

**AN INTRODUCTION TO THE IRISH LANGUAGE.
IN THREE PARTS. I. AN ORIGINAL AND
COMPREHENSIVE GRAMMAR. II. FAMILIAR
PHRASES AND DIALOGUES. III. EXTRACTS
FROM IRISH BOOKS AND MANUSCRIPTS, IN
THE ORIGINAL CHARACTER. WITH COPIOUS
TABLES OF THE CONTRACTIONS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649056149

An Introduction to the Irish Language. In Three Parts. I. An Original and Comprehensive Grammar. II. Familiar Phrases and Dialogues. III. Extracts from Irish Books and Manuscripts, in the Original Character. With Copious Tables of the Contractions by Wm. Neilson

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

WM. NEILSON

**AN INTRODUCTION TO THE IRISH LANGUAGE.
IN THREE PARTS. I. AN ORIGINAL AND
COMPREHENSIVE GRAMMAR. II. FAMILLAR
PHRASES AND DIALOGUES. III. EXTRACTS
FROM IRISH BOOKS AND MANUSCRIPTS, IN
THE ORIGINAL CHARACTER. WITH COPIOUS
TABLES OF THE CONTRACTIONS**

J

AN
INTRODUCTION
TO THE
IRISH LANGUAGE.
IN THREE PARTS.

I.
AN ORIGINAL AND COMPREHENSIVE GRAMMAR.

II.
FAMILIAR PHRASES AND DIALOGUES.

III.
EXTRACTS FROM IRISH BOOKS AND MANUSCRIPTS, IN THE ORIGINAL
CHARACTER.

WITH COPIOUS TABLES OF THE CONTRACTIONS.

BY REV. WM. WELLSON, D.D.

A CHILL:
PRINTED AT THE "MISSION PRESS."
1845.

3186. e .5.

A
GRAMMAR
 OF THE
IRISH LANGUAGE.

—
ORTHOGRAPHY.

IN IRISH THERE ARE SEVENTEEN LETTERS :

	SOUND, (1) <i>See page 111</i>	EXAMPLE.
A	1 long, as <i>a</i> in bar,	bán, white.
	2 short, as <i>a</i> in hat,	tar, come thou.
	3 obscure, as <i>a</i> in negative (2)	homra, with me.
B	1 as <i>b</i> in boy,	bean, a woman.
C	1 before <i>e</i> or <i>i</i> , as <i>k</i> in king,	ciall, sense.
	2 before <i>a</i> , <i>o</i> or <i>u</i> , as <i>c</i> in call,	cait, a battle.
D	1 thick, before <i>a</i> , <i>o</i> , or <i>u</i> , this sound is not found in English, (3)	daí, a poem.
	2 liquid, before <i>e</i> or <i>i</i> , as <i>d</i> in guardian,	dearman, forgetful- ness.
E	1 long as <i>ea</i> in great,	re, six.
	2 short, as <i>e</i> in let,	roillre, light.
F	1 as <i>f</i> in fan,	ráite, welcome.
G	1 before <i>e</i> or <i>i</i> , as <i>g</i> in get,	zean, love.
	2 before <i>a</i> , <i>o</i> , or <i>u</i> , as <i>g</i> in gun,	zom, blue.
I	1 long, as <i>ie</i> in field,	riú, a king.
	2 short, as <i>i</i> in fit,	mim, meal.
L	1 single, as <i>l</i> in ale,	mil, honey.
	2 double, this sound is not found in English, (4)	mall, slow.
	3 liquid, as <i>l</i> in valiant,	buille, a blow.
M	1 as <i>m</i> in man,	mo, my.
N	1 single, as <i>n</i> in now,	cuine, a man.
	2 double, this sound is not found in English, (5)	ceadh, a head

	SOUND.	EXAMPLE.
	3 liquid, as <i>π</i> in new,	βαῖνε, milk.
O	1 long, as <i>ο</i> in more,	μεῖον, great.
	2 long, and broad, as <i>ο</i> in lord,	σῶμα, seed.
	3 short, as <i>ο</i> in not,	σοβα, a beak.
P	1 as <i>p</i> in pin,	ποτα, a pit.
R	1 single, this sound is not found in English. (6)	ρηῖον, withered.
	2 double, as <i>r</i> in fur,	ραψ, the top.
S	1 thick, this sound is not found in English. (7)	ροηατ, happiness.
	2 as <i>sh</i> in shield,	ρη, that.
T	1 thick, before <i>a</i> , <i>o</i> , or <i>u</i> , this sound is not found in English. (8)	ταρτ, thirst.
	2 liquid, before <i>e</i> or <i>i</i> , as <i>t</i> , in bastion	τερε, fire.
U	1 long, as <i>u</i> in true,	τυ, thou.
	2 short as <i>u</i> in but,	κυνηγ, power.

N. B.—*h*; as no Irish word begins radically with this letter, it is considered only as a mark of aspiration; and when affixed to a consonant, it is denoted by a point placed over it; thus,

ḃ, ḅ, ḅ, ḟ, ḡ, ḥ, ḭ, ḫ, ḷ, ḹ, denote
bh, ch, dh, fh, gh, mh, ph, sh, th, (9)

The letters are classed as follows:—

a	} broad vowels, (10)
o	
u	
e	} small vowels, (10)
i	
y	
b	} capable of aspiration, or mutables, (11)
c	
o	
f	
s	
h	
p	
r	
t	
l	
n	
n	

VOWELS.

Α, ο, and υ, are called broad vowels, because they require a hiatus, or wide opening of the mouth, in expressing them; ε and ι are called small, because they require a less opening of the mouth.

The poets, in latter ages, devised a rule, which prescribes that the vowel, which goes before a consonant, must be of the same class with the vowel which follows that consonant, i. e. both broad or both small. In observing this rule, therefore, attention must be paid to the vowel which follows the consonant; for, if it be broad, while that which radically goes before the consonant is small, or, vice versa, then the vowel preceding the consonant must be left out, and another substituted in its place, of the same class with that following the consonant; or an adventitious vowel must be inserted after the preceding one, to agree with the subsequent; as, ρεαραι, not ρεηραι, or ρεαι, *I stand*; βυαιη, not βυαι, *I beat*; λαιη, *hand*, and ζεαι, *white*, compounded λαιηζεαι, not λαιζεαι, *white-handed*.

Although it is evident, from ancient manuscripts, that this rule was unknown in early times, yet it has been so universally observed in latter ages, that it is impossible to lay it aside entirely. In many instances, it adds to the sweetness and fulness of the sound; but, in others, it so completely destroys the radical form of words, that no principle of grammar can justify a rigid adherence to it.

MUTABLE CONSONANTS.

Β, γ, δ, ϕ, ζ, η, π, ρ, τ, are called mutable, because they can be aspirated, or mortified, i. e. change or lose their sound, by the addition of η.

As the sounds of the mutable consonants, when aspirated, differ materially from those which they receive, when simple; and as a peculiar delicacy of pronunciation consists in expressing them with propriety, it is necessary to pay strict attention to the following rules:—

Βη is sounded like *v*, at the beginning or end of a word; as, μο βαρ, *my death*; ηβ, *with you*. But in the middle of a word, it is commonly sounded like *w*, as, λεβαρ, *a book*.

Ch is always sounded like χ in Greek, or *ch*, in loch; as, μο χηεαη, *my head*.

Θη and ζη, before or after a small vowel, like *y*; as, μο θια, *my God*; μο ζιολα, *my boy*. But before or after a broad vowel, they have a very weak guttural sound, somewhat stronger than that of *w*; as μο ζυε, *my voice*; ζραε, *love*; μαζ, *a field*, (12)

Ϝh is entirely mute ; as, αη ϕάριζε, pronounce, αη αριζε, *the sea*.

Ϟh is sounded like b ; as, ϕηαη, *swimming* ; αηυη like.

Ph is sounded, as in other languages, like *ph* in philosopher ; as, ηο πάριτε, *my child*.

Sh and th are sounded as *h* alone ; as, ηο ῥύη, *my eye* ηο ἔη, *my house*. But ϑ, before l, η, or η is entirely mute ; as, ηο ῥλαητε, *my health* ; ηο ῥηαῶ, *my countenance* ; ηο ῥηοη, *my nose*.

IMMUTABLE CONSONANTS.

l, η, η, are called immutable, because they never change, or lose their sound, by the addition of h. But they alone can be doubled in the middle, or at the end of words ; as, βαρη, *a top* ; σεαη-ηαῖη, *I buy*.

It is to be observed, that ol and lh, in the middle of words, are sounded like ll ; as, κοολαῶ, *sleep* ; κοληα, *flesh* ; pronounce collaῶ, colla ; and οη like ηη ; as, σεαοηα, *the same*, pronounce σεαηηα.

DIPHTHONGS.

THERE ARE THIRTEEN DIPHTHONGS,—VIZ.

SOUND.	EXAMPLE.
αι long, as <i>ai</i> in pain,	λαε, of a day.
αι long and distinct,	καηη, a fine.
short, as <i>i</i> in fight,	ηαηῶ, good.
αι long, nearly as <i>oo</i> in fool,	ηαοι, bald.
εα long, as <i>ea</i> in bear,	ηεαη, a finger.
short, as <i>ea</i> in heart,	σεαηε, just.
ει long, as <i>ei</i> in reign,	σεῖηε, charity.
short, as <i>e</i> in ferry,	ζεηη, tallow.
εο long, as <i>aw</i> in shawl,	ρεῶι, a sail.
short, as <i>o</i> in shock,	σεοχη, a drink.
ευ long, as <i>a</i> in fare,	ρευη, grass.
ια long, as <i>ea</i> in clear,	ειαη, sense.
ιο long, as <i>ie</i> in cashier,	εῖηη, wine.
short, as <i>io</i> in fashion,	βιοιαη, water cresses.
ιυ long, as <i>u</i> in fume,	εῖηηαη, quietness.
short, as <i>i</i> in shirt,	εῖηυχη, wet.
οη long, force on the <i>o</i> ,	κοῖηη, right.
short, force on the <i>i</i> ,	κοηη, a crime.
ηα long, distinct,	εηαη, coal.
ηη long, force on the <i>η</i> ,	εῖηη, an eye.
short, force on the <i>i</i> ,	εηηη, blood.

TRIPHTHONGS.

THERE ARE FIVE TRIPHTHONGS, WHICH ARE ALWAYS LONG;—VIZ.

SOUND.	EXAMPLE.
αι) nearly as <i>we</i> ,	θησθη, treasure.
οι) force on <i>o</i> ,	φεισθι, flesh.
ιαι) force on both the <i>i</i> 's,	ιατθι, a physician.
ιυι) force on the <i>u</i> ,	κυθη, gentle.
υαι) distinct,	κυαισθι, hard.

ECLIPSIS.

In the inflexion and combination of words, certain consonants are frequently prefixed to others, with which they cannot be sounded; and the adventitious consonant is then said to eclipse the radical one; viz: *b, c, ς, ϕ, ζ, η, π, τ, ϑ*, when beginning a word, and followed by a vowel or by *l* or *n*; as also *τ*, followed by *η*, may be eclipsed thus:

EXAMPLES.

<table border="0"> <tr><td>b</td><td rowspan="7" style="font-size: 3em; vertical-align: middle;">}</td><td rowspan="7" style="vertical-align: middle;">is eclipsed by</td><td rowspan="7" style="font-size: 3em; vertical-align: middle;">{</td></tr> <tr><td>c</td></tr> <tr><td>ς</td></tr> <tr><td>ϕ</td></tr> <tr><td>ζ</td></tr> <tr><td>π</td></tr> <tr><td>τ</td></tr> <tr><td>ϑ</td></tr> </table>	b	}	is eclipsed by	{	c	ς	ϕ	ζ	π	τ	ϑ	<table border="0"> <tr><td>η, 4 ηβαθη, our town.</td></tr> <tr><td>ζ, 4 ζεαρη, our right.</td></tr> <tr><td>η, 4 ηθη, our God.</td></tr> <tr><td>β, 4 βρεαρηη, our land.</td></tr> <tr><td>η, 4 ηζεαρηη, our complaint.</td></tr> <tr><td>β, 4 βρηη, our punishment.</td></tr> <tr><td>τ, 4 τη τηλα, the rod,</td></tr> <tr><td>ϑ, 4 ϑετη, our fire.</td></tr> </table>	η, 4 ηβαθη, our town.	ζ, 4 ζεαρη, our right.	η, 4 ηθη, our God.	β, 4 βρεαρηη, our land.	η, 4 ηζεαρηη, our complaint.	β, 4 βρηη, our punishment.	τ, 4 τη τηλα, the rod,	ϑ, 4 ϑετη, our fire.
b	}				is eclipsed by	{														
c																				
ς																				
ϕ																				
ζ																				
π																				
τ																				
ϑ																				
η, 4 ηβαθη, our town.																				
ζ, 4 ζεαρη, our right.																				
η, 4 ηθη, our God.																				
β, 4 βρεαρηη, our land.																				
η, 4 ηζεαρηη, our complaint.																				
β, 4 βρηη, our punishment.																				
τ, 4 τη τηλα, the rod,																				
ϑ, 4 ϑετη, our fire.																				

In pronouncing these eclipses, the first consonant only is sounded; as, 4 ηβαθη, 4 ζεαρη, &c. Except ηθη, in which both letters are uttered, with a strong guttural expression.

Instead of βϕ, the ancients frequently wrote φϕ; as, 4 φρεαρηη, our land: cc, instead of ζc; as 4 cζεαρη, our right; and ττ, instead of ϑτ; as, 4 ττετη, our fire; and these words are pronounced in the same manner, as if written 4 βρεαρηη, 4 ζεαρη, and 4 ϑετη. (13)

ACCENT.

An accent is placed over such vowels and diphthongs, as are naturally either long or short, when they are to be pronounced long; as, ηαc, a son, short; βαγ, death, long; ητογ, knowledge, short; cτογ, rent, long.

Monosyllables ending in *a, e, i, u*, being commonly long, require no accent over them; as, λα, a day, τυ, thou.

