A new Transatlantic Identity?

In the latter half of the nineteenth century, many Irish people migrated to the United States [the US hereafter] from Ireland mostly due to the Great Famine of the 1840s-50s. Historians W. E. Vaughan and A. J. Fitzpatrick estimate that roughly 49% came from counties in Ireland where Irish was widely spoken.[1] Some in fact, could only speak Irish. As Karen P. Corrigan suggests, it would be a 'gross exaggeration of the facts' to suggest that all Irish who migrated to the US at this time were fluent in English.[2] Interesting encounters between fluent Irish speakers and other ethnicities in the US at this time can actually be seen below in the newspaper articles from the *Brooklyn Daily Eagle* and the *San Francisco Monitor* (see pictures 1 and 2 below). Irish communities sprang up across the US in cities where these Irish resided; in New York, Boston, Chicago, Philadelphia, San Francisco, St. Louis, and Springfield, for example. This led to an interest amongst the Irish in the US to preserve and cultivate the Irish language, their native tongue, on emigrant soil. One way this could be achieved was by creating Irish language columns in print media sources or cultural organisations and by the way the language was presented in these fora, through font, for example.

The first Irish language column created was in the New York *Irish American* in 1857. Patrick Lynch, the editor, was a man born in Limerick, Ireland, who emigrated to the US at an early age.[3] Lynch was sympathetic to the language cause[4] and hoped that by printing an Irish language column, or a 'Gaelic Department' as it was called in the *Irish American*, that this column would:

> vindicate the beauty of the Irish tongue, its high culture in ages far remote, and the advanced civilization of the Irish people as compared with any European nation.[5]

Nodes of romanticism and identity conflict are present here. The need to protect Irish language and culture would have been realised and perhaps even more intensified in an emigrant setting. Being an immigrant in the US, as you could say 'non-American,' and coming into contact with other immigrants from other countries would have led to the Irish becoming protective of their own identity. It is easier to construct your own sense of Irishness when you are not in Ireland. We see such struggles to project Irish identity in a letter to the editor of the New York *Irish World* from the correspondent 'Sigma' in 1872. Sigma criticised the fact that the Irish in the US were unable to make confession in the Irish language as no priest could be found who could speak it. This led Sigma to compare the Irish situation in the US to the Polish and stated that although there were about eighty-five Irish for every fifteen

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[1] W. E Vaughan and A. J. Fitzpatrick, ed., *Irish Historical Statistics: Population, 1821-1971* (Dublin: Royal Irish Academy, 1978), as quoted in Úna Ní Bhroiméil, "American influence on the Gaelic League: inspiration or control?," in *The Irish Revival Reappraised,* ed. Betsey Taylor FitzSimon and James H. Murphy (Dublin: Four Courts Press: 2004), 64.

[2] Karen P. Corrigan, ""I gCuntas Dé múin Béarla do na leanbháin": eisimirce agus an Ghaeilge sa naoú haois déag," in *The Irish in the New Communities*, ed. Patrick O'Sullivan (Leicester and London: Leicester University Press, 1992), 151.

[3] See Unsigned, "Patrick Lynch," *Irish American*, May 30, 1857.

[4] Matthew Knight, '"Our Gaelic Department": The Irish-Language Column in the New York *Irish American*, 1857-1896," (PhD thesis, Harvard University, 2021), 30-31.

[5] Unsigned, "Our Irish Department," *Irish American*, July 25, 1857.

Poles in the US at this time; it seemed that more Polish sermons were being provided than Irish.[6] This gives a general picture of the Irish situation in the US at this time, the resources available to them in their native tongue, and their interactions with other immigrants. It also highlights the difficulties which can often occur in the context of migration when immigrants can feel that they don't belong or are fitting in well to their new emigrant country. This can lead to greater identity projection amongst this ethnic group as they fear that they are losing a sense of who they are after the process of migration. One way the Irish in the US tried to stay true to their Irish roots whilst being resident in their new country can be seen in the question of font.

In old Irish manuscripts the Irish language was written in the Gaelic script. With the evolution of print and the typing press, the Gaelic font was created, which mimicked the old Gaelic script found in manuscripts and ancient Irish texts. The Gaelic font was a clear signifier on the page of Irish language and culture. You could easily distinguish that this language was different to the English language. The Irish language represented an ancient yet valuable language; one which was full of history and scholarship. The Roman font, in contrast, was used when printing the English language.[7] The printing of the Irish language, therefore, in the Roman font, some believed, was unjust and untraditional. It was another way England was controlling the language. When the Gaelic Department began in the New York *Irish American* on June 25, 1857, it was ensured that the Irish language would be printed from the outset in the Gaelic font. It was outlined in the paper that type would not be bought from London, the 'stronghold of the Irish enemy,' and instead the type founder James Conners & Sons located in New York was chosen. Conners, it was noted, had a name of 'fine Irish sound'.[8] The refusal to foster relations or support English businesses is interesting here, and especially so in 1857. No doubt the editors of the *Irish American* had not forgotten the part England played in the Great Famine of the 1840 and 50s, nor the general history of colonisation between the two countries. The *Irish American* would continue to print Irish in the Gaelic font throughout its existence, never printing the language in the Roman font.

A slightly different take on font matters, however, can be found in the Boston *Irish Echo*. When the journal first began in 1886 it was decided by the editors, the Boston Philo-Celtic Society, to first print all articles in English before introducing the Irish language to readers. It was understood that many Irish immigrants in the US at this time were not completely fluent in Irish. It was therefore proposed to educate these immigrants about the worthiness and antiquity of their native language, before any attempts were made to provide teaching and learning materials in the journal.[9] The *Irish Echo* also varied from the *Irish American* in the manner in which it printed the Irish language, which it eventually did in September 1887, twenty one months after its first edition. The *Irish Echo* first began printing the Irish language

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[6] Sigma, letter to the editor, *Irish World*, August 24, 1872.

[7] See Brian Ó Conchubhair, *Fin de Siècle na Gaeilge: Darwin, an Athbheochan agus Smaointeoireacht na hEorpa* (Conamara: Cló Iar-Chonnachta, 2009), 1, 145; Brian Ó Conchubhair, "The Gaelic Front Controversy: The Gaelic League's (Post-Colonial) Crux," *Irish University Review* 33, no. 1 (Spring/Summer 2003): 46-47, https://www.jstor.org/stable/25517213; Liam Ó Dochartaigh, "Cúis na Gaeilge – Cúis ar Strae," in *Léachtaí Uí Chadhain 1 (1980-1988),* ed. Eoghan Ó hAnluain (Baile Átha Cliath: An Clóchomhar Tta, 1989), 120; Philip O'Leary, *The Prose Literature of the Gaelic Revival 1881-1921: Ideology and Innovation* (Pennsylvania: The Pennsylvania State University Press, 1994), 15-16.

[8] Unsigned, "The Irish Language," *Irish American,* April 25, 1857.

[9] P. J. O'Daly, M. T. Gallivan, John O'Neill, Timothy Sullivan, Wm. M. Murphy, "Prospectus," *Irish Echo*, January 1886.

in the Gaelic font from their own type foundry they had begun in Boston in 1879. However, the journal began to run the column 'Instructions for Reading the Irish Language in Roman Characters' in 1889. This was a stark contrast to the assurance the journal had originally given readers in 1887 outlining that they did not propose to put the journal 'under English control,' at this time ie. printing the Irish language in the Roman font.[10] Thomas D. Norris, corresponding secretary of the Philo-Celtic Irish School in Bowery, New York, in July 1889 sent a letter to the editor of the *Irish Echo* regarding this font change. Norris commented that the Roman font was the 'only dark spot that ever appeared on its beautiful surface' and that they should burn everything English, except it's coal.[11] An interesting contrast to this was presented by Joseph Cromien, financial secretary of the Philo-Celtic Irish School at Hudson Street in New York, a month after Norris' letter in August 1889. Cromien questioned when the English race had suddenly acquired a type of their own and inquired as to where it could be seen. Cromien in fact implored that there had been no Irish script since the end of Ogham and asked the journal not to turn anyone away but to provide for everyone.[12] Such understanding of the universal nature the Roman font offered the Irish language is presented here in Cromien's arguments. At this time all other languages were being printed in the Roman font and it was easier for readers to read the language in the Roman font. By putting aside the cultural importance associated with the Gaelic font in favour of modernity, it highlights the realisation amongst these Irish immigrants in that they needed to evolve the language to allow it to prosper in an ever-changing world of writing practices and communicative platforms. Font was paving the way for the Irish language to become a global language whilst also being a means for the Irish in the US to express their identity and maintain links to their homeland. A new transatlantic identity was beginning to form resulting from the environment the Irish found themselves in their new emigrant country.

Conclusion:

Font is only one example amongst many which shows how transnationalism can result in either the assimilation of immigrant culture in a new country, or in the creation of a new identity – a hybrid identity. Often these immigrants felt that they were in two countries at once, that they were both 'thall is abhus' (here and there). They had ties to Ireland with regard to language and culture, yet were projecting their aims and ambitions to revive this native tongue in an immigrant context, and often in the English language. Perhaps the process of migration gave the Irish in the US the freedom to explore what Ireland and the Irish language actually meant to them. The journalistic platform gave them the opportunity to reflect on this whilst giving them a means to express their Irish identity through the printing of the Gaelic font. Many, however, also recognised the benefit of using the English language and the Roman font in the media for advancement in the wider global printing sphere, or to entice, even, beginners to the language; a new generation who would have found the Gaelic font harder to read and study. This would later add dimension and layers to the creation of a new transatlantic Irish psyche which was now both at home and away. This transatlantic Irish mindset would later become key to the success of the Irish revival movement.[13]

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[10] Unsigned, *Irish Echo,* September 1887.

[11] Thomas D. Norris, letter to the editor, *Irish Echo*, July 1889.

[12] Joseph Cromien, letter to the editor, *Irish Echo*, August 1889.

[13] See Regina Uí Chollatáin "Crossing borders: Transnationalism in Irish language revival and media" (Paper read at the conference *Transnationalising the Humanities: Research Perspectives, Approaches, Methodologies*), https://youtu.be/h4DrgerNA7k (Date Accessed October 2, 2020); Regina Uí Chollatáin, ""Thall is Abhus" 1860-1930: The Revival Process and the Journalistic Web between Ireland and North America," in *Language*

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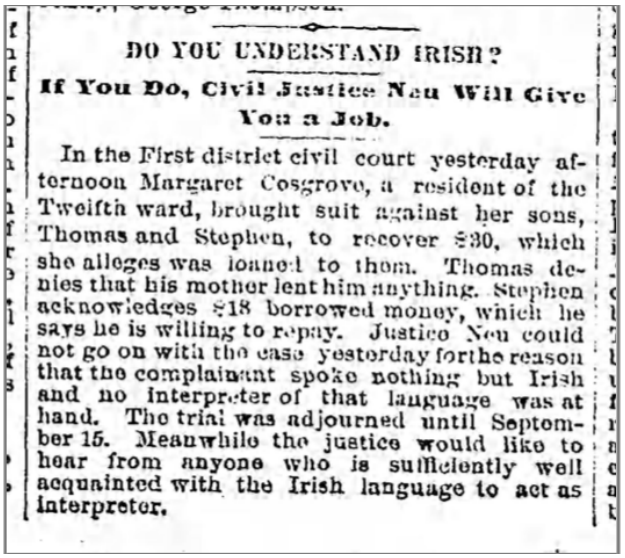

DO YOU UNDERSTAND IRISH?

If You Do, Civil Justice Neu Will Give You a Job.

In the First district civil court yesterday afternoon Margaret Cosgrove, a resident of the Twelfth ward, brought suit against her sons, Thomas and Stephen, to recover $30, which she alleges was loaned to them. Thomas denies that his mother lent him anything. Stephen acknowledges $18 borrowed money, which he says he is willing to repay. Justice Neu could not go on with the case yesterday for the reason that the complainant spoke nothing but Irish and no interpreter of that language was at hand. The trial was adjourned until September 15. Meanwhile the justice would like to hear from anyone who is sufficiently well acquainted with the Irish language to act as interpreter.

Pictures (taken by author):

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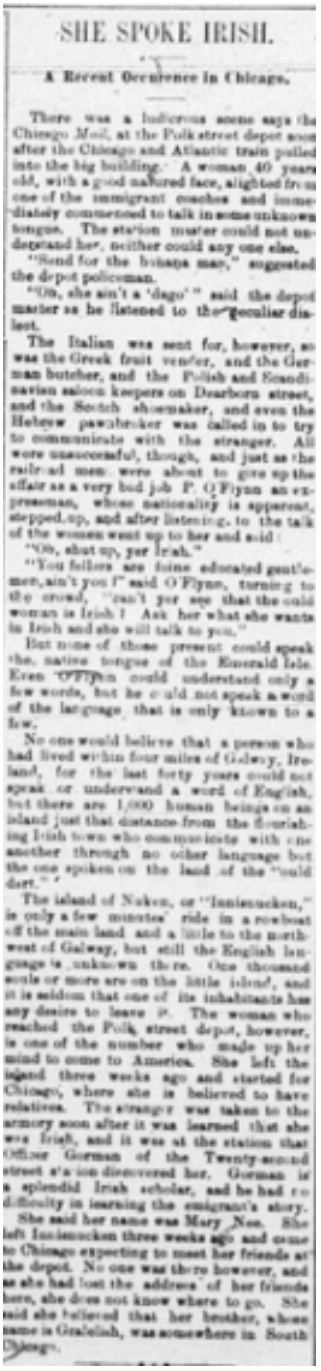


SHE SPOKE IRISH.

A Recent Occurrence in Chicago.

There was a ludicrous scene says the Chicago Mail, at the Polk street depot soon after the Chicago and Atlantic train pulled into the big building. A woman 40 years old, with a good natured face, alighted from one of the immigrant coaches and immediately commenced to talk in some unknown tongue. The station master could not understand her, neither could any one else.

"Send for the Italian man," suggested the depot policeman.

"Oh, she ain't a 'dago'" said the depot master as he listened to the peculiar dialect.

The Italian was sent for, however, as was the Greek fruit vender, and the German butcher, and the Polish and Scandinavian saloon keepers on Dearborn street, and the Scotch shoemaker, and even the Hebrew pawnbroker was called in to try to communicate with the stranger. All were unsuccessful, though, and just as the railroad men were about to give up the affair as a very bad job P. O'Flynn an expressman, whose nationality is apparent, stepped up, and after listening to the talk of the woman went up to her and said:

"Oh, shut up, yer Irish."

"You fellers are fine educated gentlemen, ain't you?" said O'Flynn, turning to the crowd, "can't yer see that the auld woman is Irish? Ask her what she wants in Irish and she will talk to you."

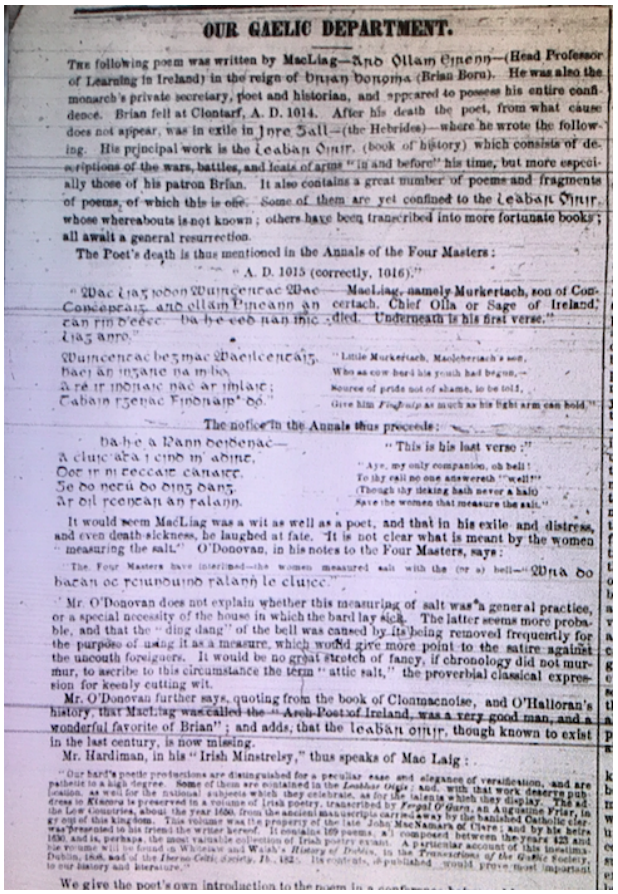
But none of those present could speak the native tongue of the Emerald Isle. Even O'Flynn could understand only a few words, but he could not speak a word of the language that is only known to a few.

No one would believe that a person who had lived within four miles of Galway, Ireland, for the last forty years could not speak or understand a word of English, but there are 1,000 human beings on an island just that distance from the flourishing Irish town who communicate with one another through no other language but the one spoken on the land of the "auld dart."

The island of Naken, or "Inninucken," is only a few minutes' ride in a rowboat off the main land and a little to the northwest of Galway, but still the English language is unknown there. One thousand souls or more are on the little island, and it is seldom that one of its inhabitants has any desire to leave it. The woman who reached the Polk street depot, however, is one of the number who made up her mind to come to America. She left the island three weeks ago and started for Chicago, where she is believed to have relatives. The stranger was taken to the armory soon after it was learned that she was Irish, and it was at the station that Officer Gorman of the Twenty-second street station discovered her. Gorman is a splendid Irish scholar, and he had no difficulty in learning the emigrant's story.

She said her name was Mary Nee. She left Inninucken three weeks ago and came to Chicago expecting to meet her friends at the depot. No one was there however, and as she had lost the address of her friends here, she does not know where to go. She said she believed that her brother, whose name is Gralelish, was somewhere in South Chicago.

2.



OUR GAELIC DEPARTMENT.

THE following poem was written by MacLiag—Anᴅ Ollam Eineᴅᴅ—(Head Professor of Learning in Ireland) in the reign of Brian Bonoma (Brian Boru). He was also the monarch's private secretary, poet and historian, and appeared to possess his entire confidence. Brian fell at Clontarf, A. D. 1014. After his death the poet, from what cause does not appear, was in exile in Inre Gall—(the Hebrides)—where he wrote the following. His principal work is the Leaban Gabur. (book of history) which consists of descriptions of the wars, battles, and feats of arms "in and before" his time, but more especially those of his patron Brian. It also contains a great number of poems and fragments of poems, of which this is one. Some of them are yet confined to the Leaban Gabur, whose whereabouts is not known; others have been transcribed into more fortunate books; all await a general resurrection.

The Poet's death is thus mentioned in the Annals of the Four Masters:

"A. D. 1015 (correctly, 1016)."

"Mac Liaᵹ ioᵭon Muincenaiᵹ Mac Conᵭenaiᵹ, ard ollam Eineann an can rin d'eᵭc. Ba he ceᵭ nan inic Liaᵹ ainm. Undernéath is his first verse."

Muincenaiᵹ beᵹmac Maelcenaiᵹ,
Baᵭ an inᵹine na mbo,
Aᵹ é ir inᵭnaiᵹ naᵭ ar imlaiᵹ;
Cabair rᵹeinᵭ Finnaᵹ᾽ ᵭo.

"Little Murkertach, Macleberiach's son,
Who as cow-herd his youth had begun,—
Source of pride not of shame, to be told,
Give him *Fingal's* as much as his right arm can hold."

The notice in the Annals thus proceeds:

Ba he a Rann deiᵭenaᵭ—
A cluic ara i cind m' aᵭaiᵹ,
Oᵭᵭ ir ni reccaiᵹ canaiᵹᵭ,
Se ᵭo neᵭ ᵭo ᵭingᵭangᵭ
Ar oil reᵭnaiᵹ an ralann.

"This is his last verse:"

"Aye, my only companion, oh bell!
To thy call no one answereth "well!"
(Though thy deking hath never a halo)
Save the women that measure the salt."

It would seem MacLiag was a wit as well as a poet, and that in his exile and distress, and even death-sickness, he laughed at fate. "It is not clear what is meant by the women measuring the salt." O'Donovan, in his notes to the Four Masters, says:

"The Four Masters have interlined—the women measured salt with the (or a) bell—Bna do bacan oc reumuᵭuᵭ ralann le cluicc."

"Mr. O'Donovan does not explain whether this measuring of salt was a general practice, or a special necessity of the house in which the bard lay sick. The latter seems more probable, and that the "ding dang" of the bell was caused by its being removed frequently for the purpose of using it as a measure, which would give more point to the satire against the uncouth foreigners. It would be no great stretch of fancy, if chronology did not murmur, to ascribe to this circumstance the term "attic salt," the proverbial classical expression for keenly cutting wit.

Mr. O'Donovan further says, quoting from the book of Clonmacnoise, and O'Halloran's history, that MacLiag was called the "Arch-Poet of Ireland, was a very good man, and a wonderful favorite of Brian"; and adds, that the Leaban Gabur, though known to exist in the last century, is now missing.

Mr. Hardiman, in his "Irish Minstrelsy," thus speaks of Mac Laig:

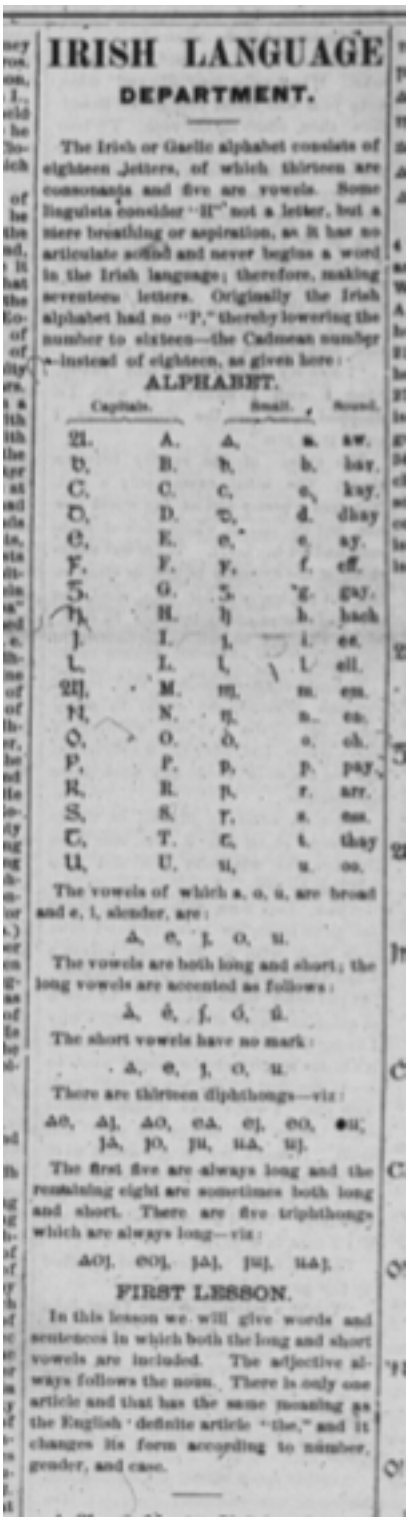
"Our bard's poetic productions are distinguished for a peculiar ease and elegance of versification, and are pathetic in a high degree. Some of them are contained in the *Leabhar Oiris*; and, with that work deserve publication, as well for the national subjects which they celebrate, as for the talents which they display. The address to Kincora is preserved in a volume of Irish poetry, transcribed by *Fergal O'Gara*, an Augustine Friar, in the Low Countries, about the year 1650, from the ancient manuscripts carried away by the banished Catholic clergy out of this kingdom. This volume was the property of the late John MacNamara of Clare; and by his heirs was presented to his friend the writer hereof. It contains 109 poems, all composed between the years 423 and 1650, and is, perhaps, the most valuable collection of Irish poetry extant. A particular account of this inestimable volume will be found in Whitelaw and Walsh's *History of Dublin*, in the *Transactions of the Gaelic Society*, Dublin, 1808, and of the *Iberno-Celtic Society*, Th., 1852. Its contents, if published, would prove most important to our history and literature."

We give the poet's own introduction to the poem in a condensed [illegible]

Unsigned, "Do You Understand Irish?," *Brooklyn Daily Eagle*, September 9, 1893.

Unsigned, "She Spoke Irish," *Monitor*, August 21, 1889.

3. The 'Gaelic Department' in the *Irish American*, New York.



IRISH LANGUAGE
DEPARTMENT.

The Irish or Gaelic alphabet consists of eighteen letters, of which thirteen are consonants and five are vowels. Some linguists consider "H" not a letter, but a mere breathing or aspiration, as it has no articulate sound and never begins a word in the Irish language; therefore, making seventeen letters. Originally the Irish alphabet had no "F," thereby lowering the number to sixteen—the Cadmean number—instead of eighteen, as given here:

ALPHABET.

Capitals.		Small.		Sound.
𝔄,	A,	𝔞,	a,	aw.
𝔅,	B,	𝔟,	b,	bay.
ℭ,	C,	𝔠,	c,	kay.
𝔇,	D,	𝔡,	d,	day.
𝔈,	E,	𝔢,	e,	ay.
𝔉,	F,	𝔣,	f,	eff.
𝔊,	G,	𝔤,	g,	gay.
ℌ,	H,	𝔥,	h,	hach.
ℑ,	I,	𝔦,	i,	ee.
𝔎,	K,	𝔨,	k,	ell.
𝔏,	L,	𝔩,	l,	ell.
𝔐,	M,	𝔪,	m,	em.
𝔑,	N,	𝔫,	n,	en.
𝔒,	O,	𝔬,	o,	oh.
𝔓,	P,	𝔭,	p,	pay.
𝔎,	R,	𝔯,	r,	arr.
𝔖,	S,	𝔰,	s,	ess.
𝔗,	T,	𝔱,	t,	thay.
𝔘,	U,	𝔲,	u,	oo.

The vowels of which a, o, u, are broad and e, i, slender, are:

a, e, i, o, u.

The vowels are both long and short; the long vowels are accented as follows:

á, é, í, ó, ú.

The short vowels have no mark:

a, e, i, o, u.

There are thirteen diphthongs—viz:

ae, ai, ao, ea, ei, eo, eu, ia, io, iu, ua, ui.

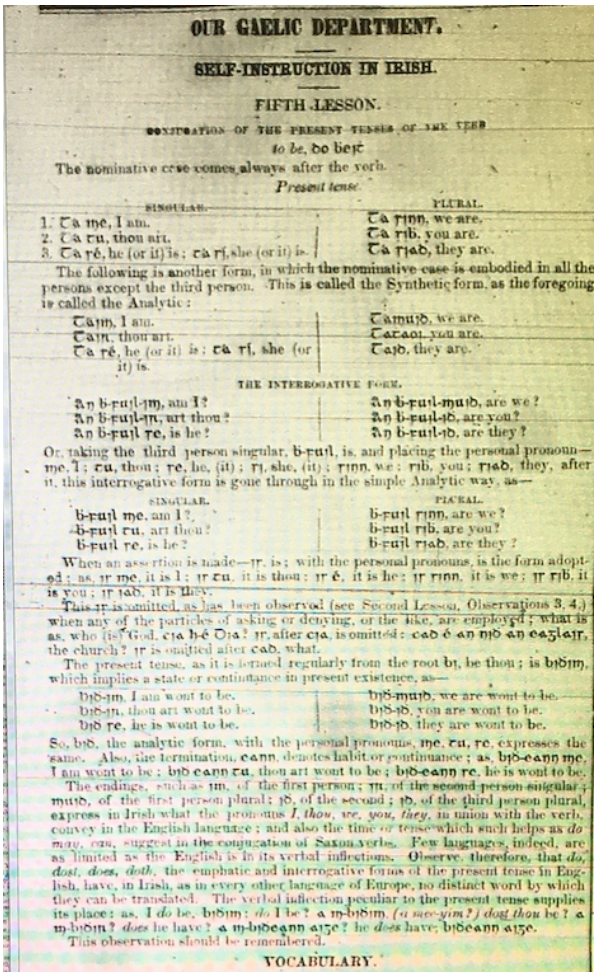
The first five are always long and the remaining eight are sometimes both long and short. There are five triphthongs which are always long—viz:

aoi, eoi, iai, iui, uai.

FIRST LESSON.

In this lesson we will give words and sentences in which both the long and short vowels are included. The adjective always follows the noun. There is only one article and that has the same meaning as the English "definite article "the," and it changes its form according to number, gender, and case.

August 1, 1857



OUR GAELIC DEPARTMENT.

SELF-INSTRUCTION IN IRISH.

FIFTH LESSON.

CONJUGATION OF THE PRESENT TENSE OF THE VERB *to be*, bo beiʒ

The nominative case comes always after the verb.

Present tense.

SINGULAR.	PLURAL.
1. Tá mé, I am.	Tá sinn, we are.
2. Tá tú, thou art.	Tá sibh, you are.
3. Tá sé, he (or it) is; tá sí, she (or it) is.	Tá siad, they are.

The following is another form, in which the nominative case is embodied in all the persons except the third person. This is called the Synthetic form, as the foregoing is called the Analytic:

Táim, I am.	Táimid, we are.
Táir, thou art.	Táthaoi, you are.
Tá sé, he (or it) is; tá sí, she (or it) is.	Táid, they are.

THE INTERROGATIVE FORM.

An bhfuil mé, am I?	An bhfuil muid, are we?
An bhfuil tú, art thou?	An bhfuil sibh, are you?
An bhfuil sé, is he?	An bhfuil siad, are they?

Or, taking the third person singular, bhfuil, is, and placing the personal pronoun—mé, I; tú, thou; sé, he, (it); sí, she, (it); sinn, we; sibh, you; siad, they, after it, this interrogative form is gone through in the simple Analytic way, as—

SINGULAR.	PLURAL.
bhfuil mé, am I?	bhfuil sinn, are we?
bhfuil tú, art thou?	bhfuil sibh, are you?
bhfuil sé, is he?	bhfuil siad, are they?

When an assertion is made—is, is; with the personal pronouns, is the form adopted; as, is mé, it is I; is tú, it is thou; is é, it is he; is sinn, it is we; is sibh, it is you; is iad, it is they.

This is omitted, as has been observed (see Second Lesson, Observations 3, 4,) when any of the particles of asking or denying, or the like, are employed; what is as, who (is) God, cia hé Dia? is, after cia, is omitted: cad é an mhó an eaglais, the church? is is omitted after cad, what.

The present tense, as it is formed regularly from the root bi, be thou; is bíthim, which implies a state or continuance in present existence, as—

bím, I am wont to be.	bímid, we are wont to be.
bíonn, thou art wont to be.	bíonn sibh, you are wont to be.
bíonn sé, he is wont to be.	bíonn siad, they are wont to be.

So, bíd, the analytic form, with the personal pronouns, mé, tú, sé, expresses the same. Also, the termination, eann, denotes habit or continuance; as, bíd-eann mé, I am wont to be; bíd eann tú, thou art wont to be; bíd-eann sé, he is wont to be.

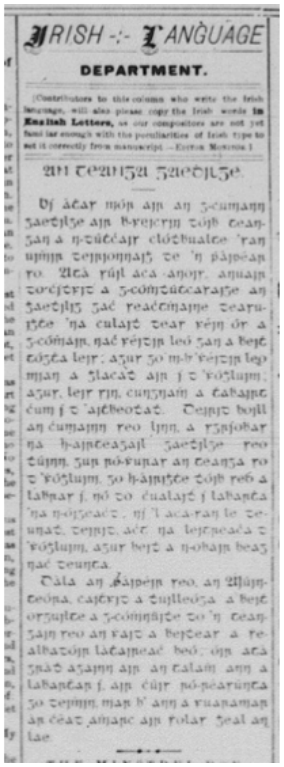
The endings, such as im, of the first person; ir, of the second person singular; muid, of the first person plural; id, of the second; id, of the third person plural, express in Irish what the pronouns *I, thou, we, you, they*, in union with the verb, convey in the English language; and also the time or tense which such helps as *do, may, can*, suggest in the conjugation of Saxon verbs. Few languages, indeed, are as limited as the English is in its verbal inflections. Observe, therefore, that *do, dost, does, doth*, the emphatic and interrogative forms of the present tense in English, have, in Irish, as in every other language of Europe, no distinct word by which they can be translated. The verbal inflection peculiar to the present tense supplies its place: as, I *do* be, bíbhim; *do* I be? a mbíbhim. *(a mee-vim?) dost thou* be? a mbíbhir? *does* he have? a mbídeann sé? he *does* have, bídeann sé.

This observation should be remembered.

VOCABULARY.

March 2, 1861

4. The 'Irish Language Department' in the *Irish Echo* (Boston), September, 1887.



IRISH :- LANGUAGE

DEPARTMENT.

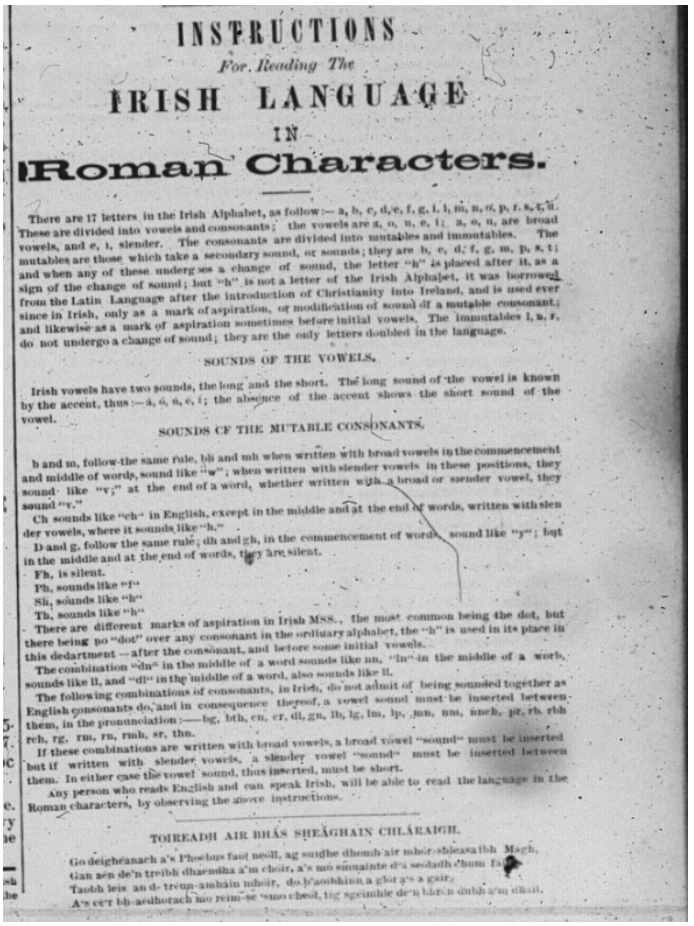
[Contributors to this column who write the Irish language, will also please copy the Irish words in **English Letters,** as our compositors are not yet fami liar enough with the peculiarities of Irish type to set it correctly from manuscript.—EDITOR MONITOR.]

AN TEANGA GAEDHLGE.

Is áthas mór ann an gcumann Gaedhlge ann Brocton toisg teanga a n-athardh clóbhuailte 'san uimhir seachtmhadh de 'n pháipéar so. Bíd rúil acu-sanoir, amhail tuigfidh a gcomhthúcaraibh an Gaedhlig gach seachtmaine tearuighe 'na dhiaidh sear réim ór a gcómhair, nach réidh leo gan a beith tógtha leis: agus go mb'réidh leo mhaith a glacadh ann i dtosluim; agus, leis sin, cuireann a dhaoine cum i dtaitheadh. Deirid boill an chumainn seo linn, a ngabhar na haimseasaidh Gaedhlge seo tuilleadh, gan nó-rugtar an teanga so dtosluim, go haithidhe tóigh seo a labhrar i, nó go dhiaidh i labhrea 'na nóisead: ni 'l aca-san le seanadh. Deirid, adh na leigheada dtosluim, agus beid a nohain beag nach deunta.

Tá an páipéar seo, an Mhúinteóna, caiteid a thilleóga a beith orduithe a gcomhnaidhe do 'n teanga seo an fad a beidhear a realtaoin láthaidhe beó: ógus acá gnáth againn air an talamh ann a labhartar i, air chur nó-bearuinta go deimhin, mar b' ann a thainaman an ceat amhac ain polar geal an lae.

5. The column ‘Instructions for Reading the Irish Language in Roman Characters’ in the *Irish Echo* (Boston), April, 1889.



INSTRUCTIONS

For Reading The

IRISH LANGUAGE

IN

Roman Characters.

There are 17 letters in the Irish Alphabet, as follow:— a, b, c, d, e, f, g, l, l, m, n, o, p, r, s, t, u. These are divided into vowels and consonants; the vowels are a, o, u, e, i; a, o, u, are broad vowels, and e, i, slender. The consonants are divided into mutables and immutables. The mutables are those which take a secondary sound, or sounds; they are b, c, d, f, g, m, p, s, t; and when any of these undergoes a change of sound, the letter "h" is placed after it, as a sign of the change of sound; but "h" is not a letter of the Irish Alphabet, it was borrowed from the Latin Language after the introduction of Christianity into Ireland, and is used ever since in Irish, only as a mark of aspiration, or modification of sound of a mutable consonant, and likewise as a mark of aspiration sometimes before initial vowels. The immutables l, n, r, do not undergo a change of sound; they are the only letters doubled in the language.

SOUNDS OF THE VOWELS.

Irish vowels have two sounds, the long and the short. The long sound of the vowel is known by the accent, thus:—á, ó, ú, é, í; the absence of the accent shows the short sound of the vowel.

SOUNDS OF THE MUTABLE CONSONANTS.

b and m, follow the same rule, bh and mh when written with broad vowels in the commencement and middle of words, sound like "w"; when written with slender vowels in these positions, they sound like "v;" at the end of a word, whether written with a broad or slender vowel, they sound "v."

Ch sounds like "ch" in English, except in the middle and at the end of words, written with slender vowels, where it sounds like "h."

D and g, follow the same rule; dh and gh, in the commencement of words, sound like "y"; but in the middle and at the end of words, they are silent.

Fh, is silent.

Ph, sounds like "f"

Sh, sounds like "h"

Th, sounds like "h"

There are different marks of aspiration in Irish MSS., the most common being the dot, but there being no "dot" over any consonant in the ordinary alphabet, the "h" is used in its place in this dedartment — after the consonant, and before some initial vowels.

The combination "dh" in the middle of a word sounds like nn, "bh" in the middle of a word, sounds like ll, and "dh" in the middle of a word, also sounds like ll.

The following combinations of consonants, in Irish, do not admit of being sounded together as English consonants do, and in consequence thereof, a vowel sound must be inserted between them, in the pronunciation:—bg, bth, cn, cr, dl, gn, lb, lg, lm, lp, mn, nm, nneh, pr, rb, rbh rch, rg, rm, rn, rmh, sr, thn.

If these combinations are written with broad vowels, a broad vowel "sound" must be inserted but if written with slender vowels, a slender vowel "sound" must be inserted between them. In either case the vowel sound, thus inserted, must be short.

Any person who reads English and can speak Irish, will be able to read the language in the Roman characters, by observing the above instructions.

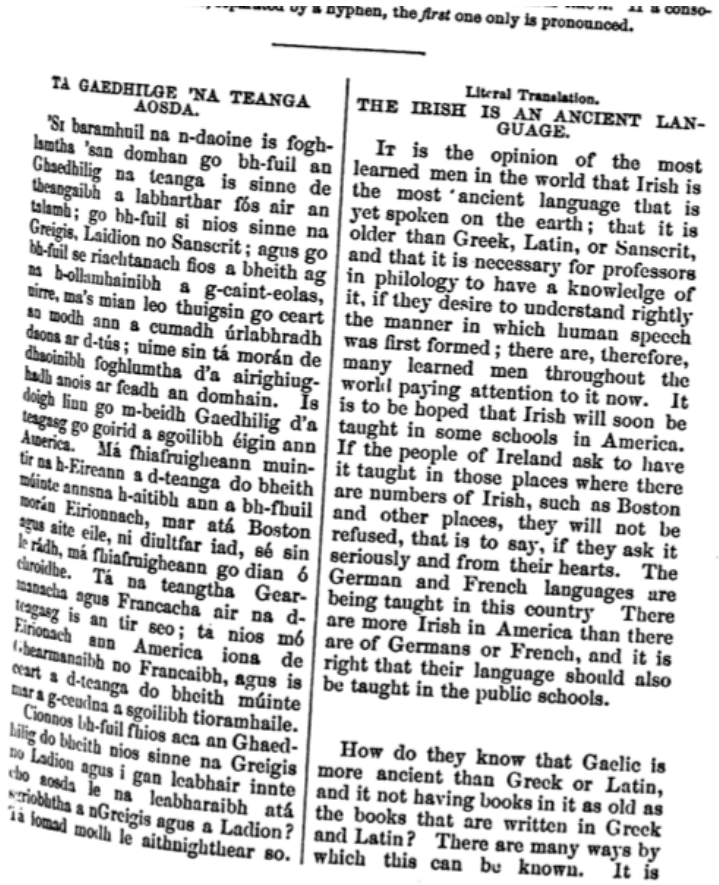
TOIREADH AIR BHÁS SHEÁGHAIN CHLÁRAIGH.

Go deighéanach a's Phoebus fasd neóll, ag sudhe dhomh air mhoir-shleasaibh Magh,
Gan aon de'n treibh dhaendha a'm choir, a's mo smuainte dha seobadh chum fa
Taobh leis an d- treun-amhain mhoir, do ghaoibhinn a ghlor as a gair,
A's cé'r bh-aedhorach mo reim-se 'sino cheol, ag sgeimhle de'n bhean dubh a'm dhail.

6. Example of the Irish Language in the Gaelic font

7. Example of the Irish language in the Roman font

Irish Language Department, *Monitor* (San Francisco), March 21, 1888.



by a hyphen, the *first* one only is pronounced.

TÁ GAEDHILGE 'NA TEANGA AOSDA.

'Sí baramhuil na n-daoine is foghlamtha 'san domhan go bh-fuil an Ghaedhilig na teanga is sinne de theangaibh a labharthar fós air an talamh; go bh-fuil sí nios sinne na Greigis, Laidion no Sanscrit; agus go bh-fuil se riachtanach fios a bheith ag na h-ollamhainibh a g-caint-eolas, uirre, ma's mian leo thuigsin go ceart an modh ann a cumadh úrlabhradh daona ar d-tús; uime sin tá morán de dhaoinibh foghlumtha d'a airighiughadh anois ar feadh an domhain. Is doigh linn go m-beidh Gaedhilig d'a teagasg go goirid a sgoilibh éigin ann America. Má fhiafruigheann muintir na h-Eireann a d-teanga do bheith múinte annsna h-aitibh ann a bh-fhuil morán Eirionnach, mar atá Boston agus aite eile, ni diultfar iad, sé sin le rádh, má fhiafruigheann go dian ó curoidhe. Tá na teangtha Gearmanacha agus Francacha air na d-teagasg is an tir seo; ta nios mó Eirionach ann America iona de ghearmanaibh no Francaibh, agus is ceart a d-teanga do bheith múinte mar a g-ceudna a sgoilibh tioramhaile.

Cionnos bh-fuil fhios aca an Ghaedhilig do bheith nios sinne na Greigis no Ladion agus i gan leabhair innte cho aosda le na leabharaibh atá sgriobhtha a nGreigis agus a Ladion? Tá lomad modh le aithnighthear so.

Literal Translation.

THE IRISH IS AN ANCIENT LANGUAGE.

It is the opinion of the most learned men in the world that Irish is the most ancient language that is yet spoken on the earth; that it is older than Greek, Latin, or Sanscrit, and that it is necessary for professors in philology to have a knowledge of it, if they desire to understand rightly the manner in which human speech was first formed; there are, therefore, many learned men throughout the world paying attention to it now. It is to be hoped that Irish will soon be taught in some schools in America. If the people of Ireland ask to have it taught in those places where there are numbers of Irish, such as Boston and other places, they will not be refused, that is to say, if they ask it seriously and from their hearts. The German and French languages are being taught in this country There are more Irish in America than there are of Germans or French, and it is right that their language should also be taught in the public schools.

How do they know that Gaelic is more ancient than Greek or Latin, and it not having books in it as old as the books that are written in Greek and Latin? There are many ways by which this can be known. It is

'Instructions for Reading Irish in Roman Letters,' *Donahoe's Magazine* (Boston), April, 1879, 373.