí ċóṁ móṗ le dá ċeann, agus a ċlaiḋme teine ionn a láṁ go b-ṗeiṗṗeá lonṗaiḋ dealṗaiċ an ċloiḋṁ ṗo na milteaḋ. Do ṡgṗeaḋ an toiṗteaċaṗ uaṫḃáṗaċ go h-áṗd go ġlóṗ ġaiḃ, ṗioċṁaṗ,—"Ḟúb! ṗáṫ! ḟeuṗóg! ṗáġaiṁ balaḋ an Éiṗṗṗiġ bṗeugaiġ, bṗaḋaiġ." Aċt nuaṗ a ċonnaic ṗe Seáġan annṗ an g-ṗiann do ṡgṗeaḋ ṗé go ḟeaṗṡaċ, nṁneaċ, "Ceuṗ'd do ṫug ann ṗo ṫú?" D'ḟeuc Seáġan aṗ aċt níoṗ ḟṗeagaṗ ṗé é. Ann ṗin dubaiṗt an ṗaṫaċ, "Cia is ṗeáṗṗ leat tṗoiḋ le ṗaṫaḋ ṡgeannaḋ ġlaṗa i m-báṗṗ eaṗṗaċaḋ no caṗaiḋeaċd aṗ leacṗaċaiḃ dealṗa teine?" "Sgṗeaḋ ṁaṗone oṗt," dubaiṗt Seáġan, "a ṗuo ġṗánda, ní ḟuil é cóṗ ná ceaṗt a ṫabaiṗt duit do ṫáinic mṗe ann ṗo, aċt le gaċ cóṗ agus ceaṗt a baint díoṫ." Do bí a ċolg ṗoluṗ ionn a láṁ aige le'ṗ díoṅgṗaḋ ṗé ṗoluṗ i n-doṗṫaḋaṗ. Leiṗ ṗin ṗuġadaṗ aṗ a ċéile agus ṫoṗuiġeadaṗ ag caṗaiḋeaċd aṗ leacṗaċaiḃ dealṗa. Do bí ṗiad ag cuṗ ṗoluṗ le n-a g-coṗaiḃ aṗ na leacṗaċaiḃ do bi ag eiṗġe ó na h-aiṫṁniḋaiḃ ionnṗ an aeṗ go ṗuġne ṗiad bogán de'n ġṗuaḋán agus ġṗuaḋán de'n bogán. go d-taṗṗuṁġeadaṗ uiṗġe aṗ na cloċaiḃ agus go n-deaṗṁadaṗ cloċa de'n uiṗġe le neaṗt a g-cnáṁ. Aċt d'eiṗiġ le Seáġan ṫ'ṗéiṗ aṁṗṗṗe ṗada na coṗa a baint uaiḋ. Ṫáinic ṗṗideóg an bṗollaiġ ḋeiṗġ aṗ an g-cloiḋe le n-a n-aṗ agus is iad ṗo na focla do labaiṗ ṗí. "A Ṡeáġam, ṁic bṗaḋáin," aṗ ṗiṗe, anoṗ an t-am, agus

ma leigeann tú ṫaiṫ é atá tú cṁóċnuiġṫe."
Air ċloiṙoin na b-ṗoclaḋ ro do Ṡeáġan do
ṫáinic neaiṫ na g-ceudaiḃ ṗeap ann agus
meiṙneaċ ṫá ṙéin. Do ṗuig ṙiad air a
ċéile ajiṙ; air an daṙa caṙad do ṫug ṗé
do'n ṗaṫaċ do ċuir ṗé ṙíor go d-tí na
ġlúine é. 'Na diaiḋ rin do ċuir ṗé go d-tí
'n ċom é, agus an tṙeap iarṙiaċd do ṫiom-
áin ṗé ṙíor go d-tí 'n ṙuig é. Ann rin do
ċaill an ṗaṫaċ a ṫánaċt agus a meiṙneaċt
agus do ṙgread ṗé go ġlór aiṙd, ġairḃ ag
impiġe go h-úiṁṙiol, laig-ṗṙiṁṙodcaċ air
Ṡeáġan caṙa agus coimṙice. Do ḋeaṙḃuiġ
ṗé go m-béaṙṙaḋ ṗé moṙán raiḃṙeaṙ ḋó, an
oṙṙeaḋ agus ċoingbeoċaḋ le n-a ṗaoġal é
agus a ċaṙṙleán agus a ċulaiḋ gaṙġe
ṙṙeiṙin. Leir an meud rin do ġeall ṗé,
daṙ anamnaiḃ a ṙiṙ-eaṙ, go d-taḃaṙṙaḋ
ṗé a ċlaiḋṁe ṙoluiṙ do Ṡeáġan, ag adṁáil
go m-buiḋ é an gaṙġiḋeaċ iṙ ṗeáṙṙ a caṙaḋ
ajiaṁ leiṙ. "Seaċuid ḋam an ċlaiḋṁe
rin," air Seáġan, "go b-ṗeuċṗann uiṙṙu." Do
ṙín ṗé ḋó í. Air ṗeuċaiṙṙ uiṙṙu do
Ṡeáġan do ṫaitniġ ṙí leiṙ go móṙ. Cia air
an b-ṗeuċṗaiḋ mé í ro duḃairṫ ṗé leiṙ an
b-ṗáṫaċ. "Ṗeuċ air an ṙmután rin ṫall,"
air ṙeṙion. Do ċṙáḋ náṙ ṙáḋ tú," air
Seáġan, "ní ċíḋim ṙmután air biṫ iṙ ġrán-
aṁla 'ná do ṙmután ṗéin," ag taṙṙuint
buille air go meaṙ. Sguabaḋ an ċloiġionn
ḋe agus do cuṙeaḋ ag ṗeaḋġaoil í ṗeaċt
míle ruaṙ ionn ṙ-an aer. Air ṗeiṙṙint do
Ṡeáġan an ċloiġeann ag teaċt ċuige anuaṙ
do ṫug ṙe buille cúlláiṁe ḋi agus do
ċuir ṙe air aṙ í. "Níoṙ ṁoṙ ḋuit,"
duḃairṫ ṙí "ḋa d-teiṫṙinṙe air aṙ air an
g-colainn g-ceudna, ṗeaṙa ṙáil ní ḃam-
ṗeaḋ anuaṙ mé." "Ní le ṫu leiġean air
aṙ do ḃain mṙe anuaṙ ṫu," duḃairṫ
Seáġan. Ann rin do ṫug ṗé an ċlaiḋṁe
ṙoluiṙ agus a ċuid eudniġ leiṙ agus do
ċuir ṗé i d-taiṙġe iad.

Le beiṫ air leanaṁuin.

Vocabulary.

Go g-cloiṙṙeá, that you might hear, 2nd form, for cluin-ṗeá from cluinim, I hear; in fine, cluinṙin and cloiṙoin.
Caṙa, for caṙadaiṙ, gen. of caṙ, amity.
Coimṙice, gen. of coimṙic, quarter.
Go d-tiubṙaḋ, 2nd form of taḃaṙṙaḋ, condit. of taḃairṫ, to give.
Le n-a ṗaoġal, for his life.
Chongbáil, now always pronounced coingeál.
Ṗreiṙin, also, besides.
Na n-dúl, of the elements.
Claiḋṁe, 2nd form for cloiḋeaṁ, a sword, is m. and f.
N-a ċeann rin, literally, on its head that, *i.e.*, over and above.
A caṙad a ṙiaṁ oṙm, that I have ever met; literally, that was turned over on me. Instead of oṙm, liom may also be used. Both are used in Connaught, but only oṙm in Munster in this phrase.
Ṗeaċuid ḋam, hand me.
Ṙuiṙṫi, for uiṙṙu or uiṙṙe, on her. Ṙoṙ is an older form of aṙ. Ṙuiṙṫi refers to the sword, which is often made feminine in the west, though grammarians give it as masculine.
Do ċṙáḋ, &c. You evil fate, that you had not said so!
Taṙṙuiġṫ for taṙṙuiġ, to draw. Ag t-buille, making a stroke.
Ṙuoṫbuille culláiṁe, a back-handed return stroke.
Níoṙ ṁóṙ duit, it is a good job for you.
Ṗeaṙa ṙáil, any men in Ireland, literally, men of destiny. Ṗeaṙa is an old plural of ṗeaṙ for ṙiṙ and ṙáil is the genitive, as found in Lia ṙáil, imṙ ṙáil, &c.
Bain anuaṙ, cut down, cut off.
culaiḋ gaṙġe, coat of armour, warrior's equipment.
Chuṙ i d-taiṙġe, to put away in a safe place.
A baile, home.
Imṁóe, anxiety.
Air ṙaḋ agus a bí ṙé, for the length of time that he was.
Do ċoimnaic, he saw. Connaiṙc is never used in the spoken language.
Th'ṙéir for taṙ éir, after.
Ṗanaṁuint, to wait; another form is ṗanaċt.
Cia maṙ, how, for ciannoṙ or cia an ċaoi.
Buaċaċ, jolly.
Béile, a meal, a dinner.
Ṗhaḋ agus, whilst.
Ṗṙainn, a dinner; also ṗṙoinn.
Ṗaḋ-ṙuṙeaċt, much delay.
Taoċaċd, fatigue.
Scaṙċanaiġ, the dawn, the separation of the day from the night, from ṙcaṙ, to separate.
Duaiḋ ṙé, an irreg. past tense of iṫ, to eat.
Nuair do bi rin taṙṙ, when it was over.
Tuanán, a mound, hillock.
Go ceann tamaill, for a short time; literally to head of a space-of-time.
Taṙaiḋ, quick.
Bamṫe, pulled. Buain is used for reaping corn; bain for pulling fruit.
Tṙaṙna, across (the boundary wall).
Cuici, ṙí, &c. These words are applied to the goat, although Gabar is masculine, just as one would say iṙ deaṙ an cailin í, although cailin is masculine.
Do ċṙáḋ, &c. Bad luck to you! that you may not get any.
Maṙ rin ṗéin, pronounced maṙ rin héin, all the same, for all that.

Meirge fiona, the exhilaration of wine and the satiety of old mead. The same expression occurs in many old Irish tales, as in that of Diarmuid and Gráinne.
b'amlaid, it was thus.
Dubhan, to darken.
Toirtéadach, monster, from toirt, a bulk, strength.
Colg, a sword.
Dhíongrad, form for déanrad.
Dha réir, in proportion, accordingly. The repetition in the latter part is necessary to reproduce the manner of the original.

TO THE READERS OF THE *GAELIC JOURNAL.*

A little more than twelve months since there appeared in the *Irish American* newspaper what purported to be an address in the Irish language from Mr. Thomas O'Neill Russell. In this address he stated that he had been induced by somebody to waste a day or two in reading the "Pious Miscellany" of Tadhg Gaolach (Timothy the Irish and the Catholic); and that the greatest service a person could do the tongue of the Gael would be to buy up all the copies of this work extant and consign them to the flames or to the depths of the sea. To prove his assertion he quoted a line from the "Pious Miscellany," which he said contained four errors; and that the way to compute the number of errors in the book would be to multiply the number of lines in it by four for the total number of errors in it.

Now, Timothy Sullivan was a classical as well as an Irish scholar. He was a poet of a high order; his fault as a poet was the fault of his age. He indulged occasionally in hard words; but some of his simple melodies are as sweet as any in the language. His friend Donnchadh Ruadh, the author of the "Fair Hills of Erin," in his hundredth year, wrote an epitaph for him in Latin verse, which has been translated into metrical English by Dr. Sigerson, and versified in Irish by Thomas Flannery. James Scurry, the best Irish scholar of his day, had an equally high opinion of Tadhg Gaolach. I believe it is hardly an exaggeration to say that, until the potato blight had scattered the Irish-speaking population of Munster, Tadhg Gaolach was as much loved and venerated in the South of Ireland as Burns was in the Highlands. And this is the man whom Mr. O'Neill Russell took upon himself to revile. At the time I wrote a letter on the subject of this criticism to send to the editor of the *Irish American;* but so unwilling was I to come in contact with Mr. Russell, that I did not send it. The line upon which the calculation was made by Mr. Russell is:—

An méid rin do dallag, do caochag, do meallág.
That number who were dazed, who were blinded, who were deceived.

Now in this line there is not a single error. It is composed in the Munster dialect, and the three verbs are in the passive voice, past tense: and no matter how spelled, any Munster reader or speaker would pronounce them as they are written above. The truth is that there are but very few lines in the "Pious Miscellany" in which Mr. Russell could find a fault to point out.

And, it may be asked, why come in contact with Mr. Russell now, after giving him a wide berth for the last twelve months? There is no escaping Mr. Russell this time. He has addressed to me in the *Irish American* an open letter finding fault with an expression in the Irish sermons now being published in the *Gaelic Journal;* and this open letter for more than a week ere I saw it was being exhibited in a certain literary institution in Dublin by one of the officials there—an official who has for a long time been holding forth that nobody but fishwomen now speak Irish. This doctrine is being preached for a purpose; and Mr. Russell's letter has been gladly laid hold on to help this purpose; whether Mr. Russell so intended it, I will not take upon myself to say.

A person may say in English, "this is the man *whom* I got the book *from*," or "this is the man *from whom* I got the book." Writers as a rule prefer the first form of expression, and employ it; and, on the other hand, grammarians condemn it. Similarly there are two ways of saying in Irish, "She went to sell honey":—Chuaidh sí chum mil do dhíol, or chuaidh sí chum meala do dhíol. Four years ago, in November, 1883, Mr. Russell attacked the *Gaelic Journal* on this point, asserting that the former expression was wrong. I was about taking the editorship in hands at the time, and I showed him that there were equally good authorities for both expressions; for instance, Mr. Williams, of Dungarvan, for the one, and Father Donlevy for the other. I pointed out that one of the expressions was ungrammatical, and quoted O'Donovan's grammar to this effect; but O'Donovan added, as I had done, that either form might be used. This reply I gave in the journal at p. 141, No. 17; and as Mr. Russell had been always saying how thankful he would be to any person that would point out any corrections required in his writings, I thought he was in earnest, and drew his attention to some ten places or so in his last letter that would be the better of a little looking after. The note in which I pointed out his errors, I will give by-and-by, and you will see that it was impossible to point out errors in milder language. The other blunders in his letter Mr. Russell passed over, and during the four years that have since elapsed, he has devoted all his attention to reading the Irish Bible, Donlevy's Catechism, the Lucerna Fidelium, &c., &c., looking out for authorities to show that chum meala do dhíol and the kindred expressions are the *only* correct ones. In this, of course, he was justified, if he believed himself right; but he was not justified in stepping outside the truth. For instance, he makes O'Donovan say that this form of expression is the correct one, whereas, as was said, O'Donovan laid down as a rule quite the contrary. Mr. Russell, no doubt, fenced very cleverly, to throw dust into the eyes of people who are not Irish scholars, and, unfortunately, Irish scholars are very few. But, after all, it is a wonder how he had the courage to write the following:—

"Most writers of Irish grammars have laid it down as a rule that chum governs the genitive. O'Donovan, Joyce, and Windisch (and they are considered the best), certainly so; they say nothing about exceptions to this rule, and it is to be presumed because there are no exceptions." And in another place he says of the rule, "that no one but some one of little learning and great 'brass' has ever dared to dispute it."

On the other I assert, in the first place, that no writer on Irish grammar ever said or implied, directly or indirectly, that chum governs the gen. case of a noun which goes before a verb transitive in the infinitive mood, as in the phrase given above, chum meala do dhíol; and all the contention, be it remembered, is about such expressions *only*, though Mr. Russell so expressed himself as to put this distinction out of sight.

In the next place, I assert that Dr. O'Donovan says quite the contrary of what Mr. Russell would have us believe. At p. 385 of his Irish Grammar, O'Donovan says, "Sometimes when the prefixed object of the infin. mood is preceded by a preposition, some writers make it the dative or ablative governed by the preposition, as