

## FIN AS OSHIN

THE Manx Gaelic traditional song *Fin as Oshin* 'Fin and Ossian', the only known piece of *Fianaigheacht* from the Manx song tradition,<sup>1</sup> exists in three manuscripts, M, W, T.

Manuscript M appears to be in the hand of the Rev. Philip Moore (1705–1783), chiefly known as part-translator and general editor of the Manx Bible.<sup>2</sup> Under the title 'A Manx ronag<sup>3</sup> Fin & Ossian' the text extends to twenty-seven lines and was published in facsimile (the whereabouts of the original manuscript is now not known) by G. W. Wood (1920:296–301). According to Wood (ibid.:297) M is 'written on the back of a leaf of an old book'. Lower down the page he adds, 'It is written on thick hand-made paper. On the reverse side is a boy's Latin exercise written in half text, with the [last] two [ . . . ] lines of the [ . . . ] poem scribbled between two of the lines'. Also published in facsimile form by Wood in the same article is an English translation of the poem, also seemingly in Moore's hand, but, according to Wood (ibid.:299), on thinner paper. The translation contains additional material not in the text of M, but found in W (see below).

Manuscript W, preserved in Manx Museum MS 1487(d)C, is of about the same date as M (c.1762/3; but see below) and is written on both sides of locally-made paper in a flowing hand; the hand is unknown. The text runs to twenty-nine lines, the last being inserted at a slightly later date by a different hand. The whole is entitled 'Fin as Ossian a Song'. As noted above, W contains four additional lines of text not in M, but which are represented in the English version of M. W has no accompanying English translation. The text in W was printed by Wood (with English translation) also in the aforementioned article. The G. W. Wood Collection, of which W is part (as was M, it seems) was deposited in the Manx Museum Archive in 1923, according to the accession register.

Manuscript T, British Library Add. 11215 (Thorkelin Collection), contains forty-one lines of text under the title 'Fin as Osshin, or Fingal and Ossian, a Mank's [*sic*] Poem' and is in the hand of Peter John Heywood (1739 – Feb. 1790).<sup>4</sup> The text is accompanied by a spirited,

<sup>1</sup>For Manx folktales about Fin cf. Broderick (1981b, 1982).

<sup>2</sup>Published in three volumes in 1771–5. He is credited with translating part of the Psalms, Daniel (and possibly Isaiah, Jeremiah and Lamentations), and in the New Testament part of the Acts (Moore 1901:115–16; Thomson 1979:xii).

<sup>3</sup>Not clearly written in manuscript: *ronag* (I would spell it *ronnag*) would be \**rannag*, *rannóg*. For the treatment of the first syllable cf. *ronneeaght* = *rannaigheacht* (in Manx = 'song; riotous/drunken singing'). *ronag* here would mean 'a short song/poem'.

<sup>4</sup>Great-grandson of Robert Heywood, Governor of Man (1678–90). Resigned as Deemster in 1773 and withdrew to Cumberland. Returned to Man in 1778 as seneschal to the then Governor of Man, the Duke of Athol (whose father had till 1765 been Lord of Man). In 1783, Heywood was summarily dismissed as seneschal for what may have been no more than 'actuarial irresponsibility' (Dolley 1977:220).

if somewhat loose, English translation<sup>5</sup> along with some notes on the contents of the poem. Appended is a letter (addressee not mentioned, but see below) signed by Heywood giving details of the song's collection (see below) and dated Isle of Mann [*sic*], 25 October 1789. This manuscript is accompanied by four other Manx songs (three in English with Manx versions and one in Manx only)<sup>6</sup> all in Heywood's hand and seemingly sent to the Danish scholar and natural historian Professor Thorkelin of Copenhagen at his request.<sup>7</sup> Thorkelin's manuscripts, BL Add. 11215 along with BL Add. 11061–11251, were purchased by the British Museum from Professor Finn Magnuson in July 1837. How or when Magnuson came into possession of the manuscripts is not known.<sup>8</sup>

T (together with all the accompanying material to do with the *Fin as Oshin* song) was twice printed by A. W. Moore (1886:80–84; 1896:1–5).

All versions of the poem make it clear that after every line of verse a vocable refrain of the English/Scottish/Irish ballad type, viz. *Fal-lal-lo(o)*, *fal-lal-la* (or *leu*), was sung or chanted.

The apparent circumstances surrounding the collection of the song are given by Heywood himself in his letter (to Thorkelin):

Several years ago, when the first Edition of the Poem of Fingal and Ossian by Mr. McPherson appeared [1761/2], a Revd. Clergyman of my acquaintance [Rev. Philip Moore], (since deceased) was then at the Bishop's Country Seat [Bishop's Court] in this Isle, engaged with one of the Vicar's Genl [Rev. James Wilks (1719–77)] in revising and correcting a translation of the Scriptures into the Manx Language, and telling the Vicar Genl. of that new production – of which he read him some Episodes in the hearing of the Bishop's Gardiner, an old Man, who was at work near the Door of their Laboratory and listening. He stept in on hearing frequent mention of Fingal and Oshian & Cuchullin &c and told him he knew who could sing a good song about those men & C[u]chullin, and that was his Brother's Wife, a very antient Woman. – on which they sent for the old Dame, who very readily sung them eight or ten verses which my friend immediately took down in writing, and the next day on

<sup>5</sup> Possibly by John Kelly (1750–1809), an early (and apparently enthusiastic) pupil of the Rev. Philip Moore and amanuensis of the Manx Bible (Moore 1901:94–5; Thomson 1979:v). He was the author of a Manx grammar (1804) and dictionary (1866).

<sup>6</sup> viz. 'Eubonia's praise', 'Scarlett rocks', 'The little quiet nation' (songs originally in English by Archdeacon, later Bishop, Samuel Rutter of Man between 1642 and 1651 with Manx versions supplied at the time or a little later (Moore 1896:xxiv) and a version of the Manx Gaelic traditional song *Mylecharaine*).

<sup>7</sup> According to Townley (1791:156), Townley met Thorkelin on 18 July 1789 during the latter's visit to Man that summer to conduct some research at the behest of the Danish monarch, it seems, on the Scandinavian elements of Manx archaeology, etc. It is likely that Thorkelin also met Heywood during that same visit. According to Feltham (1798:62), Thorkelin was also given some Scandinavian coins, possibly from the Lonan Treasure of 1784.

<sup>8</sup> British Library, personal communication, 22 May 1989.

recollection she bro[ugh]t them the rest, and of which he obliged me with a copy [. . .]. My friend asked her, wher she learned this song, and she said from her Mother & Grandmother & many more – that they used to sing them at their work and wheels [. . .].

The name of the informant is not known. According to Moore (1901:27) Wilks was not appointed vicar general till 1769. However, Heywood was writing twenty years or more after the event and may have been unaware, or had forgotten, the date of Wilks's appointment. The song could therefore either have been collected *c.*1762/3 or after 1769. If the former, Moore and company were engaged on the New Testament (published in 1767); if the latter, on the Old Testament (published in 1771–2).

*Fin as Oshin* was not the only Manx *Volkslied* apparently to have come to light from oral tradition as a result of MacPherson's controversial publications; several others also belong to this corpus.<sup>9</sup> However, this seems to be the only example recorded from Manx tradition as having any connection with the Gaelic 'heroic cycle' of sagas etc., albeit in fragmentary form. The *Gorree/Orree Beg*<sup>10</sup> in the song probably refers to Godred Crovan, king of Man and the Hebrides (*c.*1079–95) and founder of a native dynasty in Man that lasted till 1265. Crovan is known in Manx tradition as *Ree Gorree* ('King Orry' in English) and is seemingly regarded in the tradition as something of a legendary hero.<sup>11</sup> The association of his name with Neolithic burial sites in the parishes of Lonan and Maughold, for example, would seem to confirm this.<sup>12</sup> His inclusion therefore in a 'heroic' poem would not be out of place, and would lend a Manx 'twist' to a tradition also known elsewhere in the Gaelic world.<sup>13</sup>

<sup>9</sup>'Manannan (or traditionary) ballad [MB]' (Thomson 1960–61; 1962–3), 'Baase Illiam Dhone' (Broderick 1981a:105–123), 'Ny kirree fo niaghtey' (Broderick 1984a:157–68), 'Berrey Dhone' (Broderick 1984b:193–210).

<sup>10</sup>*Beg* here would be diminutive of endearment rather than of physical stature, cf. *Manannan Beg Mac y Leirr* (G. *Manannán (Beag) Mac a lir*) of MB; the diminutive ending *-án*, as it seems to be, has been reinforced in the Manx version.

<sup>11</sup>According to Manx tradition, as recorded in MB, *Ree Gorree* landed at the Lhen (in Jurby parish) and became King of Man. Thereupon he introduced law into the island, and from him there descended thirteen kings before Man was taken over (in 1266) by King Alexander III (1249–86) of Scotland. Depending on how one views the period of the Crovan dynasty (*c.*1079–1265) is the number of kings who ruled in Man and the Hebrides (all or part). However, including temporary regents and suzerainty by outsiders (e.g. Magnus Barefoot, 1098–1103; Somerled, 1158–64; Hákon Hákonsson, 1238–42) we find that the total number comes to thirteen, and in this respect at least MB preserves a sound tradition.

The Chronicles of Man (s.a. 1056; *rectius* 1079) inform us that Godred Crovan made two abortive landings in Man before his successful one at Ramsey. The reference in MB to a landing at the Lhen would refer to a prior abortive landing.

<sup>12</sup>i.e. King Orry's Grave, near Laxey, and *Cashtal Ree Gorree* (otherwise known as *Cashtal yn Ard*) in Maughold.

<sup>13</sup>This poem is a variant of the story of 'The burning of Fionn's house' in which the hero Garadh/Garaidh is (in some versions) put to death, as in the Manx tale

The text itself admits of a series of mainly dactylic/iambic couplets (of somewhat irregular metre in MW, though this would not necessarily be noticed when sung). The similarity of the texts in M and W suggest that they have been taken down from the same informant, and the irregularity of metre and the incompleteness of couplets, if that is what it is, would suggest imperfect memory on the part of the informant and/or that the text was not very well noted down. The longer and more polished text of T, where the story seems better preserved, rather than its being a further recollection from the same informant (as MW), as noted by Heywood above, is regarded as a totally separate version from a different informant, though perhaps stimulated by the discovery of MW. W may be the copy for Heywood referred to above. Whatever the provenance of T, the manuscript of M, given the fact that it was written down on the back of a pupil's Latin exercise, even allowing for the scarcity and cost of paper at that time, was almost certainly written down from dictation or performance on the first thing that came to hand, and so seems more likely to be the original than a copy.

In view of the shortness of the text, it is felt desirable to print all three versions diplomatically for reference, the translation for M serving also for W; T is separately translated. Interpolations in the text are printed in italics.

## Text M

A Manx ronag

Fin &amp; Ossian

- Hie Fin as Ossian magh *Lhaa* dy Helg – Fala-loo as Fala-lee  
 Cha rou ad Doinney ayn, sloo ny keayd – Fa &  
 Qui da Daag ad ec y Thie, agh Orree beg – fa &c  
 Daag ec y Thie da-head Coo as da-head Quellan – fa  
 [5] As three cheed Ben aag & three chead shen Challagh  
 Doort Inneen Fin rish Inneen Ossian – Fala &c  
 Cre's nee mad Craid rish yn Roiee Gorree – fa &c  
 Kianle mad yn Olt echey dys ny Cleayn – fa &c  
 As kerree mad yn aile dys y Chassyn – fa &c  
 [10] Clisshyt dy dug Orry beg as – fal &c  
 Dennee yn smuir ree as y Chass – fal &c  
 Hie Orree beg magh roish son ny kelligyn – fal &c  
 As y Spie-Choinnee er y Gheallin – fa &c  
 Hoght buirt moarey hug Eh lesh as falla-loo & fa &c  
 [15] As hoght Cannonyn ayns dagh Bart – fa &c  
 Hug eh bart ayns dagh Unniag & dagh Dorrys – fal  
 Agh er mean y laar hug eh yn Bart Sollys – fal  
 Va Fin as Ossian sy tra shoh shelg – fal &c

(cf. Christiansen 1931:35, 342, also 214; Campbell 1872:175–80; Gwynn 1904:13; cf. also Murphy 1953:12). Because of the similarity of the name, Gorree has replaced Garadh/Garaidh in the Manx version.

- Cha row Doinney ayn sloo ny Keayd – Fal &c  
 [20] Jeagh woar ren lheeney orroo as y ghlen neayr – fal &c  
 As Lheeney orroo ny smoo lesh y Ghea – fal &c  
 Ree Fin as ree Ossian Derrey d’aase Ossian skee – fal  
 Agh Fin moar hene sodjey chum rish ree – fal  
 Dullee Fin rish Ossian Gra dy trome – fal &c  
 [25] Cha vel fagit ain agh toltanyn follum *lome* – fal

[*Then scribbled between two lines of Latin text on reverse side:*]

Spheer liam dy mie quoi ren ny trickyn shoh  
 Agh Orry Beg eh daag shin ec y thie

Text W

Fin as Ossian a Song

- Hie Fin as Ossian magh Lhaa dy Heilg  
 Ha row ad Dooiney ayn sloo ny Chead  
 Quoi daag ad eg y Thie agh Gorrey beg  
 Doort Inneen Fin rish Inneen Ossian  
 [5] Crys nee mayd Craaid mysh Ree Gorrey  
 Kiangle mayd y Olt seose gys ny Chlein  
 As Greesee mayd yn Ile magh gys y Eill  
 Moostey dy dug Gorrey beg ass  
 Dennee eh yn Smuirr roie ass y Chass  
 [10] Hie Gorrey beg er son ny Cheillagh  
 As y Speih Chonnee er y Gheallyn  
 Hoght Bhuint hug eh lesh ass  
 Hoght Chonnanyn va ayns dagh Bart  
 Hug eh Bart ayns dagh Innhag  
 As Bart ayns dagh Dorrays  
 [15] Er main y Lhaare hug eh’n Bart Sollys  
 Va Fin as Ossian rish y Tra shoh sheilg  
 As ha row ad Dooiney ayn sloo ny Chead  
 Jeagh woar haink orroo as y ghlen Nhear  
 As lhean ee orroo as lesh y Ghea  
 [20] Roie Fin as roie Ossian  
 Tra va Ossian skee beign da soie  
 Agh Fin moar hene sodjey chum rish roie  
 Dyllee Fin back gys Ossian  
 Cha vel ayns shoh agh Toltanyn follym  
 [25] Quoi ren ny Trickyn shoh agh Gorrey beg  
 Chossyn eh vow ayns Thoul fo Chregg  
 Cha row ad able Gorrey beg y gheddin ass  
 Agh Phluck ad eh magh er Chass

*[Inserted slightly later by another hand:]*

Lesh Cabbyll keoie eisht reap ad eh dy Baase

*[In original hand:]*

NB In Singing the above Song, fallallee and fallalleu are repeated after every line.

#### TRANSLATION OF M

Fin and Ossian went out to hunt one day / They were no fewer than a hundred men / Whom did thy leave at home but Orry Beg / (They) left at the house two hundred hounds and two hundred pups / and three hundred young women and three hundred old hags / Fin's daughter said to Ossian's daughter / How shall we make game of King Orry? / Let's tie his hair to the harrows / and apply the fire to his feet / Orry Beg suddenly shot up / (as soon as) he felt the marrow running out of his foot / Orry Beg made for the woods / with his gorse hoe on his shoulder / Eight huge loads he brought out with him / and eight bundles in each load / He placed a load in each window and each door / and in the middle of the floor he placed the brightly burning load / Meanwhile Fin and Ossian were hunting / They were no fewer than a hundred men / Thick smoke flooded over them from the glen from the west / and flooded over them all the more with the wind / Fin ran and Ossian ran till Ossian grew tired / but Fin Mooar himself kept on running longest / Fin shouted to Ossian, speaking mournfully / we've nothing left but desolate ruins / I know for sure who has played these tricks / (it is) Orry Beg whom we left at the house.

#### TRANSLATION OF ADDITIONAL MATERIAL IN W

He got away from them in a hold under a rock / They weren't able to get Orry Beg out / but they dragged him out by his foot / With wild horses then they tore him to death

#### Text T

Fin as Osshin, or Fingal and Ossian, a Mank's Poem

Hie Fin as Osshin magh dy helg, Fal-lal-lo as fal-lal-la

Lesh Sheshiaght trean as moadee elg

Cha row ayn Dooiney sloo ny keayd

Coshe cha beaue, cha row ny lheid

[5] Lesh feedjyn cooh, eisht, hie ad magh

Trooid Slieiu as Coan, dy yannoo cragh

Quoi daag ahd ec y thie, agh Orree beg

Cadley dy kiun, foh scadoo'n Chreg

Daag ahd ec y thie

Three feed Quiallan, as three feed cooh

[10] As three feed Khiallin Aig, gyn annan slooh

Lesh three feed shen Challiagh, dy yeeaghyn mooh

Doort Inneen Fin, ayn Craid as Corree

Cre's you mad nish Culleen er Orree?

- Doort Inneen Osshyn kian'l mad eh  
 [15] Lesh Folt y Ching tchon gys y Cleay  
 As kerree mad Ail dys y Khass cha trean  
 Clisht tappee, eesht, hug Orree ass  
 Tra dennee'n smuir ree ass e Khass  
 Lhoo Mollaght-mynney, ahd dy Stroie  
 [20] Vah'r niannoo Craid er Mack y Roiee  
 Dy fargagh breary - ry Ghrian as Eayst  
 Dy lhosht ad heene, as Theyyn neisht  
 Hie Orree beg magh dys ny Sleudyn  
 As spiee moar Khonnee er y Gheallyn  
 [25] Hoght Buirtt moar trome hug eh lesh kiart  
 Hoght Khonnanyn cruint ayn daagh Bart  
 Hoght Deiney lheid's sy Theil nish tayn  
 Cha drogagh Bart jeu shoh ny v'ayn  
 Ayns dagh Uniag hug eh Bart as yns dagh Dhorrys  
 [30] Agh mean y Thieh moar hene yn Bart mooar Sollys  
 Va Fin as Oshin nish shelg dy tchon  
 Lesh ooiley nyn Treanee ayns Ollish as Jonn  
 Jeagh woor ren lhienny orro as y ghlen near  
 Troggal ayns Bodjallyn aglagh, myr reer  
 [35] Ree Fin as ree Oshin derreh daase Oshin skeeh  
 Agh she Fin moar heene chum sudjey rish ree  
 Esht dulle Fin huggey lesh Coraa ard trome  
 Cha vel faagit ayn nish agh Toltanyn lhome  
 Quoi ren yn Assee shoh? nagh ren Orree beg?  
 [40] Vah'r chosney vou ttheadys yn Ooig foh'n Chreg  
 Rhaad plooghit lesh Jeagh harn ahd magh ry Khass

## TRANSLATION OF T

Fin and Ossian went out to hunt / with a valiant band (of men) and  
 hunting dogs / They were no fewer than a hundred men / so swift of foot  
 there was none like them / with scores of hounds, then, they went out /  
 through mountain and glen to cause destruction / Whom did they leave at  
 the house but Orry Beg / sleeping calmly under the rock's shadow / They left  
 at home three score pups and three score hounds / and three score maidens  
 and not one less / with three score old hags to look after them / Said Fin's  
 daughter in disdain and resentment / How can we get our revenge on Orry? /  
 Said Ossian's daughter, we'll bind him tight by the hair of his head to the  
 harrow / and we'll bring fire to bear to his foot so valiant / Suddenly leaping  
 up, then, did Orry get away / as soon as he felt the marrow running out of  
 his foot / cursing bitterly that he would destroy them / who had slighted  
 the king's son / swearing angrily by sun and moon / to burn them and their  
 houses as well / Orry Beg went out to the mountains / with a great gorse hoe  
 on his shoulder / Eight huge heavy loads did he bring with him, it's true /  
 Eight bundles tightly bound in each load / Eight men of the sort that exist in

the world as it is now / could not lift one of these bundles / In every window he placed a load and in every door / and in the middle of the great house itself the huge brightly burning load / Fin and Ossian were now busily hunting / with all their warriors in sweat and dust / Thick smoke flooded over them out of the glen from the west / rising in terrible clouds, as was true / Fin ran and Ossian ran till Ossian grew tired / Then Fin called to him in a heavy voice / There's nothing left here now but bare ruins / Who committed this destruction? Was it not Orry Beg? / He had got away from them fleeing into the cave under the rock / where choked by the smoke they dragged him out by his feet.

## NOTES TO M

2. *Cha rou ad Doinney ayn*: this is a conflation of two constructions – (in standard orthography) *cha rou ayn dooinney* (as in T) ‘there was not a man’ or *cha rou ad dooinney* ‘they were not a man (less . . .)’.
3. *W Gorrey* (cf. Ir. *Go(f)raidh* < ON *Gudrödr*), the form spelt with G being older. The form without G would be due to misplaced juncture where one explosion does for two and the word division comes after instead of between in the English title ‘King Gorry/King Orry’, viz. /king# #gori/ > /king# #ori/ > /kiŋ# ori/; cf. ‘Kirk Onchan’ (nowadays simply ‘Onchan’), earlier ‘Kirk Conchan’ Manx *Skyll Connaghyn* (a parish name), here with a voiceless velar.
4. *da-chead*: the presence of *ch* in the orthography (if credible), representing /x/, cf. also *gh* for /ɣ/ elsewhere, suggests that lenition of /k/ and /g/ in places where it is expected is still intact at this date. Though cf. the title of the Manx Bible itself *Yn Vible Casherick* where the orthography does not represent an expected lenition of the adjective. Initial velar spirants were beginning to disappear at this date.
5. *three cheed*: lenition is normally expected after *tree* ‘three’ in classical Manx and is regularly attested in the Manx Bible. All Biblical examples have the singular of the noun when such occurs after *keead* ‘hundred’ and its compounds.
6. *Inneen Fin*: The failure of the lenition of *f* in the dependent genitive is also paralleled in Ir. and Sc.G.
7. *Cre's nee mad Craid rish*: *crys* ‘how’ is neither a literary standard nor a Late Manx form, though it is regularly found in non-standard orthography. The idiom with *craid* is usually *jannoo craid er, mysh* ‘mock, humiliate’. The appearance of *rish* in M may have been a mis-hearing for *mysh*, as in W.
8. *Kianle mad*: note the use of the future here to denote the jussive subjunctive or imperative ‘let us bind’; cf. *kerree mad* ‘let us apply’ in line 9.  
*yn Olt echey*: (W *y Olt* with expected lenition of *f* after *e* ‘his’). The lenition of *fol*t (usually masc.) here in M is likely a mixture of *e olt* and the periphrastic construction *yn fol*t *echey*.
12. *son ny kellgyn*, with *g* representing /dʒ/ not exceptionally in non-standard orthography.  
*son* may represent something older, cf. Phillips *ghon* ‘towards, to’ G. (*do*) *chum* + gen., Ir. *chun*, with reduction in Manx to *hon* and radical restored

- wrongly. This seems the only explanation of *cur son y theihll* 'give birth to', literally 'bring into the world'.
- W er son ny Cheillagh* 'towards the wood'. Note the unusual gen. in /ax/, showing lenited velar inflection, probably on the analogy of other palatal liquids; cf. Sc.G. *machair*, gen. *mach(a)rach*, Manx *magher*, old gen. *magheragh*; cf. also *lhiabbee* 'bed', old gen. *lhiabbagh*. Gen. survival here after *son* = *chun* or (*ar*) *son*.
13. *Speie-Choinnee* 'a mattock for hooking gorse'. *Speiy* may be a doublet of *spoiy*, cf. Ir. *spochadh* 'castrating', i.e. 'the gorse castrater'.
14. *Hoght buirt moarey*: plural of monosyllabic adjective commonly found at this period; but cf. the singular form in T line 25.
17. *yn Bart Solllys*: *solllys* in Manx is only an adjective, the noun being *sollysid* or (with a different sense in many cases) *soilshy*, Ir. *soilse*. The sense would be 'brightly burning, flaming'.
21. *As lheeney orroo*, i.e. *as lhein ee orroo* 'and it (the smoke) flooded over them'. Note the 3rd sg. *fem.* of the pronoun to represent *jaagh* 'smoke', a feminine noun. This is rare, even in Classical Manx.
23. *Agh Fin moar hene sodjey chum rish ree*, cf. G. *ach Fionn Mór fhéin as fhaide a chum ri ruith*. The construction with a compared adjective attached to its antecedent is rare even at this date, possibly because it is a construction that is not often required; cf. the Welsh construction *gwr mwyhaf a garaf*.
25. *follum lome*, usually *follym lhome*, recalls the phrase *follym-fasse* 'desolate', cf. Ir. *go follamh fás* 'quite empty'. So far as is known, it is not otherwise attested in Manx.
- 26 (W). *fo Chregg* 'under stone'. For the occurrence of *fo* + lenition in Manx see Broderick (1984a:166 n. 1b).

## NOTES TO T

4. *cha row ny lheid*, i.e. . . . *nyn lheid* 'their like' cf. Sc.G. *an leithid*. The reduction of *nyn* to *ny* before unclipsable consonants is fairly common in non-standard spelling in Manx and is parallel to the singular article in similar phonetic situations.
5. *feedjyn*: the orthography here implies the voiced affricate /dʒ/ representing the plural of the old acc./dat. *fichid*, viz. *fichidean*. The standard *feedyn* could represent either *fichidean* or *ficheadan*.
10. *annan* 'one' /anan/. This form is, so far as we know, nowhere else attested in the literature. It is found in speech from the northern part of Man only, see Broderick 1984c.
11. *dy yeeaghyn mooh* 'to look after them' (G. \**do dheuchainn mutha*). The Manx version is not as English as modern Sc.G. *ag coimhead an déidh* or Ir. *ag amharc ina dhéidh*.
34. *myr reer* 'as is/was true' cf. Ir. *mar fhíor*. Exists in Manx as *myr beer*, Ir. *mar ab fhíor*, with past tense of copula.

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