

**FÍOR CHLÁIRSEACH NA H-EIREANN; OR, THE
TRUE HARP OF ERIN: A COLLECTION OF SOME
OF THE MOST POPULAR FOLK SONGS
AND SHORT POEMS IN THE IRISH LANGUAGE.
TOGETHER WITH MANY WHICH HAVE NEVER
BEFORE BEEN PUBLISHED, WITH AN APPENDIX**

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T. O. RUSSELL

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EDITED BY

T. O. RUSSELL

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P R E F A C E .

THE want of a cheap book in which some of the most popular folk songs and short poems in the Irish language would be found, has long been felt. The present volume was compiled with a view to supply that want. Owing to its comparatively small size, many of the above mentioned, that are well worth insertion, have had to be omitted. It would take a very large volume to contain all the folk songs and short poems that have been composed in modern Irish during the last three or four hundred years: and a book so large could be sold only at so high a price as should put it beyond the reach of many of those who would most wish to possess it.

While the present volume contains the larger part of the most popular Irish folk songs, it also contains many songs and poems that may be said to have hitherto been unknown to readers of Irish. Some of them have appeared only in newspapers, many of them have never before been printed, and have consequently, been heretofore unknown to the Irish-reading public.

The classification of the songs and poems according to the province in which they originated or were composed, has, in this volume been studiously avoided; for localism has been a curse to Ireland from time immem-

morial, and is an obstacle in the way of the resuscitation of the Irish language to day. It is not the Irish language of any province that the really earnest, patriotic students of Irish want; they want the Irish of Ireland, and they want nothing else.

Dialect Irish has also been avoided in this book. The songs and poems given in it are in what may be justly called classic Irish. They are written substantially in the language used by the best Gaelic writers of the seventeenth and eighteenth centuries, and will be generally understood all over Ireland. With the examples of Scotch Gaelic and Manx before them, knowing that these dialects were pure Irish less than two centuries ago, and seeing the linguistic monstrosities into which they have been turned, principally by a desire to perpetuate the corruptions and vulgarisms of the speech of uneducated people, it requires the utmost stretch of our benevolence to suppose that in the present critical state of the language, those who print dialect Irish are sincere in their desire to resuscitate the idiom of their country.

To show how absolutely one the classic Irish of all parts of Ireland is, it will only be necessary to examine the two noblest poems in this book, namely, "Meditation on the Ruins of Timoleague abbey" at page 3, and "Fáinne an Lae" at page 11. The first of these poems was written by a Munsterman nearly two centuries ago, and the second was written by an Ulsterman about ten years ago; but notwithstanding the different styles and

metres of both poems, the language in which they are written is absolutely the same. There *is* a classic standard in modern Irish which all writers of it should endeavour to follow.

T. O. R.

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beagán ceartúgáó.

Ouille.	line.				Léig gur
8	10	ó'n mbápp	m áic	"peir"	
9	7	ó'n mbun	"	"fmuamim"	" fmuamim
30	2	ó'n mbápp	" "	"éipear"	" éipe ar
35	6	ó'n mbun	" "	"ábrain"	" ábrán
37	7	ó'n mbápp	" "	"cum"	" éum
43	7	ó'n mbun	" "	"fpéir"	" fpéir'
44	7	ó'n mbun	" "	"špém"	" špém'
50	4	ó'n mbápp	" "	"cpuaró"	" cpuaróe
76	13	ó'n mbápp	" "	"mór"	" móp
79	6	ó'n mbápp	" "	"tógfar"	" tógfar
86	13	ó'n mbun	" "	"mbliadam"	" mbliadam
86	7	ó'n mbun	" "	"cum"	" éum
92	6	ó'n mbápp	" "	"hannair"	" hannair
112	12	ó'n mbápp	" "	"fšóca"	" fšócaé