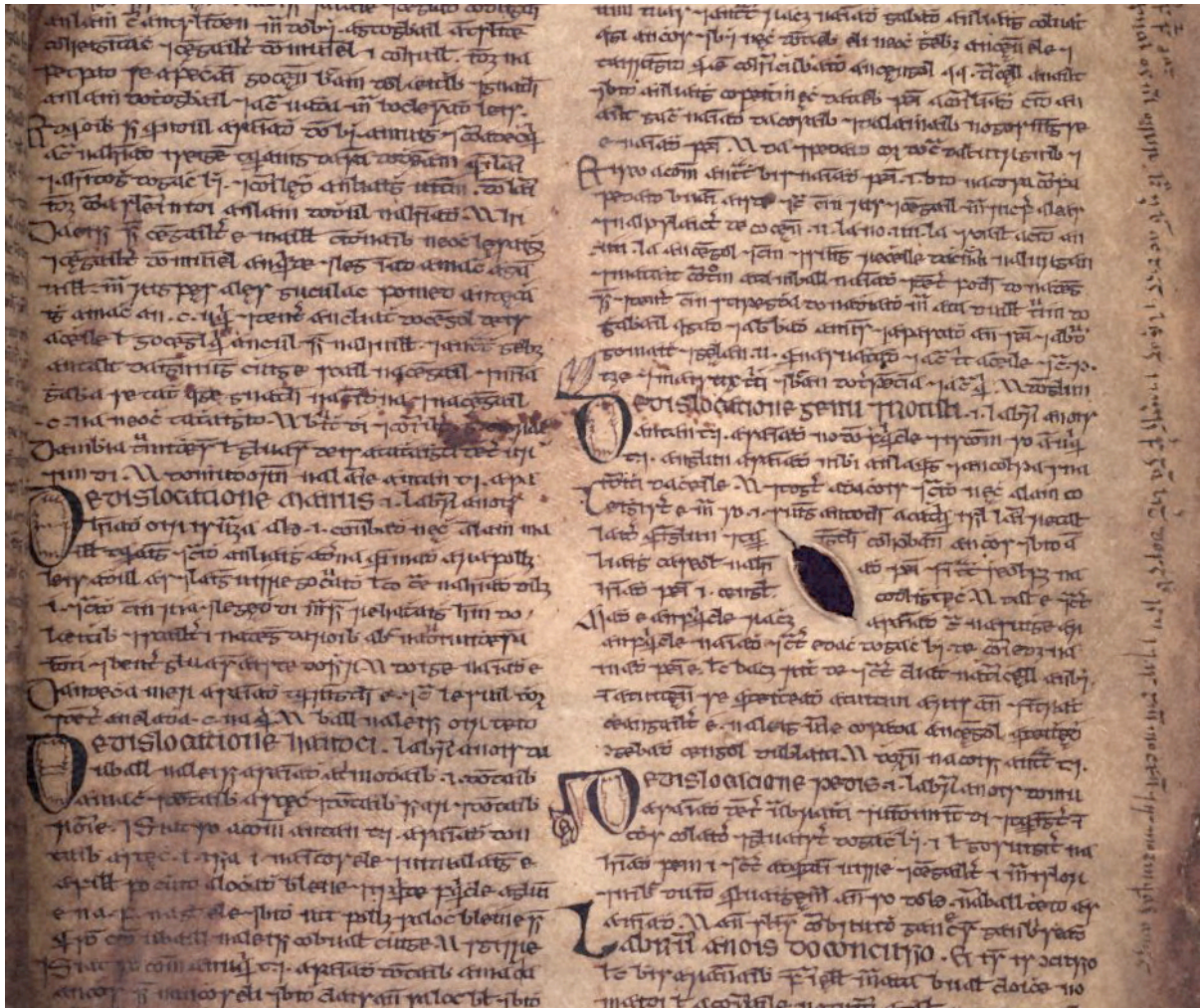


Scéla Cano Meic Gartnáin

A study and translation



Vellum from the Yellow Book of Lecan, MS 1318, cols. 453 & 454. Picture taken from <http://www.isos.dias.ie/>

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Plagiaatverklaring

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Chapter 1
Introduction

This thesis consists of a translation of the early tenth-century¹ Irish text *Scéla Cano meic Gartnáin* ‘The stories of Cano mac Gartnáin’ (hereafter *Scéla Cano*), as well as an examination and discussion of the most important narratorial motifs in this text.

Scéla Cano tells the story of Cano, son of Gartnán, a prince of Scotland in the sixth or seventh century. After Gartnán’s death, he is exiled by his uncle and flees to Ireland. He and his followers receive hospitality and lodgings at three royal courts. At one of these, he meets Créd, wife of king Marcán of the Uí Maine. She confesses her love to him and he promises to take her with him after he has regained his position as rightful king of Scotland. To pledge his loyalty to her, he gives her a stone, which contains his soul. Cano eventually returns to Scotland and becomes king. A year later, he sets out for Ireland to meet Créd. Before he can reach the coast on which Créd is waiting, however, Colcu, son of Marcán, attacks him and he is forced to abandon the ship. When Créd beholds this scene, she presumes Cano is dead. She then kills herself and breaks the stone, effectively killing Cano as well.

The characters, and some of the events in the story, seem to be loosely based on true historical characters and events, yet from the annals it can be deduced that the characters did not live in the same time period.² Due to its historical background, the tale is generally placed in the Cycle(s) of the Kings.³ This text has received some scholarly attention in the last century, mainly due to its supposed connection to the tradition of Tristan and Isolde.⁴

In this thesis, some of the most important narratorial motifs in the text and their sources and analogues are examined to show that *Scéla Cano* can also be regarded as an early Irish tale in its own right, instead of merely another version of the *Tristan* tale. This is demonstrated by examining the intertextuality of the tale. I have extracted those themes and motifs that show discernable connections with other Irish tales. The elements I have elaborated upon are illustrative of the place of *Scéla Cano* occupies in Irish literary tradition and may enable and encourage further research.

¹ D.A. Binchy (red.), *Scéla Cano meic Gartnáin*, Medieval and Modern Irish Series, vol. 18 (Dublin 1961), ix-xv.

² Binchy (red.), *Scéla Cano*, xix.

³ Dan M. Wiley (red.), *Essays on the Early Irish King Tales* (Dublin 2008), 51.

⁴ See below for a discussion of previous research and editions.

1.1 Methodology and theoretical framework

In examining the contents of *Scéla Cano*, I will follow a methodology similar to the one Ralph O'Connor adopts in his recent book *The Destruction of Da Derga's Hostel: Kingship and Narrative Artistry in a Mediaeval Irish Saga*,⁵ specifically in chapters eight and nine. In these two chapters, O'Connor examines the sources and analogues of the early Irish text *Togail Bruidne Da Derga* with other literary works, in this case texts from classical antiquity (chapter eight) and the Bible (chapter nine).

In this thesis, I further follow O'Connor's approach to the material in placing the tale in its literary and historical contexts and uncovering its parallels with a literary tradition, in this case the Irish literature.⁶ Like O'Connor, I also consider the story to be a coherent literary work of continuous narrative in its own right, allowing for multiple interpretations of the text.⁷ The tale is examined and interpreted on the basis of its formal attributes,⁸ which are in this case the parallels are also found in other texts.⁹ This approach was chosen because it corresponds with the aim of this thesis: *Scéla Cano* deserves to be examined and placed in its original Irish context, after decades of being regarded as a text derived from the *Tristan* tale.

In my research, I intend to contribute to the understanding of the place of *Scéla Cano* in the early Irish intertextual network by examining the formal attributes of the tale mentioned by O'Connor. These are represented by the narratorial motifs and themes. I will connect some of these most prominent motifs with other early Irish stories and sagas to show their intertextuality. As the length of this thesis is limited, I am not able to look at parallels beyond Irish literature, as O'Connor does.

⁵ Ralph O'Connor, *The Destruction of Da Derga's Hostel: Kingship and Narrative Artistry in a Mediaeval Irish Saga* (Oxford 2013).

⁶ O'Connor, *The Destruction of Da Derga's Hostel*, 7, 17.

⁷ For a discussion of this type of approach, see 'poststructuralism' in M.H. Abrams and Geoffrey Galt Harpham (red.), *A Glossary of Literary Terms*, 10th ed. (Boston 2012), 308. The post-structuralist approach, in which the concept of the singularity of meaning in a text is challenged, pleads for multiple interpretations. This is in contrast with the previous literary criticism of structuralism, which strives to detach the text from its context and considers the text to be self-contained, carrying within it its single true meaning.

⁸ O'Connor, *The Destruction of Da Derga's Hostel*, 7

⁹ This method, known as the liberal-empiricist tradition, has long been used by Celtic scholars. O'Connor's approach deviates somewhat from this tradition, as he considers it to be ideologically conservative, a criticism that post-structuralist theorists have previously voiced. In the criticized tradition, the text is considered to carry a single 'correct' meaning, intended by a single author, which can only be discovered when the text is detached from its historical and cultural context. Post-structuralist theory focuses instead on the contexts in which a text is developed and the practices of endowing multiple meanings to a tale.

For my discussion of sources and analogues for these motifs, I will use the definition of sources and analogues proposed by Peter G. Beidler.¹⁰ He distinguishes between three groups: sources, hard analogues and soft analogues. *Sources* are works that are known to have been available to the author of the text and with which the text demonstrates significant verbal parallels. *Hard analogues* are works that would have been available to the author and show remarkable parallels, yet more often in the narrative than verbal sense. *Soft analogues* are works with which the author might have been familiar, but as the similarities between the source text and the work in question are not overtly notable, the author would probably not have had access to the sources. By employing this classification, my aim is to show that *Scéla Cano* can be placed in the network of medieval Irish tales, providing others with the tools to conduct more extensive research on these parallels.

To carry out the research for this thesis, Binchy's edition of *Scéla Cano* is used. The only existing translation of the tale is Thurneysen's translation, which is almost a century old and based on Meyer's edition. This edition has become outdated, as Binchy's edition has incorporated more recent emendations that have been discussed by scholars. Furthermore, Thurneysen's translation is in German, which makes it inaccessible to those who have not mastered this language. The translation of *Scéla Cano* below is based on Binchy's edition, as that has not been translated as of yet. I have attempted to make a translation that remains as faithful as possible to the original Irish text. This is done on the basis of secondary literature such as the *Dictionary of the Irish Language*,¹¹ *A Grammar of Old Irish*¹² and other reference works. Reviews of Binchy's edition and articles on relevant grammatical structures are consulted as well.

The research on the sources and analogues will be done by comparing the narratorial motifs in *Scéla Cano* to other Early Irish tales. For this research, editions and translations of the relevant tales from academic journals and other secondary literature are used. A discussion of the date of composition of *Scéla Cano* is not provided, as Binchy has included a section in his introduction devoted to the dating of the tale, placing it in the tenth century. A

¹⁰ Peter G. Beidler, 'Just Say Yes, Chaucer knew the Decameron', Leonard Michael Koff and Brenda Deen Schildgen, *The Decameron and the Canterbury Tales: New Essays on an Old Question* (Madison 2000), 41-42.

¹¹ E.G. Quin, et al. (red.), *Dictionary of the Irish language, based on mainly on Old and Middle Irish materials*, compact edition, (Dublin 1990).

¹² Rudolph Thurneysen, *Grammar of Old Irish*, revised and enlarged ed., transl. D.A. Binchy and Osborn Bergin (Dublin 1946).

list of characters is included, to avoid confusion and provide basic background information. For more extensive information on these, I again refer to the summary in Binchy's edition.¹³

1.2 Editions and previous research

The entire text of *Scéla Cano* is found in one manuscript: *Leabhar Buidhe Leacáin* (YBL) 'Yellow Book of Lecan'. A version of the final poem in the text, describing the ales of Ireland, is also found in another manuscript called B.IV.2, written by Mícheál Ó Cléirigh in 1627/28.¹⁴ Daniel A. Binchy published the most recent edition of *Scéla Cano* in 1963, replacing Kuno Meyer's edition, which dated back to 1907. In *Zeitschrift für Romanische Philologie* 43, Rudolph Thurneysen had translated the latter version into German, in an article called 'Eine Irische Parallele zur Tristan-Sage'.¹⁵ In his translation, he did not include the final poem, as he considered it to be an addition, and he thought it did not contain any links to *Scéla Cano*.¹⁶ The latest edition by Binchy, however, has not received a translation as of yet.

For a long time, the tale of *Scéla Cano* has been regarded as both a fragmented and corrupt text and a version of the *Tristan* story.¹⁷ One of the first publications on the story, by Thurneysen, was called 'Eine Irische Parallele zur Tristan-Sage'. By granting this title to the text, Thurneysen set the tone for the focus of decades of research. Joseph Loth refuted Thurneysen's arguments to a certain extent in his article 'Un parallèle au roman de Tristan, en irlandais, au Xe siècle'.¹⁸ He argued that "[s]eule la mort de Cred et de Cano offre un véritable parallèle à la mort de Tristan et Iseut. Les morts par amour ne sont pas rares dans les sages irlandaises"¹⁹ and provided references to parallels in other early Irish tales. Although Loth succeeded in detaching *Scéla Cano* from the *Tristan* tradition somewhat, he subsequently added the tale to a theory of a "saga pan-celtique".²⁰ He built this theory on the idea that the *Tristan* tale is a Celtic romance that formed the basis for many Irish romance

¹³ Ibid., 66-69.

¹⁴ Kathleen Mulchrone, T.F. O'Rahilly et. al. (red.), *Catalogue of Irish manuscripts in the Royal Irish Academy* (Dublin 1926-43), vol. 24, MS 1080, pp. 3021-29.

¹⁵ Rudolph Thurneysen, 'Eine irische Parallele zur Tristan-Sage', *Zeitschrift für romanische Philologie* 43 (1924), 385-402.

¹⁶ Ibid., 26.

¹⁷ Binchy, *Scéla Cano*, xv.

¹⁸ Joseph Loth, 'Un parallèle au roman de Tristan, en irlandais, au Xe siècle', *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres* (1924), 122-133.

¹⁹ Loth, 'Un parallèle au roman de Tristan', 125.

²⁰ Ibid., 130.

stories. By positing this theory, Loth connected *Scéla Cano* again to the body of literature supposedly linked to the *Tristan* legend.

James Carney further supported Thurneysen's theory of the tale as an Irish version of the *Tristan* tale, and elaborated on its structure. He stated that "Thurneysen was fully justified in presenting this tale primarily as a parallel to the story of Tristan."²¹ Carney considered the tale as the product of placing the structure of the *Tristan* story in a certain historical context, in this case that of the population group Dál Riata around the sixth or seventh century. In his *Studies in Irish Literature and History*, he distinguishes a group of Irish tales, which, according to him, are derived from an intermediary version of the 'Primitive *Tristan*'.²² According to him, the tale of *Scéla Cano* as a whole has no connection with the romance of Tristan, but has borrowed motifs from a tale belonging to the *Tristan* tradition.

It was not until the publication by Tomás Ó Cathasaigh in *Celtica* 15 of 'The Theme of *ainme* in *Scéla Cano Meic Gartnáin*'²³ that the narrative structure of the tale was examined without directly being connected with the *Tristan* tradition. In his article, Ó Cathasaigh not only deviates from the beaten path by examining the tale in its own right; he also considers the tale as a whole instead of a fragmented and corrupt story – a view that had long been taken by his aforementioned predecessors.

He demonstrates the coherence of the narrative by examining one recurring element in the tale: the concept of *ainme* 'forbearance, patience'.²⁴ At several instances in the story, Cano is confronted with a choice: he can either immediately act on an event, or show patience. Depending on the situation, one of these choices is the right one. This theme not only runs through the episodes of the tale, but also connects the excursus about Senchán Torpéist. This part of the tale had hitherto commonly been assumed to be an interpolation, underscoring the corrupt state of the story.²⁵

Since the publication of Ó Cathasaigh's article, not much research has been done on the tale. Colm Ó Baoill wrote an article about the place Inis Moccu Chéin, which he identifies with Raasay.²⁶ In the article 'Some Problems of Story and History,' Seán Ó Coileán explained

²¹ James Carney, 'The so-called 'Lament of Créidhe'', *Éigse* 13 (1969/70), 235.

²² James Carney, *Studies in Irish Literature and Culture* (Dublin 1955), 195.

²³ Tomás Ó Cathasaigh, 'The theme of *ainme* in *Scéla Cano Meic Gartnáin*', *Celtica* 15 (1983) 78-87.

²⁴ Ó Cathasaigh, 'Theme of *ainme*', 79.

²⁵ It could be that this excursus about Senchán fits into the medieval narrative structure as described by William W. Ryding in French literature. The beginning and the end are connected by a middle that is relatively short and seems disconnected from the rest of the tale. For more information on this theory, see William W. Ryding, *Structure in Medieval Narrative* (The Hague 1971), 40.

²⁶ Colm Ó Baoill, 'Inis Moccu Chéin', *Scottish Gaelic Studies* 12/1 (1976) 267-270.

the discrepancies between stories and history, using *Scéla Cano* as an example.²⁷ Ó Cathasaigh has elaborated on the structure of the *Scéla Cano* in another the article called ‘The Rethoric of *Scéla Cano Meic Gartnáin*’.²⁸ The most recent article is that of Andrew Breeze, who discusses the place-name Inber in Ríg.²⁹

This means that *Scéla Cano* has received relatively little scholarly attention for the past 25 years. As shown, most research has focused mainly on the supposed links with the *Tristan* tradition, namely that of Thurneysen, Loth and Carney. Ever since Ó Cathasaigh took on a different approach and considered *Scéla Cano* as a distinct early Irish tale instead of a story deriving from the *Tristan* tale, further study pertaining to the narrative structure has basically come to a standstill. Research on the position of the narrative in the early Irish intertextual network has hitherto not yet been conducted. Hence, this study will aim to uncover some of this up to now unexplored area of literature, striving to open up a field for further research and to contribute to our understanding of *Scéla Cano*.

²⁷ Seán Ó Coileáin, ‘Some Problems of Story and History’, *Ériu* 32 (1981) 115-136.

²⁸ Tomás Ó Cathasaigh, ‘The Rethoric of *Scéla Cano Meic Gartnáin*’, *Sages, Saints and Storytellers: Celtic Studies in Honour of Professor James Carney*, red. Donnchadh Ó Corráin, Liam Breatnach and Kim McCone (Maynooth 1989) 233-250.

²⁹ Andrew Breeze, *Scéla Cano meic Gartnáin*, Fiachna son of Báitán and Bamburgh’, *Scottish Gaelic Studies* 24 (2008) 87-95.

Chapter 2

Sources and Analogues

2.1 Casting of the stones

When Cano arrives at Mag Breg in Carnes, his followers encourage him to throw a stone at the birds on the lake; yet he misses his mark. He thereupon utters a poem in which he expresses his sorrow for casting stones at the swans. The next day, the company reaches Lough Ennel, where Cano is now encouraged again to cast a stone at a duck. He refuses to do so, and once more recites three quatrains, explaining that it is not of much use to kill the birds and that he did not come to Carnes to fight birds.

This episode in the tale is rather curious, as it does not seem to add any particular function to the narrative. It furthermore shows remarkable resemblance to a number of other tales,³⁰ especially to an episode in the tale *Serglige Con Culainn* ('The Wasting Sickness of Cú Chulainn'),³¹ originally written down in the ninth century.³² In this story, Cú Chulainn approaches two swans on the lake at Mag Muirthemne, that are joined together by a golden chain. Despite Lóg and Ethne's warnings, Cú Chulainn throws a stone at the birds. He misses and casts another stone, which misses its mark again. Cú Chulainn declares that he has never missed his mark before, and flings his spear at them, which eventually grazes one of the swans.³³ The animals then fly away and Cú Chulainn falls asleep against a stone pillar. Two supernatural women approach him and whip him almost to death, after which his wasting sickness follows and he remains ill for almost a year.

The episode in *Scéla Cano* is reminiscent of this scene, but Cano deviates from the course of action taken by Cú Chulainn. After his first cast, Cano refrains from throwing another stone. An explanation for this dissimilarity can be found in Ó Cathasaigh's theory of the role of *ainme*. At first, Cano is persuaded by his followers to cast a stone at the birds, but misses. Just like Cú Chulainn, he misses for the first time in his life. Cú Chulainn subsequently throws another stone; Cano meanwhile decides not to cast a stone at the ducks.

³⁰ The casting of stones at birds occurs in *Aided Derbforgaill* and *Tochmarc Emire*; Cú Chulainn in general often uses his sling on enemies – see for example *Aithed Emere* and *Táin Bó Cuailgne*.

³¹ Myles Dillon (red.), 'The Wasting Sickness of Cú Chulainn', *Scottish Gaelic Studies* 7/1 (1951), 47-88.

³² Dillon, *Serglige Con Culainn*, xvi.

³³ Dillon 1975: 3, ll. 65-70: *Dos-léici Cú Chulaind cloich foraib. Fochairt imroll. 'Fe amae!' ol sé. Gaibid cloich n-aile. Dosléic dóib 7 luid seocu. 'Am trúsa trá!' ol sé. 'Ó gabussa gaisced níro lá imroll mo urchur cussindiu.' Fochairt a chroisig forro co lluid tré sciath n-ete indala héoin la sodain. Lotair foa lind.*

By choosing to refrain from action, he shows *ainme*. He knows better than to become involved in a conflict with the birds, which will only distract him from his goal to regain his position as rightful king of Scotland. This episode could thus be interpreted as another instance in which Cano is portrayed as possessing the right assets of a just ruler.

The episodes in *SCC* and *Scéla Cano* show such a striking resemblance that it is possible that the author of *Scéla Cano* was familiar with the text of *SCC* and purposely chose to incorporate an episode of the narrative. This choice would be logical if the tale of *SCC* was a well-known story throughout a widespread area, as the public would recognise the episode. By using a familiar scene, the public would be even more struck by the deviation in the narrative and the role adopted by Cano. The choice of actions by Cú Chulainn brings on his sickness, and eventually ends in his madness. This madness can only be cured by a potion of forgetfulness, given to him by Conchobar's druids. Therefore, the public might expect Cano to follow a similar pattern. By contrasting Cano with Cú Chulainn, the public is made aware again of Cano's superior qualities - qualities that make him a suitable king, which Cú Chulainn failed to exhibit.

Lastly, by identifying with *SCC*, the tale of *Scéla Cano* would also attempt to gain more credibility and prestige. Emulation was an important aspect of medieval literature and was not considered as plagiarism, but showed a certain degree of respect and appreciation for the work of another writer.³⁴ When part of a text was used or copied by another author in his work, it was considered an honour. It would also impart more status to the original text, as the work was regarded a worthy text to copy.³⁵

This theme is remarkable, because the parallels it shows with *SCC* are very similar, yet they are applied in a different way. The pattern of actions in *Scéla Cano* follows that of *SCC* closely, until it suddenly deviates at the end. As this deviation seems to have been made on purpose, this pleads for a thorough understanding of *SCC* by the writer. This shows that work most probably would have been available to the author at one time. The verbal correspondances are not so close, however, as to warrant the assignation of *SCC* as a source, but the strong resemblance does argue for *SCC* as a hard analogue.

³⁴ J.D.P. Warners, 'Imitatio', *De Nieuwe Taalgids* 50 (1957), 83.

³⁵ *Ibid.*, 84.

2.2 Grád Écmaise

An important element in *Scéla Cano* is Créd's love for Cano. When she first meets him, she declares that she has loved him before having laid her eyes on him before: *Ro-charastair-side cid síu t(h)ised thairis anair*,³⁶ "She had loved him (Cano) even before he came across the sea from the east." She is not the only one who has fallen for Cano on account of his reputation: *Ingen Díarmada maic Áeda Sláne ro-char(astar) Cano ara airscélaib cid síu do-(th)ised thairis*,³⁷ "The daughter of Díarmait son of Áed Sláne (who) loved Cano on account of his famous stories, even before he came across the sea".

This motif of loving someone because of the great tales told about him or her is called *grád écmaise*, and can be found frequently in early Irish literature.³⁸ In the eighth century tale *Táin Bó Froích*,³⁹ 'The cattle-raid of Fróech', Finnabair loves Fróech before having met him: *Carthai Findabair, ingen Ailella 7 Medba, ara irscélaib*,⁴⁰ "Findabair, daughter of Ailill and Medb, loved him (Fróech) on account of his famous stories". Cú Chulainn is also a subject of *grad écmaise*. In *Táin Bó Cuailgne*, 'The cattle-raid of Cooley', dating back (in part) to the first half of the eighth century,⁴¹ the daughter of Búan falls for him: *Ingen Búain ind rí, "or si. "Dodechad chucut-su. Rot charus ar th'airscélaib 7 tucus mo sheótu lim 7 mo indili*.⁴² "I am the daughter of Búan the king," said she. "I have come to you because I fell in love with you on hearing your famous stories and I have brought with me my treasures and my cattle". In *Aided Derbforgaill*, 'The violent death of Derbforgaill', a tale from the tenth century,⁴³ it is Derbforgaill who loves Cú Chulainn: *Derb Fhorgaill ingen rí Lochlainne ro charastar Coin Culaind ara urscélaib*,⁴⁴ "Derbforgaill, daughter of the king of Lochlann, loved Cú Chulainn on account of the famous stories about him."⁴⁵

³⁶ Binchy, *Scéla Cano*, 7, ll.174-175.

³⁷ Ibid., 2, ll. 51-52

³⁸ *Grád écmaise* can be translated as 'love of absence', but originally carried an older meaning, namely 'excessive love'. For more information, see M.A. O'Brien, 'Etymologies and notes', *Celtica* 3 (1956), 179, and Sarah Michie 'The lover's malady in early Irish romance' *Speculum*, vol. 12 no. 3 (1937) 310-13.

³⁹ Wolfgang Meid (red.), *Táin Bó Fraích* (Dublin 1976), xxv.

⁴⁰ Meid, *Táin Bó Fraích*, ll. 10-11.

⁴¹ Rudolph Thurneysen (red.), *Die Irische Helden- und Königsage bis zum siebzehnten Jahrhundert* (Halle 1921), 112.

⁴² O'Rahilly, Cecile (red.), *Táin Bó Cuailnge: from the Book of Leinster*, Irish Texts Society 49 (Dublin 1967), ll. 1849-1850.

⁴³ Kicki Ingridsdotter, *Aided Derbforgaill* 'The Violent Death of Derbforgaill: A critical edition with introduction, translation and textual notes' (Uppsala Universitet 2009), 41.

⁴⁴ Ingridsdotter, *Aided Derbforgaill*, p. 82, ll. 1.

⁴⁵ Ibid., 83, ll. 1-2.

Cano and Cú Chulainn are again put in a similar position here. As stated above, the *AD* contains a bird-shooting episode, in which Cú Chulainn casts a stone at a swan. The stone lodges itself in the side (or womb) of the swan, who then changes into a girl called Derbforgaill. Derbforgaill has come to Ireland with the explicit wish to marry Cú Chulainn, and after he has sucked the stone from her side, she asks him to marry her. He refuses her, instead giving her to Lugaid (his foster-son) as his wife, to which she agrees. Eventually, she violently dies by the hands of the Ulsterwomen, who are jealous of her.

Derbforgaill's journey, undertaken in order to marry Cú Chulainn, her love-interest whom she has never seen until her arrival in Ireland, ends in her own death. A similar theme can be traced in *Scéla Cano*: at the end of the tale, Créd goes to the place where she and Cano had arranged to meet. When he is attacked by her foster-son Colcu, she sees Cano's face in the water and, presuming him to be dead, she kills herself by smashing her head against a rock. The love of *grád écmaise*, which made both women pursue the man they loved, eventually leads to their tragic deaths.

Both of these deaths are considered tragic, as they could have been avoided. In the case of Créd and Cano, Créd sees his face and thinks he is dead while he is actually still alive. As she kills herself, she also (accidentally) breaks the stone in which his soul is kept, leading to Cano's death as well. The tragic element in *AD* is found in the fact that Derbforgaill prevents Cú Chulainn and Lugaid from entering her house, because she does not want them to see her mutilated appearance. When they eventually enter the house, they find Derbforgaill is dead, and Lugaid immediately dies when he sees her. Cú Chulainn becomes enraged, and kills off all the women who had mutilated Derbforgaill. In these stories, the woman's love brings about death and tragedy in the end. The lovers both die, and the actions of the woman, motivated initially by *grád écmaise*, directly or indirectly lead to the death of the man.

The parallels between the tales containing the concept of *grád écmaise* are significant and can be considered hard analogues on the basis of the similarities not only presented by the similar introduction of the motif, but also by the same tragic consequences springing from their love. It can be argued that the texts can also have been sources on the basis of their verbal similarities. However, a strong case for the latter option cannot be made, as the author of *Scéla Cano* is unknown to us and therefore we do not know if he had access to any of these texts. Furthermore, the widespread use of the concept of *grád écmaise*, similar concepts being

found in France and in Sanskrit,⁴⁶ makes it more likely that these parallels should be considered hard analogues.

2.3 Warning women

This theme seems to be linked with the motif of *grád écmaise*. As Ó Cathasaigh points out, the women in Cano's life warn him of impending danger.⁴⁷ The first woman who is in love with Cano, namely Diarmait's daughter, both warns and reproaches him in the form of four quatrains (ll. 67-84). She warns Cano that he is in danger of being betrayed, albeit in obscure terms. In first instance, Cano does not seem to heed her warning much, but when she more articulately expresses her words, he eventually decides to act upon it.

Ó Cathasaigh discusses the importance of the deliverance of the warning at the beginning of Cano's account in Ireland.⁴⁸ He compares it to the warning Fedelm gives to Medb in *TBC*, and that of Cathbad to Conchobar when Deirdre is being born in *Longes mac nUislenn* ('The Exile of the Sons of Uslu'),⁴⁹ the latter a tale from the ninth century.⁵⁰ Both Medb and Conchobar pay no heed to the warning, and the consequences of their dismissals form the substance of the tragic tales. Cano, however, does take the warning seriously and therefore is able to avert the danger in time.⁵¹

This deviation from the course of events in *TBC* and *LMU* is similar to the one we found in the motif of the casting of stones, in which *Scéla Cano* departed from the course that was found in *SCC*. Medb and Conchobar both refuse to accept the warnings they receive, again leading to tragedy. They are also both rulers, who should be able to make the right decisions for their people and know when to take the advice of others into account: most certainly of those who are known to possess prophetic abilities. As they do not do this, this makes them in fact bad rulers. On the other hand, Cano shows here that he is a suitable ruler by heeding the girl's warning.

⁴⁶ Ingridsdotter, *Aided Derbforgaill*, p. 19.

⁴⁷ Ó Cathasaigh, 'Rethoric of *Scéla*', 242.

⁴⁸ *Ibid.*, 244.

⁴⁹ Vernam Hull, *Longes mac nUislenn* (New York 1949), ll. 43.

⁵⁰ Rachel Bromwich, 'Some Remarks on the Celtic Sources of Tristan' *THSC* (1953), 32.

⁵¹ In *Brisleach mór Maige Muirthemne* 'The great route of Mag Muirthemne', many instances can be found at the beginning of the story of people trying to stop Cú Chulainn from leaving on his last day. Everyone seems to know something bad is going to happen, namely Cú Chulainn's death. Cú Chulainn ignores them and eventually dies.

The second warning Cano receives, is the one by Créd, when she is waiting for him on the shore. She warns him in the form of single quatrain that he should not land, probably as she is aware of Colcu awaiting Cano's arrival and his plan to attack him. They eventually do decide to meet at Loch Créda, where Colcu and his followers attack Cano and his men, leading to his death.

Since Cano chose to ignore Créd's advice, he made the wrong decision and the consequences are disastrous. His downfall is tied to the woman who loves him more than anyone in the world. Ó Cathasaigh shows a parallel between the two women in Cano's life: when Diarmait's daughter and Créd warn him, they both essentially damage their loyalty to respectively their father and husband.⁵² The strong love for Cano leads Créd to reject of the love of all the Irish nobles and her husband.

There is another warning present in the tale, yet it is not a woman who delivers it. It is Cano himself who warns Illand. Illand expresses his concern that there will be no wood left on his land, as all is cut down to be used as firewood for his guests. Cano replies in the form of a quatrain that it will not be his forest that will be destroyed, but Illand himself. Illand chooses to ignore his warning, and is killed a year later by his own people, presumably because of their dissatisfaction with their king, who depleted their resources in order to take care of his guests.⁵³ We are again faced with the consequences of ignoring a warning, and once again it is a king who wrongfully chooses to do so.

Yet Illand's death can also be interpreted in another way, which would ultimately render Cano the cause of his misfortune. When Cano was offered the chance to retrieve the silver on sea, he chose not to do so in an act of forbearance (*ainme*), which eventually granted him his rightful kingship. Yet by forsaking to regain the silver, Cano was not able to repay Illand's hospitality. Thus, in essence Cano is the indirect cause of Illand's death. This also might explain why Cano returns to Ireland to avenge his death.

There are no direct verbal analogies found in the texts and the similarities between *Scéla Cano* and the other tales are not directly notable. Further research is needed to uncover the effects of this theme on the tale. The writer probably knew these texts, but may not have had direct access to them at the time of writing. He employs the relevant theme and alters it, showing that he was acquainted with the tales, but the absence of verbal correspondances or other striking narrative features makes it most probable that these tales are soft analogues.

⁵² Ó Cathasaigh, 'Rhetoric of *Scéla*', 244.

⁵³ Ó Cathasaigh, 'Theme of *ainme* in *Scéla*', 85.

2.4 Bricht súain

When Cano and his followers are at the court of Gúaire, the king hosts a feast before they set out to meet Illand. At the banquet, four men have to restrain Créd from going to Cano. She asks her father if she can be the distributor of drinks, putting a soporific spell on the drink, and thereby on the entire company, with the exception of Cano. She then solicits him, but he does not give in and refuses to elope with her. He does, however, give her the stone in which his soul is kept.

James Carney compares this ‘sleeping draught’ to the love potion that is administered by Isolde in the Continental *Tristan*.⁵⁴ Yet Rachel Bromwich points out in her review of Binchy’s edition of *Scéla Cano* that it bears no relation to the love-drink, as the potion has a soporific purpose here.⁵⁵ She states that it has more connection with Craiptine’s music in *Orgain Denna Ríg* (‘The Destruction of Dind Ríg’, *ODR*), and to the potion Gráinne distributes to Finn and his warriors in *Tóruigheacht Dhiarmada agus Ghráinne*.⁵⁶

In *ODR*, a tale from the ninth-century,⁵⁷ Labraid Longsech wants to marry a girl named Moriath, daughter of king Scoriath, whose mother tries to prevent her from marrying any man, as she deems no husband is suitable for Moriath. Scoriath guards her at all times, even while sleeping. At a feast, Labraid lets his harper Craiptine play a ‘slumber-strain’ after the carousal, as a result of which the entire company falls asleep, giving Labraid and Moriath the opportunity to come together.⁵⁸

In the fourteenth-century⁵⁹ tale *Tóraigheacht Dhiarmada agus Ghráinne* (‘The Pursuit of Diarmuid and Gráinne’), it is Gráinne who administers a sleeping-draught to Finn, her future husband, and his party. She first approaches Oisín, and asks him to elope with her, which he refuses. She then turns to Diarmuid and reiterates the request, receiving another rejection. Gráinne in turn puts *gessa* on him, forcing Diarmuid to elope with her.⁶⁰

⁵⁴ Carney, *Studies in Irish Literature*, 216.

⁵⁵ Rachel Bromwich, ‘Review’, *Studia Celtica* 1 (1966), 155.

⁵⁶ *Ibid.*, 155.

⁵⁷ Myles Dillon, *Cycles of the Kings* (London 1946), 4.

⁵⁸ Whitley Stokes (red.), ‘The Destruction of Dind Ríg’, *Zeitschrift für Celtische Philologie* 3 (1901), 11. This scene resembles an episode in *Cath Maige Tuired*, in which the Dagda is captured. He is liberated by the playing of sleep-inducing music. Sleep-inducing music or *súantraige* is very common in early Irish literature. For more information on this music, see Karen Ralls-MacLeod, *Music and the Celtic Otherworld* (New York, St. Martin’s Press, 2000, pp 81-84.

⁵⁹ Nessa Ní Shéaghda, *Tóruigheacht Dhiarmada agus Ghráinne* (Dublin 1967), xiv.

⁶⁰ *Ibid.*, 8-11.

It is with the same purpose as in these two tales, that Créd puts the company to sleep in *Scéla Cano*, as she knows that they will never let her approach Cano. The use of a sleep-inducing drink is a recurring element in many other Irish stories: *Tochmarc Emire* ('The wooing of Emer'); *Aided Muirchertaig Meic Erca* ('The death of Muirchertaig Mac Erca') and *Tochmarc Ailbe* ('The wooing of Ailbe').⁶¹ There is, however, a distinction between them: a drink can either be a specific sleeping-potion (*deoch suain*), or a sleeping charm (*bricht súain*) can be put on a drink that is not sleep-inducing in and of itself. In *Tochmarc Ailbe*, *Aided Muirchertaig Meic Erca* and *Scéla Cano*, it is the latter form of the drink that is used. In the tenth-century tale *Tochmarc Ailbe*,⁶² a druid puts a sleeping charm on a glass of beer. He then drinks it and has a vision of the future. In *Aided Muirchertaig Meic Erca*,⁶³ it is an otherworldly woman named Sín who puts a sleeping spell on a glass of wine. In *Scéla Cano*, it is Créd who has the ability to put a soporic spell on the drink, whereas Gráinne has a sleeping-potion at her disposal.

In *ODR*, it is the Craiphtine's music that can be seen to work as a soporic charm. In another tale, *Bruiden Da Choca* ('Dá Choca's Hostel'),⁶⁴ dating from the twelfth century,⁶⁵ the same Craiphtine is capable of shaping 150 youths into birds and putting a poisonous spell on their wings. Craiphtine seems to possess the ability to cast spell, a skill which is typical for a druid.⁶⁶

Créd might have the same motives as Gráinne for administering the drink, yet the manner in which she has produced the drink is different. It can therefore be suggested that Créd might have skills that go beyond those of an ordinary woman, perhaps having received druidic education of some kind. Supernatural ancestry may also be an option, but in the other two instances, both practitioners of magic are human. Even Sín, who at some point even seems to be a sovereignty goddess, is eventually a human, her lineage not being

⁶¹ Renske Smeenk, 'Potions in Medieval Irish Literature' (MA Thesis, University of Utrecht, 2008), 11-16.

⁶² Rudolf Thurneysen, 'Tochmarc Ailbe 'Das werben um Ailbe'', *Zeitschrift für Celtische Philologie* 13 (1921) 251-282: 253.

⁶³ Whitley Stokes, 'The Death of Muirchertach mac Erca', *Revue Celtique* 23 (1902) 395-437.

⁶⁴ Gregory Toner (red.), 'Bruiden Da Choca', *Irish Texts Society* 61 (London 2007), 228-229.

⁶⁵ *Ibid.*, 3.

⁶⁶ Druids are for example responsible for chanting binding spells over Cú Chulainn in *Serglige Con Culainn* – they are the only manner in which he can be restrained, so that he can be given the drink of forgetfulness.

supernatural.⁶⁷ Further research would be needed to examine the representation of Créd in *Scéla Cano* and in other traditions to learn more about her characteristics.⁶⁸

The presence of this particular sleeping-draught may point to a soft analogue presented by the tales that contain a sleeping-potion. It might be possible to rule out the other tales in favour of a single analogue presented by the tale *Aided Muirchertaig Meic Erca* on the basis of the use of the term *brícht súain*. However, the circumstances in which the drink is administered are more reminiscent of *Tóraigheacht Dhiarmada agus Ghráinne*. It is therefore probable that both tales have influenced the narrative, and in this case can both be considered soft analogues.

⁶⁷ Mark Williams, ‘Lady Vengeance’: A Reading of *Sín* in *Aided Muirchertaig meic Erca*, *Cambrian Medieval Celtic Studies* 62 (2011), 31.

⁶⁸ Carney, ‘The so-called ‘Lament of Créidhe’’, 227-242.

2.5 Portent of a wave

In her review of Binchy's edition of *Scéla Cano*, Rachel Bromwich points to another episode worthy of closer examination, namely the portent Cano sees in a wave.⁶⁹ When at the end of the story Cano is fishing, he receives a *cél tuindi* or 'vision in a wave' of a blood red wave flooding his boat, consisting of Illand's blood. This portent tells him that Illand has died, and he utters a long poem in which he mourns Illand, and refers to avenging his death. Cano, and a great army that he has assembled, thereupon make for Corcu Loígde, and they slay Illand's killers. He then restores the kingdom to Illand's son and returns home.

This *cél tuindi* may be compared to the *cárus cainiuda* or 'keening wave' in the tale *Immacallam in dá Thúarad* or 'The Colloquy of the Two Sages'.⁷⁰ Néde, son of the *ollamh* Adne, is walking along the seashore one day, when he hears a sad wailing sound. He casts a spell on the sea, which then reveals to him the wailing was for the death of his father. Although Cano and Néde have a different experience, in both cases the sea carries the message of the death of a loved one. This points to a soft analogue, the absence of any strong verbal or narrative parallels ruling out *Immacallam in dá Thúarad* as a source or hard analogue. A problem arises here, as both tales have probably been written in the tenth century and *Scéla Cano* could also have served as an analogue for *Immacallam in dá Thúarad*.⁷¹ Thus, further study to determine which text is older may shed light on which text influenced the other.

⁶⁹ Bromwich, 'Review', 155.

⁷⁰ Whitley Stokes (red. and tr.), 'The colloquy of the two sages', *Revue Celtique* 26 (1905): 4—64, 284—285 (corrigenda).

⁷¹ Stokes, 'The colloquy of the two sages', 5.

2.6 Suicide

At the end of *Scéla Cano*, Créd is waiting at the pre-arranged location on the shore to meet Cano, when Colcu and his followers appear and attack him. As Cano is forced to leave the ship, Créd sees his face, and, assuming he is dead, she smashes her head against a rock until she is dead as well.

Crédi is not the only one who takes her own life in this violent manner: in *LMU*, Deirdre kills herself in a similar way. While growing up, Deirdre is kept away from others so Conchobar can marry her when she is old enough. However, before that time she elopes with Naoise, his two brothers following along their flights at attempting to evade Conchobar, who tries to get Deirdre back. When Conchobar tracks down their latest location, he sends Fergus mac Roíg to guide them safely back as a guarantee that they will not be harmed. Conchobar had set up a ruse whereby Fergus was forced to leave his charges, and Fergus' son Fiachu led them back to Emain Macha. When they arrive, Conchobar commands Éogan mac Durthacht to kill all three sons of Uslu and Fiachu. Deirdre is forced to marry Conchobar and is depressed for a year. When Conchobar gives her to Éogan, she commits suicide by dashing her head repeatedly against a boulder until her head is shattered.

Both women have lost the love of their lives and are deeply aggrieved. They are also both in love with a man while they are already bound to another man: Crédi being married to Marcán and chased by Colcu, Deirdre intended to be married of to Conchobar. Their grief incites them to commit suicide in an extremely violent way.

The difference is found in their timing: Crédi immediately killed herself after thinking she witnessed her lover's death, whereas Deirdre commits suicide after spending a year with Conchobar.⁷² During that year she is very miserable however, and Conchobar decides to give her to Éogan, the murderer of Naoise. When on the next day Deirdre is with Éogan on his chariot at an assembly in Macha, she vows she will not see both Éogan and Conchobar on the same occasion, yet Conchobar appears to be present. He makes a remark about her position, as she is wedged between the two men she hates most. This is the final straw to her and she dashes her head against a boulder, killing herself.

⁷² This motif can also be found outside Irish literature, for instance in the tale of Pyramus en Thisbe. The lovers are kept from seeing each other. They arrange to meet in secret, but Thisbe flees from their meeting-place as a lion with a bloodied mouth approaches. When Pyramus arrives, he sees the lion with Thisbe's veil that she has lost while fleeing. Presuming she is dead, he commits suicide. When Thisbe returns, she sees his dead body and kills herself as well. As explained in the introduction, it lies beyond the scope of this thesis to further examine this parallel. It could, however, be interesting for further research.

This parallel might be interpreted as something inbetween a soft and a hard analogue, as the motif of this form of suicide as found in *Scéla Cano* is highly reminiscent of that in *LMU*. One strong verbal parallel can be found: *dolleici a cend immon cloich co n-derna brúrig dia cind* (*LMU*, l. 316-317); *co nderna bruar dia cind imon carraic* (*Scéla Cano*, l. 509), but it is unique and the rest of the tale does not show such strong similarities anywhere again, ruling out the possibility of *LMU* being a source. Other strong corresponding narrative features are not present; it is therefore more probable that the writer employed this tragic motif as it would be a fitting ending to a similarly tragic tale. This type of death is usually mentioned with reference to the *Tristan* legend,⁷³ but in other sources, Deirdre is found committing suicide in other ways than smashing her head against a rock.⁷⁴

⁷³ Carney, *Studies in Irish Literature*, 217.

⁷⁴ Alan Bruford, *Gaelic folktales and mediaeval romances* (Dublin 1969), 102.

2.7 Conclusion

The parallels between *Scéla Cano* and many other Irish tales have become more and more evident with each paragraph of this chapter. While some analogues are obvious, such as the episodes of casting stones in *SCC* and *grád écmaise* in a number of other tales; others require deeper study, like the *bricht súain* in *Aided Muirchertaig Meic Erca* and *ODR*. Most of these seem to be soft analogues, as we have no information about the author or compiler of *Scéla Cano* and the resemblances between the themes and motifs are too superficial to link it with much certainty to the other tales. However, the episode of the casting of stones shows more than just narrative similarities with *SCC*, and might be considered a hard analogue. This also applies to *grád écmaise*, although it is hard to say on which particular tale *Scéla Cano* has drawn, because as we have seen, the concept is present in a fair amount of Irish stories and even found outside the Irish tradition. The concept of suicide also poses an interesting parallel, as it may have been a hard analogue. All these parallels call for more profound research.

The author or compiler of *Scéla Cano* has drawn on a wide variety of texts while composing it. It is of particular interest that a relatively large number of analogues is found in tales from the Ulster-cycle. It would be interesting to have a look at later texts to see if any of these show parallels with *Scéla Cano*, as this may point to the possibility that our tale may have been (one of) the underlying sources of some of the later tales. However, this research lies far beyond the scope of this thesis.

These are not the only interesting links the story shares with other tales. Throughout *Scéla Cano*, descriptions of companies and clothing, houses, and banquets can be found, that strongly resemble similar descriptions in the *Táin Bó Fraích* and *Fled Bricrenn*. As the *Táin Bó Fraích* also contains the motif of *grád écmaise*, further comparative research on this tale may prove insightful. *LMU* also contains more than one corresponding narratorial motif, namely a warning woman and the suicide by smashing one's head against a rock. A parallel with the 'heartless giant' in folklore can also be found, when Cano offers his soul in the shape of a stone to Créd.⁷⁵ Further research on these parallels may also help us gain some insight in their relation.

By compiling this overview of narratorial parallels, the first step in uncovering the place of *Scéla Cano* in Irish literary tradition has been made. The analysis of its analogies and

⁷⁵ For more on this, see AT 302 – 'The ogre's (devil's) heart in the egg' in Antti Aarne and Stith Thompson, *The types of folk-tale: a classification and bibliography*, 2nd ed. (Helsinki 1964).

sources provides us with new insights as to which texts were known to the author or compiler. This offers opportunities for potential research on the interests and preferences of the author, like John Carey has conducted in his article “The Uses of Tradition in *Serglige Con Culainn*” in *Ulidia* 1.⁷⁶ He studies on what literary sources the authors of two recensions of *SCC* have drawn, showing which traditions they mostly employed and what their motivations were. *Scéla Cano* still offers many questions and issues; by providing this short literary overview, coupled with a new translation, I hope I can offer another step towards unravelling a piece of the puzzle that this tale presents.

⁷⁶ John Carey, “The Uses of Tradition in *Serglige Con Culainn*,” *Ulidia* 1 (1994), 77-84.

Chapter 3
List of Principal Characters

Áed Sláne

King of Tara.

Áedán mac Gabráin

King of Dál Ríata and brother of Gartnáin, therefore uncle to Cano.

Bláthmac

Son of Áed Sláne and joint-king of Tara with his brother Dáirmait.

Brigid (Brathbrú)

Wife of Senchán Torpéist.

Cano mac Gartnáin

Main protagonist of the story, son of Gartnán king of Dál Ríata. Is in love with Créd, daughter of Gúaire.

Colcu

Son of Marcán and therefore stepson of Créd. He wants Créd for himself as well.

Créd ingen Gúaire

Daughter of Gúaire, married to Marcán and also wanted by his son, Colcu. She has been in love with Cano before meeting him.

Cúan mac Sanaisi

From the Corcu Loígde, one of the murderers of Illand mac Scandlái.

Dáirmait

Son of Áed Sláne and joint-king of Tara with his brother Bláthmac.

Gartnán

Son of Áed and father of Cano. Former king of the Dál Ríata.

Grip

Cano's steed.

Gúaire

King of Connaught and father of Créd.

Illand mac Scandlái

King of Corcu Loígde, murdered by his own people.

Mac Condaid

From the Corcu Loígde, one of the murderers of Illand mac Scandlái.

Marcán

Son of Tomaltach and king of the Uí Maine.

Senchán Torpéist

Court-poet of Gúaire and chief poet of Connaught. Married to Brigid Brathbrú.

Chapter 4

List of Abbreviations

Manuscripts

LL = The Book of Leinster

LU = Lebor na hUidre

YBL = Yellow Book of Lecan

Texts

AD = Aided Derbforgaill

LMU = Longes mac n-Uislenn

ODR = Orgain Denna Ríg

SCC = Serglige Con Culainn

Scéla Cano = Scéla Cano Meic Gartnáin

TBC = Táin Bó Cúailnge

TDG = Tóraigheacht Dhiarmada agus Ghráinne

Secondary Literature

DIL = Dictionary of the Irish Language

GOI = Grammar of Old Irish

Others

cf. = compare

i.e. = id est, that is/are

l., ll. = line(s)

lit. = literally

MI = Middle Irish

MS(S) = Manuscript(s)

OI = Old Irish

Chapter 5

Text and Translation

Section 1

Scéla Cano meic Gartnán

Baí imchosnom im rígi n-Alban iter Oedán mac Gabráin 7 Gartnán mac Æda maic Gabráin, co torchair leth fer n-Alban etarru hi cathaib 7 imargalaib. A n-Inis moccu Ché[i]n ro-baí in Gartnán; is [s]í insi is dech con-rótacht i n(n)íart[h]ar domain, .i. stíall ar c[h]apar do decibar cach teach baí *insí* indsi la Gartnán ó féic co féic imonn indsi uili connici in fialtech; ba do decór a *indsi* uili la Gartnán.

Section 1

The stories of Cano son of Gartnán

There was rivalry concerning the kingship of Scotland between Áedán son of Gabrán and Gartnán son of Aedán son of Gabrán, until half of the men of Scotland had perished between them in battles and fights. The aforesaid Gartnán lived on Inis moccu Chéin;⁷⁷ that is the island that was best constructed in the west of the world, namely each house of Gartnán that was on the island had a border of wainscot⁷⁸ of red yew from roof-tree to roof-tree around the whole island up to the privy; the whole island⁷⁹ in possession of Gartnán was of red gold.⁸⁰

⁷⁷ See Ó Baoill, 'Inis Moccu Chéin', 267-270.

⁷⁸ *Stíall ar c[h]apar*: *ar c[h]apar* is used as a genitive of *stíall* here.

⁷⁹ Thurneysen emendates *indsi* to *intreb*. Although both Binchy and Thurneysen are not certain on this point, Binchy remarks it gives a good sense of the word. However, if *esti amach* is interpreted as referring to the island, *indsi* would agree in gender with *esti*. I have therefore chosen to preserve *indsi* here.

⁸⁰ For a similar description, see *Fled Bricrenn* and *Táin Bó Fraích*.

Seacht seisrecha leis for indair; secht n-áirge leis, .uiii. fichit bó cacha háirge. .i. lín fri h-aige altai, .i. lín fria h-íascach esti amach.⁸¹ in .i. éisc, súainemain estib for senistrib na cuchtrach, cluicine for cind cacha súainemna forind aireanach ar bélaib in[d] rechtaire; cethrur oc téluch na n-iach cétsnáma dó súas. Éiseum co léic ic ól meda fora(a) cholcaig.

Section 2

Rucad mac do Gartnán, .i. Canu mac Gartnáin. Rucad-side for altrom. Fo-rroilged la Gartán dabach i l-lac mara, 7 sí lán di ór 7 di argat; 7 ro-marbtha lais in cethror ro-báatar oc br[e]ith ind airgid inti, conda ruc in muir leis, 7 nách fidir acht (s)éisem 7 a ben 7 a mac.

He had seven ploughing teams of six beasts on arable land;⁸² he had seven herds, seven times twenty cows in each herd. Fifty nets for wild beasts, fifty nets from her outwards for the fishing. The fifty fishing nets, ropes went out from them to the windows of the kitchen, and a little bell was on the end of each rope on the frontage (of the building) in front of the steward; four persons were engaged in emptying [the nets with the] first-run⁸³ salmon for him upwards.⁸⁴ He (Gartnán) was meanwhile engaged in drinking mead on his flock bed.

Section 2

A son was born to Gartnán, namely Cano son of Gartnán. He was sent away to be fostered. Gartnán concealed a vat in a shallow of the sea⁸⁵, and it was full of gold and of silver; and he put to death the four persons who had put the silver in it; so that the sea carried it (the vat) off, and only he and his wife and his son knew it.

⁸¹ I have followed Binchy's suggestion that *esti amach* should have been placed after *híascach* (*Scéla Cano*, Notes, p. 21, l. 9).

⁸² *Indair* is translated here in the literal sense. It may also be interpreted simply as 'to plough'.

⁸³ See Michael O'Brien, *Ériu* 11 (1932), p. 87 on *cétsnáma*.

⁸⁴ 'for him upwards': the four persons are emptying the nets for the steward (and thus indirectly for Gartnán) upwards, as in higher up on the shore.

⁸⁵ Translated as suggested by O'Brien in *Ériu* 11, p. 87, this is a part of the beach that can only be reached at low tide. Another option might be *loc* (suggested by DIL), which would give the translation 'place of the sea'.

Section 3

Do-luid .im. Ædán cucai-seom .xx. cét fot na geamaidhchi. Coná dechadar acht a n-deachaid do rind gaí & do g[e]in claidhibh, 7 ní baí crand dond indsi fri aroile im meadón laí arna márach.

Section 4

‘Maith trá’, or Cano, ‘is ferr dún imgabáil ind fir-se ro-marb ar n-athair; ní (f)aicisiu ar cairdeas dó inás in fer ro-marb.’

‘Cid leath reghma[e]?’ or a muintir.

‘Reghmai(t) i tír n-Érind; combráthair dún.’

Section 3

Áedán however came to him all through a winter’s night, two thousand [men] strong, so that the only thing that escaped from there was that⁸⁶ which went from spear-point and to sword-blade,⁸⁷ and not was there on the island a tree left standing next to another around midday on the following day.

Section 4

‘Well now,’ said Cano, ‘it is better for us to avoid this man who slew our father; we are not more closely related to him than to the man that he has killed.’⁸⁸

‘Whither shall we go?’ said his followers.

‘We shall go to Ireland, they (the Irish) are kinsmen of us.’⁸⁹

⁸⁶ Lit.: ‘not departed but that’.

⁸⁷ Binchy’s emendation of *gin* ‘mouth’ to *gen* ‘blade, edge’ has been incorporated here (*Scéla Cano*, Notes, p. 21, l. 20).

⁸⁸ Cano is farther removed from his relative than his father was, who was the nephew of Áedán. Literally: ‘our kinship with him is not nearer than it is to the man that he has killed.’ With the man that is killed Gartnán is meant.

⁸⁹ Cano descended from the Dál Riata, a population group originally from Ulster. They held the overkingship of a part of Scotland, which explains their ties to the Irish.

Do-gnít(h)er curaich lais. Lotar dochum thráchtá. Is [s]amlaidh do-dechadar dochum mara .i. cóeca læach. Brat corcra cóicdíabalta im cach n-aí; dá sleigh cóicrindi ina láim; scíath co m-búailig óir fair; cloideb órduirnn fora chris; a mong óruidi dara ais. Is [s]amlaid do-deachadar in .l. ban: brat húaine co cortharaib *argait*; léne co n-dergindlead óir; deilgi óir lánecair co mbrechtrad (n)gem n-ildathach; muinci di ór forloisct[h]i; mind óir for(a) c(h)ind cach aí. In .l. gilla: inara do síta buidi[u] impu co n-argud. Fithchell for muin cach gilla[i] co feraib óir 7 airgid; timpán créda i(n) láim chlí in gilla[i]; da mílchoin ar slabra[i]d *airgit* ina láim deis.

He had boats made.⁹⁰ They went to the shores. It is thus that they, that is, fifty warriors, came to the sea. A purple fivefold cloak [was] around each of them; each of them had two five-pronged spears in his hand; a shield with golden buckles on it; a gold-hilted sword on his belt; his yellow-golden locks [falling] across his back. It is thus that the 50 women came: a green cloak with fringes of silver; a smock with red golden embroidery; a golden brooch full of decoration with a variety of many-coloured precious stones; necklets of refined gold; a diadem of gold on the head of each of them.⁹¹ The 50 servants: tunics of yellow silk with silver around them. A *fidchell*-board on the back of each youth with pieces of gold and silver; a bronze⁹² timbrel in the left hand of the gilly; two greyhounds on a chain of silver in his right hand.

⁹⁰ Lit.: ‘Boats are made by him’.

⁹¹ The dress of the people in this episode is reminiscent of the company’s attire that is described in the opening passages of *Táin Bó Fraích*, see Maartje Draak and Frida de Jong, *Van Helden, Elfen en Dichters* (Amsterdam 1986), 72-3.

⁹² I choose the translation ‘bronze’ for *créda* here, as the word seems to have derived from *crédumae*.

Section 5

Bátar meic Æda Sláne in tan-sin for crích (n)Ulad for tomaltaib, .i. dá mac Æda Sláne i comflaitheamnas; bádar-side hi Collmaig hi crích Ulad. Ro-buí fáilti mór la suidiu, .i. trian bi[i]d 7 leanna 7 attreib 7 indili dó. Nirbo lór la hÆdán a c[h]los-[s]in na fáilti do thabairt do-som la macu Æda Sláne; andso cach rét leis didiu nád fider in dabaig fo-roilged la Gartnán. At-berad-som trá do-dechaid in Satan c(h)uca, .i. co hOedán, co n-éccid dó in dabaig áit a roibi, co tucad leis co m-buí ina chuili fodeisin, & nocho testa afaing esti.

‘Bidh maith so’, or Oedán, ‘.i. in crod-sa Gartnán do-bérthar do macaib Æda Sláne ar marbad a meicc, .i. Cana.’

Section 5

The sons of Áed Sláne were at that time in the territory of the Ulidians on a circuit,⁹³ namely the two sons of Áed Sláne in joint sovereignty; they were in Collmag in the territory of the Ulidians.⁹⁴ They welcomed him (Cano), that is, a third of food and liquor and dwelling and cattle was for him. It was not enough in the opinion of Áedan⁹⁵ when he heard of the welcome given to him (Cano) by the sons of Áed Sláne; he deemed it more troublesome than anything else that he did not know [where] the vat was [that had been] hidden by Gartnán. They say⁹⁶ now Satan came to him, namely to Áedan, and told him where the vat was,⁹⁷ and he brought it with him so that it was in his own store-room, and not was there a penny lacking from it.

‘This will be good,’ said Áedan, ‘namely that the wealth of Gartnán’s shall be given to the sons of Áed Sláne in exchange for killing his son, namely Cano.’

⁹³ This kind of circuit would be made by a king through all his territories to establish his authority and collect taxes. It was usually made by kings who assumed highkingship. Binchy states that it is historically impossible for this circuit to have been made, since although this overlordship of Tara was certainly possible during the composition of this tale in the ninth century, the actual performance of a circuit would have been very dangerous. In the sixth century it thus “would have been utterly impossible” (*Scéla Cano*, Notes, p. 22, l. 39).

⁹⁴ It is suggested by Binchy that *crích* carries the sense of ‘border’ here (*Scéla Cano*, Notes, p. 22, l. 39). Although I agree with his argumentation, in translation I have chosen ‘territory’ as this works better in combination with the preposition *i*.

⁹⁵ Áed Sláne, the king of Tara.

⁹⁶ I have translated this verb as a 3 pl instead of 3 sg, as this fits better into the context, and /d/ could have been written as a t.

⁹⁷ Translated as proposed by Binchy (*Scéla Cano*, Notes, p. 22, l. 45). For more on this construction, see O’Brien, *Celtica* 2, 348 f.

Section 6

Do-luid nó**n**bur úad, 7 míach argaid leo, co m-bádar issind arucol mac n-Æda Sláne cen fis cen airfis. Cana cona muintir i tig fo leith isin lis. Ingen Díarmada maic Æda Sláne ro-char(astar) Cano ara airscélaib cid síu do-(th)ísed thairis. Ro-báatar coím Éreand ica c(h)uindchid. Buí-si i n(n)airicol i tóeb taigi mac n-Óeda.

‘Toimsidher a n-argad’, or mac Æda.

‘Ro-d-bia ón’, or ind (n)Albanaich.

Ro-c(h)úala[e] ind (n)ingen in cocur hísín. Ro-gab imach, 7 gebid fleisc ina láim, 7 luid co m-buí forsín fordorus ind lis.

Is and do-lluid-seom imach ceathror, 7 óengaí i l-láim cech fir. Do dul immach at-bert-si:⁹⁸

Section 6

Nine persons came from him, and a bag of silver [was] with them, until they were in the dwelling of the sons of Áed Sláne without anyone having knowledge or foreknowledge of it. Cano was with his followers in a house apart in the court. The daughter of Díarmait son of Áed Sláne, who loved Cano on account of his famous stories even before he came across the sea. The nobles of Ireland were seeking her [hand in marriage]. She was in a dwelling beside the house of the sons of Áed.

‘The silver must be weighed,’ said the sons of Áed.

‘You shall have that,’ said the Scots.

The maiden heard this secret talk. She came out and seized a rod in her hand, and went until she was on the balcony of the court.⁹⁹

Then he (Cano) came out as one of four, and a single spear was in the hand of each man.

While going out she said:

⁹⁸ According to Ó Fiannachta’s suggestion, I have emended Binchy’s ‘... *cech fir do dul immach. At-bert-si...*’. Ó Fiannachta explains that these are more or less stage directions. Ó Cathasaigh agrees with this argument and explains it is part some kind of ritual warning (‘Rethoric of *Scéla*’, 244).

⁹⁹ *fordorus* is translated here as ‘balcony’ instead of the ‘lintel of a door’ (Binchy, *Scéla Cano*, notes p. 23, l. 58).

Nochon [f]etar-sa indiu
la hÉri ná hAlbanchu
loech ná[d] (h)urgarad(ar) Cano
cona gaí find fort(h)anu.

Oc teacht dó fon fordorus, do-ber[t]-si in slait ina chend 7 dixit:

A Chano
faire i f(a)ile fortharo;
masa dodchad, is mór de,
masa s[otch]ad, is tano.

Not do I know today
in Ireland nor among the Scottish
a warrior whom Cano could not ward off
with his bright, very slender spear.

As he went under the balcony, she brought the rod to his head and said:

O Cano
people are interested in your wealth¹⁰⁰
if it is ill-fortune, it will be great,¹⁰¹
if it is good fortune, it will be slight.

¹⁰⁰ I read *faire file fort' anu* as Thurneysen - and Binchy in turn – suggests (*Scéla Cano*, Notes, p. 23, l. 61).

¹⁰¹ As explained by Ó Cathasaigh, the following two lines carry the message that “if it is destined for Cano that the outcome of what is going on is deleterious, it will be a disaster; if that is not the case, the outcome will nevertheless be of little benefit to Cano if he trusts to fate alone. What is implied in this is that he must take action to protect his own interests.” (Ó Cathasaigh, ‘Rethoric of *Scéla*’, 245).

La tobairt bémme dó oc tuideacht imach, 7 as-bert oc teacht dó úaidi(b):

Ní faiteach int Albanach
im-thé(i)t la lúth a láime;
atá ní nád faichlethar
gussu *maic* Æda Sláne.

Ní ar tharcud athchomsáin
do ríg cen écnach n-æra,
atá mór dona[ib] doínib
fo chíchib *maicni* n-Oeda.

Whilst she gave him a blow when he came out, she said as he went from them:

Not is the Scotsman careful
who wanders with a vigorous hand;
there is something that he does not heed:
the forces of the son of Áed Sláne.¹⁰²

[It is] not for the purpose of causing blame
to a king who has never been reviled by satire,¹⁰³
there are many people
under the protection of the progeny of Áed.

¹⁰² Binchy rejects Thurneysen's translation of the last two lines of this quatrain: 'Es gibt etwas, wogegen er sich nicht vorsieht: die Kräfte der Söhne von A.S.'. I choose to translate *ní* as a form of *nech* and *nád* as a relative negation (*Scéla Cano*, Notes, p 23, l. 75).

¹⁰³ Lit.: 'for a king who is without reviling by satire'. What she says here is to interpret her words not as an insult to her father, as he is a good king who has never received reviling satire (*Scéla Cano*, Notes p. 23, l. 77).

A scél ro-chúala tria tech
ní sían n-álaind n-adbannach;
sírechtach¹⁰⁴ nád cluinither;
ní faitech int Albanach. Ni.

‘As robad so, a ingen,’ ar Cano.

‘Cid robud’, orsi, ‘atá a damna and. Atáthar ac tomus argaid ar bar marbad isinn arucul út.’

‘Maith dí’, orse.

The story that I have heard through their house
is not a beautiful melodious strain of music;
it is plaintive [music] that cannot be heard,¹⁰⁵
Not is the Scotsman careful.

‘This is a warning, maiden,’ said Cano.

‘Even if it would be,’ said she, ‘there is a reason for it. People are engaged in the weighing of the silver in return for killing you in the dwelling yonder.’

‘Right then,’ said he.

¹⁰⁴ Original *siretach* is emended to *sírechtach*, as suggested by Thurneysen (Binchy, *Scéla Cano*, Notes, p. 24, l. 83).

¹⁰⁵ The use of *cluínid* as subj 3 sg. pass; may refer to the secret nature of the conversation, as Ranke de Vries has pointed out to me.

Section 7

Luid ina t[h]ech.¹⁰⁶

‘Maith trá, is airc dúnn cia do-[g]nemis comairle.’

‘Cid so, a Chano?’ ol a muintir.

‘Ní "cid" maith’, ol Cano; ‘do-filter c(h)uca(i)nd diar marbad in lín atám.’

‘Bés is ed ro-c[h]indead dún’, ar an óic.

‘Atá ní as maith dún’, or Cano: ‘fúaitgem dona[ib] feraib na cóic thigi file(t) isind lis.

Tíagat dá claidbech déc ar dorus cach t(h)igi. Ro-hicob-sa na rígu 7 nibat rígnae¹⁰⁷ fotha.’

‘Maith’, or inn óic, ‘is fearr ainmne.’

‘Maith’, orse, ‘tíagh-sa dochum ind arucuil dús in[d]am lécther ind. Dian[d]am léict[er] ind, ni mair(b)fider.¹⁰⁸ Mani-m léict[h]er, segaith-si ar éicin 7 no-m-léicid imach íarum.’

Section 7

He went into his house.

‘Well indeed, we need to take counsel.’¹⁰⁹

‘What is this, o Cano?’ said his followers.

‘‘Tis no good ‘what’,’ said Cano; ‘people are on their way to us to kill us – the whole party of us.’

‘Perhaps it is this which has been determined for us,’ said the warriors.

‘There is something that is good for us,’ said Cano: ‘we must take by force the men of the five houses that are in the court.¹¹⁰ Twelve swordsmen must go in front of each house. I will reach the kings and it will not be queens among them.’

‘Well,’ said the warriors, ‘patience¹¹¹ is better.’

‘Well,’ said he, ‘I will go to the dwelling to find out whether I will be admitted into it. If I will be allowed in, there will be no killing. If I will not be admitted, you must advance¹¹² by force and let me out¹¹³ thereupon.’

¹⁰⁶ Another possibility is *ina tech* ‘the house allotted to them’ (Ó Fiannachta, *Léirmheas*, 78, l. 89).

¹⁰⁷ Thurneysen emends the sentence to *niba rigne fota* ‘it will be no long delay’. I have followed the translation of O’Brien (*Ériu* 6, 87) here, who suggests reading this as a proverbial expression meaning ‘it will be no gentle visitation’ (Binchy, *Scéla Cano*, Notes p. 24, l. 97).

¹⁰⁸ Binchy has *ni-m [m]air[b]fider*, but Ó Fiannachta shows that the MS has a different reading, inserted here.

¹⁰⁹ Lit.: ‘it is a difficulty for us (me) that we should’ (Binchy, *Scéla Cano*, Notes p. 24, l. 90).

¹¹⁰ A form of the verb **fiataing*, usually meaning ‘to abduct, to steal’ (*DIL*). To take by force should be interpreted as locking them in the houses (*Scéla Cano*, Notes p. 24, l. 95).

¹¹¹ i.e. ‘waiting’.

Section 8

Téit-seom *didiu* do dorus in tigi. Tíagair di athchomarc Cano i n-dorus in tigi.

‘Do-lleic ind’, or Díarmaid.

‘Tóet ind’, or Bláthmac.

Téit isa tech co fosad. Is and buí in sechi cusan argad for lár in tigi.

‘Tair etraind sund’, orsiad.

‘Maith ind foil-se’, orse, .i. foil a athar.

‘Bíd imod láim’, or Díarmaid.

‘Ba dúthaich cia no-beth dí’, orse.

‘Cia dúthchus ón?’ orsead.

‘Scél trúag ón’, orse. ‘Atchúalabair m'athair-sea. Rob adlaic leo-som daigh-íartaigi dam-sa; .i. ro-foilgedh leis dabach lán di arcad. Ol is treisiu tocad Ædán, fo-fúair co tucad úad crod an athar armo marbad-sa libh-si sund.’

Section 8

He goes then to the door of the house. Messengers were sent Cano in front of the house.

‘Let him in,’ said Díarmait.

‘Come in,’ said Bláthmac.

He goes steadily into the house. There was the sack with the silver, in the middle of the house.

‘Come here between us,’ they said.

‘That is a good ring,’ said he, that is, the ring of his father.

‘It will be on your hand,’ said Díarmait.

‘It was hereditary, if it were so,’ said he.

‘What hereditary right is that?’ said they.

‘That is a sad story,’ said he. ‘You have heard of my father. He wished a goodly heritage for me; namely a vat full of silver was hidden by him. Because the fortune of Áedan is stronger, he found it and brought from him the wealth of my father in return for your killing me here.’

¹¹² On *segaith-si*, see O’Brien, *Ériu* 11, p. 87.

¹¹³ As in let out of the court, as he would not be in the house if he would not be admitted into it.

‘At-beram’, or Díarmaid, ‘cia do-bertha lán in tigi co hoch-t(h)aig, ni-t rir(fi)the aire.’

‘Is buidi lend’, orse.

La sin gaibthi imach. Téit Bláthmac ina dia(i)d.

‘Atá ní no-t-bia, a Chana,’ orse. ‘Regait ind óic diar n-inchaibh-ne murc[h]reich. Airgsiu ara chind 7 dos-fúairc, 7 tuc t(h)'arcad fadéin c(h)ucad.’

‘Am buideach de’, or Cano.

‘We say,’ said Díarmait, ‘even if an entire house full of solver, as high as the roof-tree, were given to us¹¹⁴, not would you be sold in return for it.’

‘We are grateful,’ said he.

Thereupon he came out. Bláthmac goes after him.

‘There is something that you will have, Cano,’ said he. ‘The warriors will go out of our protection¹¹⁵ nine waves¹¹⁶ away on the ocean. You must go to intercept them and assail them, and bring your own silver with you.’

‘I am grateful for it,’ said Cano.

¹¹⁴ Lit.: ‘although were the full of the house up to the roof-tree given’.

¹¹⁵ For this use of *enech*, see Binchy, *Scéla Cano*, Notes p. 24 l. 121 f.

¹¹⁶ On the sea-measure *muirchrech*, see Fergus Kelly, *Early Irish Farming* (1998 Dublin) 570. This distance can either be nine waves (*noí tonna*) or the distance from which a white shield is visible from the shore. In the *muirbretha* ‘sea-judgements’ it is stated that what is taken beyond the distance of nine waves from the shore belongs to the finder (*Corpus Iuris Hibernici* i, 314, l.17). In the Book of Aicill the same concept is described, including the specifics (*Ancient Laws of Ireland* iii, 422-23).

Section 9

Téit far sin coa muntir. Im-rochomlai *ind n-inseo*. At-aigh dóib.¹¹⁷ No-s-gaib Cano.

Aireblingthe co m-buí isin curach.

‘Do-thét ar r(e)acht ar m-baégail(?)’,¹¹⁸ ar Cano.

‘Is dáig’, orse[a]t.

‘Olc dúib ám mo brath-sa. Ni fil isan churach-sa nabad i tig m'athar-sa 7 mo máthar do-ucabtha.’

‘Maith, a Chano’, ar *ann* óic. ‘Cid tú bud chumachtach is' tír i tám-ne, no-bemis dod réir. Atá ní as maith duit: t'argat bodéin d'fácáil lat & ar léici[ud]-*mni* diar tír.’

‘Bid fir dí’, orse. ‘Aircid ass.’

‘Cid so, a Chono?’ ar a muintir.

Section 9

After this he goes to his followers. They set out to the island. He goes to them.¹¹⁹ Cano seized them. He leapt across until he was in the boat.

‘Our anger becomes our opportunity(?)’, said Cano.

‘It is certain,’ said they.

‘It is indeed wrong of you – to betray me. There is no one in this boat that was not brought up in the house of my father and my mother.’

‘Al right, Cano,’ said the warriors. ‘If you were¹²⁰ powerful in the land in which we are, we would be subject to you. We have an offer that will befit you:¹²¹ we will leave your silver with you, and you allow us to [return to] our country.’

‘So shall it be indeed,’ said he. ‘You go forth.’

‘What is it, o Cano?’ said his followers.

¹¹⁷ Binchy has a *taigh dóib* in his edition, but points out that *im-rochomlai ind n-inseo* is either corrupt or words have been dropped (Binchy, *Scéla Cano*, Notes p. 25, l. 125 f.). As the first two lines of the tale are divided up in short sentences, I have made two short sentences out of this long one, inserting a full stop after *n-inseo* and emending a *taigh dóib* to *at-aigh dóib*, as proposed by Ranke de Vries.

¹¹⁸ As a possible reading, I have separated Binchy’s *do thetarr(e)acht* into *do-thét ar r(e)acht*. I have also chosen to insert the translation suggested by Ranke de Vries of DIL s.v. *báegul* ‘to take by surprise’.

¹¹⁹ i.e. the warriors who stole the silver.

¹²⁰ Lit.: ‘if it be you who was...’

¹²¹ Lit.: ‘There is something that is good for you’.

‘Dar mo chumachta-sa’, orse, ‘ni gétar afaing asin churach-sa. Ma ra-tocad dam-sa, as mé do-méla(d) a n(d)-argat-sa.’

‘Atin bu[i]dig de’, ar an óic.

‘Tucaid as.’

Section 10

Do-t(ho)ét són dochum tíre.

‘Maith’, or Díarmaid — fáitsine ó Día leis-[s]ide. ‘Do-radad luagh¹²² na h-ainmne[t] do-ronnai in gilla(i) forsin fairgi: rígi n-Alban dó ceithri blíadna[i] fichet tar éis Oedán.

Maith’, or Díarmait, ‘tabraid fáilti dond fir do-thæd c(h)ucaib.’

Co cend trí tráth iar sin nocho tall cris ná delg díb.

‘Bennacht for cách do-[g]ní maith [f]rind’, ar Cano. ‘Tíagam-ni do chollad.’

‘By my power,’ said he, ‘not will a penny be taken away from this boat. If it has been fated for me, it is I who will spend this silver.’

‘We are grateful for it,’ said the warriors.

‘Go away.’

Section 10

He came to land.

‘Well,’ said Díarmait – he had a prophecy from God. ‘A reward has been given for the forbearance that the youth has done on the sea:¹²³ he will have the kingship of Scotland 24 years in succession after Áedán[‘s death]. Well,’ said Díarmait, ‘welcome the man who comes to you.’

They removed belt nor pin until the end of three days after this.¹²⁴

‘A blessing on everyone, who acts in our interest,’¹²⁵ said Cano. ‘We must go to sleep.’

¹²² According to Ó Fiannachta, the MS reads *luagh* instead of *luag* (*Léirmheas*, 78, l.142).

¹²³ i.e. for the restraint that the boy has shown on the sea.

¹²⁴ i.e. they feasted for three full days. Ó Fiannachta argues that this could also mean that they did not undress for the purposes of defence (*Léirmheas*, 78, l. 145).

¹²⁵ Lit.: ‘who does good for us’. DIL s.v. *do-gní*: can be translated with *fri* as ‘to do with/to’.

Ba sí a comairle trá: do-lotar as fut na h-aidche co tuidcheatar fa-des dar Mag Murthemne i Mag m-Breg hi Cernai. Batar géisi forsín tilich.

‘Díbaírg na h-éo(u)nu’,¹²⁶ or a munter fri Cana.

Do-léici irchor fairriu; ní ráinic. Is ann as-bert, ar ní ro-theile imroll riam:

Géisi Cernai, fosrubthus,¹²⁷
dom li[i]cc ní ma[d] rog(a)bas;
brónán foru¹²⁸ dia coraib,
fó¹²⁹ brónán form do imrolaib.

This was their counsel now: they went out throughout the night until they came southwards over Mag Muirthemne to Mag Breg in Carnes.¹³⁰ Swans were on the mound.

‘Shoot at the birds,’ said Cano’s followers to him.

He casts a throw at them; it did not reach its mark. Then he said, for he had never before missed a cast:¹³¹

The swans of Carnes, I have scared them¹³²
not well have I attacked with my stone;
grief for them on account of the stones thrown at them,
it is good for me to feel sorry on account of my false casts.

¹²⁶ The sentence “*Díbaírg na héonu*” is literally found in *Aided Derbforgaill* (Kicki Ingridsson, *Aided Derbforgaill* “The Violent Death of Derbforgaill”: A critical edition with introduction, translation and textual notes (Uppsala Universitet 2009), 82).

¹²⁷ At the suggestion of O’Brien, *mosrubthus* is emended to *fosrubthus* from *fo-botha* ‘to frighten away’ (*Ériu* 11, 88).

¹²⁸ “*Brónán foru*” or “grief for them” is translated thus in the sense of “*ní gnáth brónán*” or “it is not customary to grieve over that” (Ranke de Vries, *Two texts on Loch nEchach: De causis torchi Corc’ Óche and Aided Echach maic Maireada*, Irish Texts Society 65 (London 2012) 204-205).

¹²⁹ I have read *fó* instead of *fo* here, which gives a more appropriate translation.

¹³⁰ This abrupt departure is left unexplained here. According to Thurneysen, Cano did not wish to be a further charge on his hosts. Yet the accounts of Guaire and Illand differ greatly with this suggestion (Binchy, *Scéla Cano*, p. 25, l. 148).

¹³¹ Lit.: ‘for he had not thrown a missing cast ever before’.

Do-lotar síar arna bárach do Loch Aindind.

‘Díbaire in lochain’, or cách.

A locho (arseiseom)¹³³

Locha Aindind(i), ní-t rocho

ní scéoil indé a Cernu

ní focha.

Ní airg éonu Maic Dé bí

ara clúim;

(is) beg tarba, ar ní mór a méit,

ro-s-léic amin ina n-dlúim.

They came westwards the following day to Lough Ennel.

‘You must shoot at the duck,’ said everyone.

O duck (he said)

of Lough Ennel, I cannot reach thee

it shall not be as yesterday at Carnes

I do not torment [you].

I do not kill the birds of the son of the living God

for their plumage¹³⁴

the profit is little, since their size is not great,

I will leave them thus clustered together.

¹³³ Binchy notes that the poem forms one unity, as the opening and ending words are the same (*Scéla Cano*, Notes p. 26, l. 171). Although he thinks the metrical unity is missing, Ó Fiannachta points out it is not, as it is $3^2 + 7^2 + 3^2 + 7^2$ and therefore *rannaigeacht mór* (*Léirmheas*, 78, ll. 160-3). Thurneysen adds *lochain locha* to fill out the metre in *d*, which is now unnecessary (Thurneysen, ‘Irische Parallele’, 393).

¹³⁴ The metre is incomplete here; I have added *ní airg éonu* to fill out the metre as a possibility, perhaps caused by a slip of the eye of the scribe.

Ni airg éonu in maigi;
niba foru mo sroibthene;
ní hed do-m-ucai ó Scí
cocad fri géisi Cernai. .g.

Section 11

Lotar íar sin dar Sinaind hi Connachta do ascnom co Gúairi, co rángadar tech Marcáin las m-b[a]í Créd ingen Gúaire. Ro-charastair-side cid síu t(h)ísed thairis anair. Is ann as-bert-si:

Cano mac Gartnáin ó Scí,
Cred a Maínmaig i n-áni:
ba dirsín is mór do dú
ocus da muir eturru.

I do not kill the birds of the plain;
not will my destructive power be on them;
it is not that which brings me from Skye:
a war against the swans of Carnes.

Section 11

After this they went across the river Shannon into Connaught to make for Gúaire, and they reached the house of Marcán with whom Créd daughter of Gúaire was. She had loved him (Cano) even before he came across the sea from the east. Then she said:

Cano son of Gartnán from Skye,
Cred of splendored Maínmag:
it is sorrowful that there is much (of) land
and (of) the sea between them

Créd ingen Gúairi madnach,
cóel inber¹³⁵ (?) etar-da-beth
ocus [Cano] mac Gartnán,
in mac regad dia tochmarc.¹³⁶

Ro-anacht-som dí[diu] a bale isi[nd] ó[i]r da-luid-seom la Díarmaid dia tar(d)a(i)d
Díarmaid in cath do Gúairi, co ro-anacht-som *immale*.

‘Airg a gilla’, orseiseam, ‘isi[n] leas. Cuindig comairce co Créid dún co rí(a)sam co
Gúairi.’

Is and as-bert-som intí Cano:

Mournful¹³⁷ Créid daughter of Gúairi,
a narrow estuary(?) was between them
and [Cano] the son of Gartnán,
the boy would go to woo her.

He (Cano) protected her district then at the time he came with Díarmait, when
Díarmait had fought with Gúaire, and he protected [the district] at the same time.

‘You must go, o youth,’ said he, ‘to the court. You must seek protection with Créid for
us until we reach Gúaire.’

Then said the aforesaid Cano:

¹³⁵ Binchy discusses the options for MS *b*⁻ (*Scéla Cano*, Notes, p. 27, l.181). Thurneysen suggests inserting *bath*, yet there are many possibilities. I have chosen to insert *inber* here. Other possibilities are *ber*, *beir*, *bed*, *beth*, *bith*, *bad*, *bath*, *baid*.

¹³⁶ *In mac* is added in a later hand, so in the first line two syllables are missing as well. I have added *Cano* here and moved *in mac* to the next line, filling out the metre.

¹³⁷ DIL s.v. *maidnech*: *maithnech*: *muichnech*, o, ā.

Beir imchomarc úaim-se
co Créidi ingin Gúaire,
is geb na runnu-sa dí,
do-m-ber-sa¹³⁸ a coibéis úaidi.

‘Duid-seo do-bert(h)ar na raind-sea, a Chréidi,’ ar Colcu mac Marcáin.
Is and as-bert:

A Cholcu,¹³⁹
bec a fis duid cia dordu;
mo serc-sa do-radus d'fir
nád (f)ocus dam a (f)orbu.¹⁴⁰

Bring a greeting from me
to Créd daughter of Gúaire
recite to her these verses,
bring me an equivalent from her.

‘These verses are brought to you, o Créd,’ said Colcu son of Marcán.
Then she said:

O Colcu,
little thou knows of it although I chant:
I have given my love to a man
whose native land is not near to me.¹⁴¹

¹³⁸ I have chosen the form *do-m-ber-sa* here, as suggested by Dr. Knott, instead of *do-bér-sa* (Binchy, *Scéla Cano*, Notes, p. 27, l. 193).

¹³⁹ Because of the metre, I have emended *Cholco* to *Cholcu*, *do(o)rdo* to *dordu* and *(f)orba* to *orbu*.

¹⁴⁰ DIL s.v. *orb(b)ae*.

¹⁴¹ See Liam Breatnach, ‘Some remarks on the relative in Old Irish’, *Ériu* 31 (1980) 1-9 for this relative construction with the dative.

‘Fír a Colcu¹⁴²,’ ar Marcán, ‘ní chara is é don muintir-si.’

A Marcán,
ní raba[e] d’éis¹⁴³ do macáin;
nírop do macán ro-m-[s]á
corab tusu ad-bala.

Do se[i]rc neich sech araile
i tír (n)Érend, ní dordo
mairg dian iongais Cana¹⁴⁴
7 diam cara Colcu! A.

‘True, o Colcu,’ said Marcán, ‘he is not a friend of the household.’

O Marcán,
may you not be after you your son;
may your little son not attain me,
even if you should die.¹⁴⁵

Not do I croon for love of somebody
over and above another in Ireland
Woe to her from whom Cano is absent
And for whom Colcu were a lover!

¹⁴² As Gearóid S. Mac Eoin suggests, reading Colcu instead of Cano (present in the MS) makes more sense. The name Colcu would have been abbreviated to C, which could have given rise to the reading of Cano by the copyist (Review, *Studia Hibernica* 4 (1964), 248).

¹⁴³ Ranke de Vries also suggested that *d’éis* can be emended to *déis*. This would give the translation ‘may you not be the tenant(?) of your little son’, in the sense of: ‘do not let your son tell you what to do.’ Ó Fiannachta suggests ‘May it not be your son who break (for ‘die’)’ (*Léirmheas*, 78).

¹⁴⁴ I have followed the suggestion of Ó Fiannachta here to emendate the line from *mairg diamongnais Cana* to *dian iongais*, which would give the translation: ‘Woe to her from whom Cano is absent and for whom Colcu were a lover’ (*Léirmheas*, 78). Dr. Knott suggest another possibility, namely reading *mairg nech diam ingnais Cana* (p.8, l. 208).

¹⁴⁵ See Binchy, *Scéla Cano*, Notes p. 27, l. 202 ff. for a discussion of the meaning of this quatrain.

Ro-liad-si íarum a[r] C[h]olcain, dia n-ebairt Gúaire *fesin* dia n-etarchosaíd:

Créd la Marcán, niba¹⁴⁶ mac,
ni gaib Colcain do thochmarc,
nu ruband Créd ar féle
acht is a fail [ó]enchéile.

Section 12¹⁴⁷

Lotar-sin *didiu* co Derlus n-Gúairi, 7 ba fáilich friu.

‘Fo-chen duid, a Chano!’ ar Gúairi. ‘Ni-t-recfider sund ar argad ar scís do bíata. Niba scél mac n-Oeda Sláne. Ro-d-bia biad 7 inilli[u]s, 7 fo-chen duid!’

Colcu was afterwards accused of intercourse with her (Créd), when Gúaire himself said, (this) to sow dissension between them:¹⁴⁸

Créd belongs to Marcán, who was no boy,
she does not accept Colcu as a suitor,¹⁴⁹
Créd does not remain because of shame¹⁵⁰
save [it is] in the company of a spouse.

Section 12

They then went to Gúaire’s residence Derlus, and he welcomed them.

‘Welcome, Cano!’ said Gúaire. ‘Not will you be sold here for silver on account of the trouble of feeding you.¹⁵¹ Not will it be the story as that of the sons of Áed Sláne. You will have food and protection, and welcome to you!’

¹⁴⁶ Instead of *niba*, Binchy has chosen Gerard Murphy’s emendation to *ní lia* (Binchy, *Scéla Cano*, Notes p. 28, l. 212). I have followed Thurneysen’s translation here (i.e., ‘he is an older man’), as this would require no emendation of the text (Thurneysen, ‘Irische Parallele’, 394).

¹⁴⁷ After the introduction of Senchán Torpéist, the tale deviates from the main story and an excursus concerning Senchán Torpéist, giving a bioef description about the poet and three anecdotes about him. Ó Cathasaigh argues that the second anecdote is another instance of *ainme* or ‘patience’ (‘Theme of *ainme*’, 84).

¹⁴⁸ Tomas Ó Cathasaigh refers to the older usage of *liid for* (later *ar*), in which Colcu would be the object of the sentence. He furthermore argues that this would explain why Créd thinks that Marcán will outlive his son, as she expects Colcu to be accused of intercourse with her and therefore executed (‘Rethoric of *Scéla*, 238-239).

¹⁴⁹ Lit.: ‘for wooing’.

¹⁵⁰ DIL s.v. *ruiben* (*ruband* = *ruban* = *ruiben*) ‘to remain’.

¹⁵¹ i.e. ‘you will not be sold for silver because the costs of feeding you are too much’.

Buí Cano mac Gartnán iar suidiu tremsi i fail Gúaire, .i. trian ind lis do Gúairiu, 7 trian n-aill don lis do Chano, 7 a trian n-aill do Senchán Torpéist .i. fili Gúaire & fer n-Érenn uile. Fer beg trúag, i r-rúsc olla no-bídh do grés dia chadudh ara thrúaigi. Cethrumthu bairgine do-meled co cend trí tráth. Brigid bratbrú a chaillech-som no-chaithead [.iii.] ceathroimthi na bairgine. Ba mór les-[s]eom a brú, conid Brigid bratbrú a hainm leis-seom iarum. Ba mór a h-erraigi. Fecht n-and do-luid Brigid for tairireth. Fácaib a h-inailt fora erraithe-sem. Óicbean-side chóem. Luid medón laí ara bárach dia thairbirt-som. Oc tuidecht dí asin chuilich —

‘Ná tair, ná tair, a ben!’ arse. ‘Am siniu-sa anda[í]-siu. At-c[h]ondarc-sa do senmáthair-seo; ro-buí grísingin fora h-ordain chlí. Scéfe dia tuidchis ní bus mó.’

Cano son of Gartnán was after this a period of three months in the company of Gúaire, namely one third of the court [was] of Gúaire, and another third of the court [was] of Cano, and another third [was] of Senchán Torpéist the poet of Gúaire and of all the men of Ireland.¹⁵² A small emaciated man, he would always be in a covering of wool enveloping him for his emaciation. He used to eat a quarter of a loaf in a period of three days. Brigid *bratbrú*¹⁵³ his aged wife, consumed three quarters of the loaf. Her belly seemed enormous to him, so that he named her Brigid *bratbrú* afterwards. Great was her [care?].¹⁵⁴ On one occasion Brigid went on a journey. She left her handmaid to [care for him?].¹⁵⁵ That was a lovely young woman. She went midday on the following day to serve him with food. As she came out of the kitchen —

‘Do not come, do not come, woman!’ said he. ‘I am older than you are. I have seen your grandmother; she had a fiery (i.e. inflamed) nail on her left thumb. I shall vomit if you should come further.’

¹⁵² This may be interpreted as the part of the court that was allocated to Cano and his party during their stay at Gúaire’s court.

¹⁵³ For a discussion of this epithet, see Binchy, *Scéla Cano*, Notes p. 28, l. 225. It might be ‘cloak-belly’ (*bratt + brú*), in which the cloak stands for the folds in her skin. Another possibility is *bráth + brú* ‘destructive belly’.

¹⁵⁴ Binchy is uncertain what *erraigi* and *erraithe* (l. 228) mean. The sense of caring is suggested, which would best fit the context. It might be connected with DIL s.v. *airrach* ‘hauling, dragging’, orig. o,n.

¹⁵⁵ See note 154 above.

Section 13

Airchetal do-roindi-seom do Díarmaid mac Æda Sláne.

‘Airg, a gilla’, orseisem, ‘co n-airchedal do rí Érenn.’

Téid-side sair. Slaindid¹⁵⁶ a n-aircheda(i)l.

‘Is maith ind n-airchetul’, or Díarmaid.

Is ann buí-seom: oc sním irchomail¹⁵⁷ fo Grip .i. gabar Díarmada.

‘Beir lat in(d) n-idh-sea do Senchán.’

Luid-side síar 7 nirbo buideach.

‘Asso, a bachlaich’, orse, ‘id (id) n-irchomail duit i ndúais t’airchetail.’

‘Óna[ib] rígaib ferr id adlaic, a gillai’, orseisem.

Section 13

He made a poem for Díarmait son of Áed Sláne.

‘Go, messenger,’ said he, ‘with the poem to the king of Ireland.’

He went eastward. He recited the poem.

‘The poem is good,’ said Díarmait.

Then he did this:¹⁵⁸ weaving of a fettel under Grip, that is the steed of Díarmait.

‘Carry this ring with you for Senchán.’

He went westwards, and he was not pleased.

‘Here is, o churl,’ he said, ‘a ring of a spancel for you as a payment for your poem.’

‘A ring from the kings is better than a demand, messenger,’ he said.

¹⁵⁶ I have emended *saidig* to *slaindid* as proposed by O’Brien, as the *n* was probably not more than a faint stroke (*Ériu* 11, 88).

¹⁵⁷ For more information on the word *airchomail*, see Binchy, *Scéla Cano*, Notes p. 28, l. 238 ff.

¹⁵⁸ Lit.: ‘Then there was this’.

‘Airg, a gilla diblidi,’ [orse,]¹⁵⁹ ‘co n-airc[h]edul do ríg Érenn.’
Gaibid in gilla a n-airchetal.
‘Maith’, or Díarmaid, ‘ber lat in gablaig-se do Senchán.’
‘Asso, a antocaid’, or in gilla, ‘gaiscead duit dot chuitmed ó(r) Díarmaid.’
‘Airg, a gilla, co n-airchetul do Díarmaid.’ (Is maith a n-archetal.)
Gaibid in gilla fair.
‘Cade Díarmaid?’
‘Atá i n-arucol ic tomus óir 7 argaid. Ba maith duit teacht c(h)uici.’
‘Oslaic!’ ol in gilla.
‘Cía so?’ or Díarmaid.
‘Gilla Seancháin.’
Gaibid in gilla a n-airchetal.

You must go, worn-out messenger,’ [he said,] ‘with a poem to the king of Ireland.’
The messenger recited the poem.
‘Well,’ said Díarmait, ‘bring this forked branch with you to Senchán.’
‘Here is, o you misfortune,’ said the messenger, ‘armour from Díarmait for you to mock you.’
‘You must go, messenger, with a poem to Díarmait.’ (The poem is good.)¹⁶⁰
The messenger undertakes to do it.
‘Where is Díarmait?’
‘He is in the dwelling engaged in measuring gold and silver. You’d do well going to him.’
‘Open up!’ said the messenger.
‘Who is that?’ said Díarmait.
‘Senchán’s messenger.’
The messenger recited the poem.

¹⁵⁹ Ó Fiannachta argues that Thurneysen wrongly emended the sentence to *di[a] bliadnae*, as the latter extended *diblī* to *dia bliadnae* (Thurneysen, ‘Irische Parallele’, 395). However, it should have been *diblidi* (Ó Fiannachta, *Léirmheas*, 78, l. 245).

¹⁶⁰ This sentence is most likely a dittography. Within the structure of the narrative a reply of Senchán would be expected here, yet this is missing.

‘Is maith’, or Díarmaid, ‘beir lat so do Seanchán .i. cét unga do dergór 7 trí .xx. do argat duid fén.’

‘Maith, a gillai’, or Senchán, ‘cid do-t-gní fáilid don chur-sa?’

‘Atá maith sund dait’, or in gilla(i), ‘.i. cét unga do dergór.’

‘Is ferr, a gillai, oldás a olcugud.’

‘Airg, a gillai, co n-airchetul do Díarmaid.’

‘Regthair’, orse.

‘Cade Díarmaid?’

‘Do-c(h)oid do thafand.’

Luid 'na dia(i)d isa slíab. Teca(i)d ind fir (n)a n-dia(i)d ind aigi isin gleann. Fácaba(i)r Díarmaid iter a echaib. At-géoin in gilla. Adroich in gilla iter na h-eachaib. Slaindid in gilla ind n-airchedal dó.

‘Maith, a gillai, ber lat so do Seanchán .i. trícha each ina sránaib 7 ina muincib.’

‘It is well,’ said Díarmait, ‘bring this with you to Senchán, namely 100 ounces of red gold and 60 [ounces] of silver for yourself.’

‘Well, messenger,’ said Senchán, ‘what makes you joyful on this occasion?’

‘Here is something good for you,’ said the messenger, ‘namely a 100 ounces of pure gold.’

‘That is better, messenger, than his offending [me].’¹⁶¹

‘You must go, messenger, with a poem for Díarmait.’

‘One will go,’ said he.

‘Where is Díarmait?’

‘He went hunting.’

He went after him onto the mountain. The men followed a stag in the valley. Díarmait is left between his horses. The messenger recognised him. The messenger reached him between the horses. The messenger recited the poem to him.

‘Well, messenger, carry this with you to Senchán, namely thirty horses and their bridles and necklets.’

¹⁶¹ It would seem that the exchange ends here, as a triad of events is formed. Yet another episode follows, which could either be a later addition or an alternative version (Binchy, *Scéla Cano*, Notes p. 30, l. 264).

Section 14

Maith íarum in fer intí Senchán. Iarna idnocol-som ó feraib Muman, co m-buí for slé[i]b
Eachtge co Gúaire, 7 ní rogab acht óntech do dénam imme, imon filid & imon sligid ó
Echtge co Derlus, .l. fer dó 7 .l. ban 7 .l. con 7 .l. gilla, 7 b[u]jith fó muiriur ó Samain co
Belltaine; 7 luid íarsint slighidh. Do-n-áraill bainne flechaid ina étan.

‘Fé amaí!’ arse, ‘ní coir didiu a(n)ní-siu immurgu, is gaimlóchad.’ 7 do-rónai allse ina
étan, conid áed¹⁶² ro-n-uc 7 rob écen .uii. cumala dó cach achaid ó sin co Derlus.

Section 14

A good man thereupon was the aforementioned Senchán. After he was escorted by the men of
Munster, until he was on Slieve-Aughty with Gúaire, he, the poet, did not accept but a single
house to be made for him,¹⁶³ around the way from Slieve-Aughty to Derlus,¹⁶⁴ namely he had
50 men and 50 women and 50 dogs and 50 messengers, and they were under maintenance
from Samhain until Beltaine; and he went along the road. A drop of rain touched him on his
brow.

‘Alas!’ he said, ‘this is not right however, it is winter lightning.’¹⁶⁵

And it made an abscess on his brow, and what it bore was fire¹⁶⁶ then, and it was
necessary to give him 7 *cumal* for each field from here up to Derlus.

¹⁶² P.L. Henry suggests in *Ériu* 20 (1966), *Varia*. II, p. 223 that *ed* could be taken here as *aed* (‘fire’), arguing that “this rendering takes *gaim-lóchad* as subject of *do-rónai* (O.Ir. *do-rigni*) and of the *conid* phrase, and takes account of the attested meanings of *ro-uc* and of the gender of *allse*.”

¹⁶³ Lit.: ‘around him’.

¹⁶⁴ This house is most probably a covered way, stretching from Slieve-Aughty to Derlus (Binchy, *Scéla Cano*, Notes, p. 30, l. 276).

¹⁶⁵ Binchy states that it is unclear to him why Senchán calls this drop of rain ‘winter lightning’ (Notes, p. 30, l. 281). Henry explains the connection between the elements wind and rain and a *geis*. These elements served as sureties of the *geis*, and the *gaimlóchad* is described by Henry as “the instrument of a supernatural agency to mark Senchan's infraction of his *geis* by producing the traditional symbol of dishonour in the form of an abscess, boil, or blister” (*Ériu* 20, p. 223).

¹⁶⁶ With fire is probably meant some sort of infectious burning sensation. The fire is linked with sureties of the *geis* that Senchán broke, according to Henry (*Ériu* 11, p. 223).

Section 15

‘Maith trá, a Gúaire’, or Senchán, ‘is romór turcbais-[s]eo fort. Ba leór do Chondachtaib beith foar muirer ar n-dís cenco tabartha[e] nech aile c(h)ucond; .i. in gilla ansa’, arse, ‘mac Gartnáin, no-t(h)éisead amach fon túaith 7 na coin maithi leo 7 dénat ánius eturru.’

Rob ed ón ó medón láí co medón láí ara bárach: íar lécon a c(h)on dóib ni c(h)omránic fer díb fri araile. Batar tuirsich oc suidiu; celebrai(dh)sed do Gúaire.

‘Fír’, or Gúairi, ‘ro-fetar-sa a na-tathai.’¹⁶⁷

‘Ni taam ní’, or Cano, ‘acht maith lind ánius .i. cúaird Érend do chur co n-acamar a n-din[d]gnu 7 a n-dúne 7 a cella 7 a cóemu. Cucot-so do-regam 7 is úaid regmai. Ad-fiadar dún atá gilla án andess la firu Muman, .i. Illand mac Scannláin do Chorco Loíge; maith lend dul dia acallaim.’

Section 15

‘Well then, Gúaire,’ said Senchán, ‘this is too much to take on yourself. It was sufficient for the men of Connaught to be maintaining the pair of us without bringing another person to us; namely a troublesome young man,’ he said, ‘the son of Gartnán, who went out into the country and the good hounds with them, and they made(?) relaxation between them.’¹⁶⁸

That is what happened from midday till midday on the following day: after the releasing of their hounds by them did not a man meet with another man. They were grieved about it; they took their leave of Gúaire.

‘Truly,’ said Gúaire, ‘I know what ails you.’

‘Nothing ails us,’¹⁶⁹ said Cano, ‘we only desire pleasure, namely to make a circuit of Ireland so that we should see their lofty places and their forts and their churches and their nobles. We will return to you and we will go from you. We are told that there is a splendid youth from the south with the men of Munster, namely Illand son of Scandláin of Corcu Loíge; we long to go converse with him.’

¹⁶⁷ For the form *tathai*, cf. *forsa táthi* ‘on which you are’, see De Vries, *Two texts on Loch nEchach*, ITS 65, 200-201.

¹⁶⁸ The text is possibly corrupt here; the form of the verb is imperative, so the actual translation has to be ‘let them make...’. This makes no sense in the context, so I have translated it as a past tense. The use of the plural in *c(h)ucond*, *eturru* and the aforementioned verb is also peculiar, as the switch from singular to plural is left unexplained in the text.

¹⁶⁹ As Binchy points out, this clause should be a nasalizing relative clause. Perhaps this is a Middle Irish development (*Scéla Cano*, Notes, p. 30, l. 293 f).

‘Teit *didiu*, ar Gúairi, ‘co tormola[i]d feis na h-aidchi lim-sa.’

Lotar ón íarum, 7 do-lloitar maithi Condacht do chelebrad dóib. Do-lluid dí Créd 7 Marcán 7 Colco don irgnam. Ba hécen immurgu ceathrar ó Marcán do choimét Chréidi. Con-atecht-si¹⁷⁰ co Gúaire combad sí bad dáilem do feraib Alban 7 do Chondachtaib ind aidchi-sin, co tard-si bricht súain forin slúag co torchradar ina codlud acht sisi 7 Cana, co tuidchid co [Cano]¹⁷¹ co m-baí forsin dérgud ocai-sseom oca thimgaire; con(a)ná h-étas úad-som airet no-beth i n(n)-amsa[i]; (mad) dia n-gabad rígi immurgu, do-regtha[e] ara cend-si, 7 is [s]í bean no-biad aicce c'aidche.

Co farcbad lee-si a lia-som i n-airius dála. Ar ad-ruba(i)rt-seom is isind liic ro-buí a anim. A mátha[i]r ro-buí i séola[i]; ro-chotail-side co n(f)aca in dí mnaí sída ina dochum, co talsat¹⁷² a anmain as fora béolu i richt lici, co tolaid¹⁷³ a máthair a l-láim indala n-aí.

‘Go then,’ said Gúaire, ‘and spend a night-banquet with me.’

They went there afterwards, and the nobles of Connacht came to bid them farewell. Créd and Marcán and Colcu then came to the feast. Marcán needed four people, however, to guard Créd.¹⁷⁴ She asked Gúaire if she could be dispenser (of drink) to the men of Scotland and of the tribes of Connaught that night, so that she put a soporific spell on the assembly until they fell asleep apart from her and Cano, and she came to [Cano] and she was on the bed with him soliciting him; and not was anything obtained from him as long as he would be in military service; if he should accept kingship however, he would come to meet her; and she is the woman whom he would have forever. And his stone was left with her in an appointment of a tryst. For he said that his soul was [encased] in the stone. His mother had been in labour; she fell asleep and she saw two fairy women approaching her, and his (Cano's) soul came out of him out onto his lips, in the shape of a stone, and his mother took it away out of the hand of one of the two.

¹⁷⁰ Thurneysen corrected *conatictis* here to *con-atecht-si* (ZCP 16, 282).

¹⁷¹ There is a small gap in the MS here, which I have emended to *Cano*.

¹⁷² Ó Fiannachta explains that before *a anmain* there is a reference mark, referring to the margin, in which *co talsa...* has been entered. As the margin is cut off, part of the word is missing and it should probably read *talsat* (*Léirmheas*, 79, ll. 312-13).

¹⁷³ Ó Fiannachta also explains that *co tolaid* is entered above *richt lici*, and can thus be taken as a correction to *tall(sath)*, which is in Binchy's edition. A mark that Binchy has interpreted as *h* is more likely to be a reference mark. This was probably was a late form of the preterite of *do-alla* ('to steal, take away') and not *do-téit* (*Léirmheas*, 79, ll. 312-13).

¹⁷⁴ Lit.: 'Four persons were necessary however from Marcán for guarding Créd'.

‘Anim do meic, a ben’, orsi, ‘ro-n-ucais.’

‘Rocomet mo máthair co corba(*m*) tualaing-se a chomét.’

‘Faicibthar lim-sa’, orsi, ‘i n-airius dála.’

Ba fír sòn: rofacbad lee-si in lie, 7 do-berthe asin chriol cach dia; as-bered-si iarum:

A lia

ó dodechur¹⁷⁵ cach dia

acht lochrad i nimnadmaim

ni géb m'anmain dot' madmaim.

Tuideacht Chano in sin i nÉirinn 7 co Gúaire.

‘It is the soul of your son, woman,’ said she, ‘whom you have given birth to.’

[Cano said:] ‘My mother has kept the stone, until I would be capable of preserving it.’

‘It must be left with me,’ she (Créd) said, ‘in an appointment of meeting.’¹⁷⁶

So it happened: the stone was left with her, and each day it was taken out of the basket; then she used to say:

O stone,

when I look at you each day

only if our mutual pledge is injured¹⁷⁷

I will not conceive of breaking you.

And that was the tale of the coming of Cano to Gúaire in Ireland.

¹⁷⁵ OI: *dot-éccu*.

¹⁷⁶ i.e. ‘so that we will meet again’.

¹⁷⁷ Lit.: ‘only if injury is in our mutual binding, I will not hold in my mind of your breaking (of the stone)’.

Section 16

Luid Cano co h-Illand mac Scanláin co ránic Dún m-Baíthi. Ad-fíadar dó iarum a m-b[u]ith forind faithchi.

‘Fochen dúib!’ or Illann. ‘Cano mac Gartnán sin dom-roacht(ain)-se íarna m(b)rath 7 íarna reic do macaib Æda Sláne ar argad 7 íarna mbr[e]ith do gortai la Guaire. Rob(ar)-bia biad sunn; ni bia[e] for conair; nit-rirfider ar argad.’

Con-gairther dó iarum a reachtaire.

‘Na seacht core trá file(d) isin lis, ná(t) gataigter do theni[d] co cend m-blíadna oc berbad bi[i]d. Berid na firu isa teach; co cend trí tráth nicon reg-sa dia n-acallaim. Fritháilter do biud & do lind.’

Section 16

Cano went to Illand son of Scanláin until he reached Dunboy. He was told thereupon that they (Cano and his men) were on the green.

‘Welcome to you!’ said Illand. ‘That is Cano son of Gartnán who has come to me after the sons of Áed Sláne betrayed him and sold him for silver and after they brought Gúaire to starvation. You will have food here; not will you be wandering about; you will not be sold for silver.’ His steward was summoned thereupon to him.

‘The seven cauldrons that are in the court, they must not be removed from the fire; till the end of the year they will be cooking food. Bring the men in the house (inside); until the end of three days I shall not go to hold conversation with them. One must entertain them with food and with liquor.’¹⁷⁸

¹⁷⁸ See *Táin Bó Fraích* for a similar description of a feast.

Con-gairter Corco Loígi dó.

‘Maith trá,’ orse, ‘dom-áinic áinius mór. Cindas for cobartha-si dam-sa?’

‘Bid maith do chobair lindi,’ or ind óicc. ‘Dothairegebat uaindi trí doim 7 trí tindi 7 tri dabcha cacha nóna¹⁷⁹, 7 nico[n] raga bairgen dot dligiud-so.’

‘Mo bennacht fo[r] tuaith 7 cenél at-be[i]r!’ orse. ‘Et tusa, a ben’, orse, ‘caidi t(h) impide dam-sa? Is coir daig-impigi duit, a[i]r nida(d) díchumaing. Ata[a]t .uii. n-áirge lat, 7 .uii. fichid bó cach[a] áirgi di búuib, & .uii. sesrecha.’

‘Athaig 7 bachlaich domeled sin uile. Rot-ferfat cid téora airgi díb dia m-breith i n-galad.’

Corcu Loíge¹⁸⁰ is called together for him.

‘Well then,’ he said, ‘a great splendour¹⁸¹ came to me. What kind of assistance do you have for me?’

‘Good will be your aid with us,’ said the warrior. ‘There will come from us to you here three oxen and three fitches and three vats every evening, and not shall a loaf go from your due.’

‘My blessing on the tribe and people that says it!’ said he. ‘And thou, woman,’ said he, ‘what is your request for me? A goodly request for you is fitting, since you are not powerless. There are seven herds in your possession, and seven times twenty cows in each herd of cows, and seven ploughing teams.’¹⁸²

‘Peasants and churls used to consume this all. Three herds of them will be even enough for you to supply them¹⁸³ with rations¹⁸⁴.

¹⁷⁹ I have followed Thurneysen emendation of *cach anna* to *cacha nóna* (‘Irische Parallele’, 398).

¹⁸⁰ i.e. the kingdom over which Illand ruled.

¹⁸¹ i.e. ‘a splendid party’.

¹⁸² See the first section of the tale.

¹⁸³ i.e. the guests.

¹⁸⁴ These rations most probably contained milk and dairy-products (Binchy, *Scéla Cano*, Notes p. 31, l. 346).

‘Bennacht for cách ad-be[i]r!’ orse. ‘Bid ferr de mo menma. Regait dia n-acallaim a fecht-sa.’

Téiti iarum c(h)uco. Feraid fáilti móir friu.

‘Bennacht trá’, or Cano, ‘for cách don-áncamar. Ro-íca Dia diar¹⁸⁵ ceand, ór[e] nach ícfam-ne.’

‘Cid as áil dúib?’ or Illand.

‘Athchuindgid ám ar cota(i).’

‘Dar mo chumachta-sa’, or Illand, ‘nocho rega[e] asin lis-sa frit sægal do chuindchid bi[i]d co n-digis i r-rígi n-Alban.’

‘Blessing to each that speaks!’ he said. ‘My spirits will all be better from it. I will go talk to them now.’

He then went to them. He made them very welcome.

‘A blessing now,’ said Cano, ‘on everyone to whom we have come. God may repay it on our behalf, since we shall not be able to repay it.’

‘What is your wish?’ said Illand.

‘Verily, to seek our portion.’

‘By my power,’ said Illand, ‘not will you go out of the court during your lifetime to seek food until you obtain the kingship of Scotland.’

¹⁸⁵ Binchy’s *dar[ar]* is emended to *diar*, as proposed by Ó Fiannachta (*Léirmheas*, 79, l. 351).

Téora bliadna[i] dóib isin lis-sin cen teacht as aidche n-oígidechta. No-bídis oc imbirt fithchilli each dia; bad[ar] comthrén co nónai, no-bered Cano cluithi na nóna for Illand.

‘At-águr’, or Illand, ‘urchra forsin caille.’¹⁸⁶

Deithbir ón: (no-bertis)¹⁸⁷ na deich cúala ar .uii. fichtib matain 7 fescor isa tech. Is ann as-bert Cano:

Hi forbol
feada fidruis ni glie:
in fid nochon urcraba
tusa for urchra bie.

‘Nocho tibar dom aire a fecht-sa’, or Illand.

Three years they were in this court without going out guesting at night. Each day they were playing fídhchell; they were evenly matched up to the evening, Cano used to win the game of the evening from Illand.

‘I fear,’ said Illand, ‘the destruction of the forest.’

That was justified: seven score and ten bundles of firewood were in the morning and in the evening (brought) into the house. Then Cano said:

In the undergrowth
of the tree of the wooded slope you may not cleave
not shall the wood decay
you will decay.

‘I shall take no heed this time,’ said Illand.

¹⁸⁶ Ó Fiannachta points out that the MS has *caille* instead of *caill(e)* (*Léirmheas*, 79, l. 359).

¹⁸⁷ This word has probably been dropped in the text.

Section 17

Tuc(h)t[t]a t(h)rá iar sin gé[i]ll fer n-Alban, nónbur gíall díb, co m-báatar i tig Illaind fri h-inillius do Chano i rríge n-Alban, co fargobtha co h-Illann. 7 co cend trí tráth ria n-dul do Chano as nicon rabai fer fri 'roile do *muintir* Chano 7 *Illainn* re[e] ciana acht ag cóe 7 ag dograe, 7 lám cháich díb dar brágaid a chéle.

‘Maith, a Chono’, or Illann, ‘bam marb-sa ria cind bliadna dart(h)’ éisi. For fóesam n-Dé duid-seo trá.’¹⁸⁸

Ruc immurgu Cano uadh-som .l. ech dubglas 7 .l. coire n-umai 7 .l. araid merach.

Section 17

Then the hostages of the men of Scotland were brought after this, [namely] nine [hostages] of them, until they were in the house of Illand for the purpose of the safety of Cano in the kingdom of Scotland, and they were left with Illand. And until the end of three days before Cano departed, not a man was next to another of the party of Cano and Illand for long periods of time without weeping and lamenting, and the hand of each of them [was] around the neck of the other.

‘Well, Cano,’ said Illand, ‘I will die before the end of the year after you are gone. God guard thee then.’

Cano brought from him however fifty dapple-grey horses and fifty bronze cauldrons and fifty mantles [...]¹⁸⁹.

¹⁸⁸ I have omitted *ria cind bliadna* here, as Binchy points out this is most likely to be a dittography (*Scéla Cano*, Notes p. 32, l. 374).

¹⁸⁹ I have followed Binchy’s translation of *araid* as mantles (*Scéla Cano*, Notes, p. 32, l. 376). I cannot find a meaning of *merach* that suits the context. The translation as found in DIL, namely ‘having fingers’, is indeed hardly appropriate here (Notes p. 32, 376). There are several other options: *DIL* s.v. *messach* (‘worthy of esteem’), *menmnach* (‘spirited’). As the text is very corrupt however, I have kept it untranslated.

Section 18

A llá-sin a cind bliadna ro-marbsat a thuath fesin in n-Illand, .i. mac Conath 7 Cúán mac Sanaisi, coná raba crand fri aroile do Dún Buíthe arna bárach. Isin ló-sin ro-baí curach fa Cuano vel Cano¹⁹⁰ forsin fairrgi oc tafand iar n-gabáil rígi (n)Alban. Cél tuindi lais íarum .i. fis tuindi: co n-aca in tuind dergruad¹⁹¹ c(h)uici isin c(h)urach, .i. fuil Illaind. At-racht íarum 7 ro-gab a boiss diaraili(u) co m-báatar a sreba fola eistib, 7 dixit:

1. A mu Búach
aiges in tond frisin m-brúach,
Illann mac Scanlái do guin
nibo célmaine inmain.

Section 18

That day at the end of the year, [the members of] his own tribe slew Illand himself, namely Mac Condaid and Cúán mac Sanaisi, until not one tree of Dunboy was standing next to another on the following day. On this day, Cano was on a boat on the sea while fishing after taking up the kingship of Scotland. He saw a portent of a wave thereupon, namely a vision of a wave: he saw a very red wave come up to him in the boat, namely the blood of Illand. He then arose and beat the palms of his hands together until streams of blood were coming out of them, and he said:

1. O my Búach¹⁹²
where the wave drives against the bank,¹⁹³
that Illann son of Scanlái was killed
not was the omen welcome.

¹⁹⁰ Cano is entered here in the manuscript to correct the name Cuano, whose name has probably been entered here due to a slip of the eye.

¹⁹¹ Ó Fiannachta points out that *dergruaid* is written *dergruad* in the MS, which is grammatically correct (*Léirmheas*, 79, l. 382).

¹⁹² This proper name was probably that of a strand or cliff near Skye (*Scéla Cano*, Notes p. 32, l. 385).

¹⁹³ For the translation of the relative marker as ‘where’, see Liam Breatnach, ‘Some remarks on the relative in Old Irish’, 4.

2. A mu Búach
feras in tond frisin m-brúach,
is¹⁹⁴ mend ad-fét, ciaso scíth:
Illand mac Scannláin ro-bíth.

3. A mo Búach
do-t(ho)ét in tond frisin m-brúach,
dursan dúindi in scél garb:
Illann mac Scannláin is marb.

4. Ard a núall
aiges im Choire dá Rúad;
dirsann, a rí ruides gréin,
nach¹⁹⁵ i cé[i]n basu uadh.

-
2. O my Búach
where the wave pours against the bank,
clearly it¹⁹⁶ tells, although it is sad:
Illand son of Scannláin is slain.

 3. O my Búach,
where the wave comes against the bank,
woe for us is the harsh news:
Illand son of Scannláin is dead.

 4. Loud the noise
that is raised around Coire da Rúad;
woe, o king who sets the sun in motion,
not was I far away from him.

¹⁹⁴ *In* has been emended to *is*, as proposed by Binchy (*Scéla Cano*, p. 14, l. 391).

¹⁹⁵ I have replaced *manab* here with *nach*, based on four MSS from ‘Mittelirische Verslehren’ containing this same quatrain (Binchy, *Scéla Cano*, Notes p. 33, l. 398).

¹⁹⁶ i.e. the wave.

5. Coire dá Rúad in roglas,
aicde sruthaidi senbras,
is mór bruiteas a chuithe
genco bruithi aní berbas.

6. Ma con-measaind a muir múadh
aiges im Choire dá Rúad,
ricfad mo churchán, is (n)glé,
co tír Corco Loíge.

7. A Chúán maic Sanaisi,
abair[t?] seo, is tairise
basam dóig guin do chnis
dá(i)g ind échta do-righnis.

-
5. The very blue Coire da Rúad,¹⁹⁷
a very strong flowing¹⁹⁸ structure,
it is a great extent that his pit seethes
without boiling that which it cooks.

 6. If I were to have power over the mighty sea
that surrounds Coire da Rúad,
my little boat, it is evident, would arrive
at the land of Corcu Loígde.

 7. O Cúán mac Sanaisi,
this saying, it is trustworthy¹⁹⁹
that I propose to pierce your breast
because of the crime you have committed.

¹⁹⁷ *Coire*, meaning cauldron, is translated in place-names as whirlpool, which in this case refers to a whirlpool between Ireland and the Isle of Skye (Binchy, *Scéla Cano*, Place-names, p. 68).

¹⁹⁸ Binchy gives ‘streamy’ as a translation, thus I have emended it to ‘flowing’.

¹⁹⁹ This is a tentative translation, suggested by Binchy (*Scéla Cano*, Notes, p. 33, l. 410).

8. A meic Condaid íar m-Bernas,
gním do-rignis robo bras;
foichli ócu al(l)a-don
ma 'tc(h)onnarc guin Illadon.

 9. Fir Érend ó thráig co tráig
ro-scáig díb a n-imarbáig;
ni fil and bas líach don dáil
i n-dia(i)d Illaind maic Scannlái.

 10. Eass n-Gabra
ima-rédhed mór n-amra
sescach Illaind ara-thá
Eas n-Gabra ni imrega.
-

8. Mac Condaid from the west of Bernas,
the deed you have done was great/violent;
you must heed the warriors of another place
if you have seen the slaying of Illand.

9. The men of Ireland from shore to shore,
their martial spirit has departed,
there is nought to make the assembly mourn
after the death of Illand son of Scannlái.

10. Ess nGabra
Around which a great deal of wonders/wonderful things used to travel,
the dry stock of Illand that remains
it will not traverse Ess nGabra

11. Dún mBaíthe,
in tan ro-trebad Illand,
ba tinech, ba tilcobach,
7 ba forad finddond.
12. A sneac[h]ta h-uaraidhi,
i n-Dún Baíti nib[sa] sám;
nibsa(d) adbul, a fir báin,
for taíb thaigi *maic* Scandlái.
-

11. Dunboy,
When Illand inhabited it,
It was abounding in fitches, it was abounding in wine-vats,
and it was the abode of bright rulers.
12. O cold snow,
in Dunboy you were not at ease;
you were not mighty, o white man,²⁰⁰
beside the house of the son of Scanlái.²⁰¹

²⁰⁰ Possibly white man as in white opponent, or as a sort of kenning for snow? A kenning for water is often a woman with white hair – see for instance Kay Muhr, ‘Water imagery in early Irish’, *Celtica* 23 (1999) 193-210.

²⁰¹ A fire used to burn here to melt the snow (Binchy, *Scéla Cano*, Notes, p. 34, l. 430).

13. *Fri*²⁰² bui mo chairdeas do ar bru(i)²⁰³
nib *in(in)main* na fonanu
fotan forsa n-dorchair dáib
i tæb *Illaind maic* Scanláin.

14. Fo-dilfe gol ban²⁰⁴ indiu
?is iacht ima imercliu?²⁰⁵
i n-dún timchell[t]a na cúach
as and ro-baí, a m[o] Búach. A.

13. ?Against [...] my friendship for him on the shore
Not was/were happy/dear nor [...] shall be the [...]?
the spot where²⁰⁶ fell the band of followers
beside Illand mac Scanláin.

14. The wailing of women shall survive today
and a lament concerning the attacks(?) on him
in the fort where drinking bowls used to be handed round
it is there that it was, o my Búach. A.

²⁰² The following two quatrains are highly corrupt and Thurneysen has left them untranslated. I have attempted a tentative translation partly based on Binchy's suggestions here.

²⁰³ I have emended *mo chairdeas do ar bru(i)* to *mo chairdes dó brú*. DIL s.v. *brú*: 'shore, edge'.

²⁰⁴ I have followed the suggestion of Dr. Knott and emended *gulban* to *gol ban* (Binchy, *Scéla Cano*, Notes, p. 34, l. 437).

²⁰⁵ I have replaced Binchy's *is ed im aimercliu* ('it is around the lapwing') by Ó Fiannachta's suggested reading, as this makes more sense in the context (*Léirmheas*, 79, l. 436). However, the translation of this sentence remains uncertain.

²⁰⁶ See Breatnach, 'Some remarks on the relative in Old Irish', 4.

Section 19

Do-lloitar leis trá iar sin Saxain & Britain & fir Alban co tarad láim dar Corco Loígi, co romarbad leis mac Condaid 7 Cúán mac Sanaise cona fineochus. 7 ní t(h)áinic a c(h)rích Corco Loígi cor fáca(i)b mac Illaind i n(d)-airdrígi[u] Corco Laígi, 7 cor fáca(i)b Dún m-Baíthi fo sláne amail fon-ráca(i)b i m-bethaid Illaind iter bú 7 damu 7 eocho 7 aitreb, 7 co ruc gíallu do Corco Loígi leis for inillius do mac Illaind sund.

Section 20

Baí-seom i rígi[u] Alban íar sin. Is and asbertad-som forcomhad:

Section 19

The Saxons and Britons and Scots came with him then after that and took forcible possession of Corcu Loígde, and Mac Condaid and Cúán mac Sanaisi with their kindred were slain by him (Cano). And not did he return from the territory of Corcu Loígde until he left the son of Illand in overkingship of Corcu Loígde, and until he [had] left Dunboy completely restored as he had left it while Illand had been alive, with respect to cows and oxen and horses and dwellings, and until he had brought hostages from Corcu Loígde with him for the protection of the son of Illand here.

Section 20

He was king²⁰⁷ of Scotland after this. He then uttered a poem:²⁰⁸

²⁰⁷ Lit.: He was in the kingship

²⁰⁸ It is clear that *forcomad* means a kind of poem, yet of what nature is uncertain (Binchy, *Scéla Cano*, p. 34, l. 449).

	Y	B
1.	Cid dech do <i>lindaib</i> flatha? ebthair flaith <i>lindai</i> fualang; niba rí aran Éirind <i>mani</i> toro coirm Chúaland.	Cidh dech do linnibh flatha eabthor laith lenno fuagg niba ri arine Eirinn mana tora cuirm Cualann
2.	Cormand Comuir Trí n-Usqi san can <i>im</i> Inber Fernai; nicon eisbius súb tairis(?) berta do chormu[i]m Cearnai.	Cormann Comair Tri n-Usqe san can im Inber Fearo nicon eisbius sug tairbhertho de cormannoibh Cearo
3.	Cormand Cell Tíri Éle it é la Mumain merda, cormand Irlóchra arddad, cormand dorindi derga.	Cormann Comair Cell h-Ele it e la Mumain merdho cormann Irluachro ardo cormann Dairine dergo
4.	Coirm Chailli Gartan co líi dáltir for rígh Cíarraigi, is <i>ed</i> lind ind Éirind áin a fera(i)t Goeidel arbáig.	Coirm Cailli Gortan co lli daltir for rígh Cíarraigi is <i>edh</i> linnd ind Erinn ain as ferait Goidil irbaigh
5.	Hi Cúil Tola do-foscai escra druimlethan daglaith, dáltir fledól for Luignib diamba folt <i>crín</i> samraid.	Hi Cul Tola dofaoscat escro druimlethan daglaith daltir fledol for Luignib diamba folt <i>crin</i> samradh
6.	Hibeas cormand hi Cúlaib ní <i>torm</i> teglaig domeso for Findia robo sesta cormann Murthemne mesca.	Hibus cormann i Culaib ní torom teglaig dotota fri finn nua ba sesto cormann Muirtemne mesco

7.	Ebthair im Loch Cúan cormand ibthair a cornu sírchu, a Maiginis la h-Ulltu frisín-gair comad ard ilchu.	Ebdair im Loch Cuan cormann daltir a curnu sírchu <i>im</i> Maighinis la h-Ulto frísgair comad ard ilchu
8.	La Dál Ríada cain-ebar im gaítho glasa gabtha lethdeog fri caindli sorcha, clisit curaid dáig abtha.	La Dail Riado coineabar im goithæ glaso gabtho leithdeogh fri coinlibh sorcha clisit cuirn arcoit abhthao
9.	Cormand Saxan na seirbe san can im Inber in Ríg, im crích Cruithne im Gergin cormand derga amal fín	Cormann Saxan na seirbi san can im Innber <i>ind</i> Ríg im crích Cruicne im Geirgin cormann dergo <i>amal</i> fín
10.	A fir, tidnaig a dig dó do mac Gartnán maic Ædo; nir an do Scí; combo rí, tuc dó in dig at-roilli.	A fir tidnaic a dig do do mac Gartnain maic Aoda nir an do soi compo rí tuc deo in digh atroilli
11.	A fir, tidnaig mo dig dam <i>imme</i> roíred mo chísél; ní fil, as-berad, is' tig bud comsuide dom-isig.	A fir tidnaic mo dig dom imer oired mo chísél ní fil asberat astigh bid comsuide domisidh
12.	Ní comsude dom-ánic nach íar nós crechta imrud ro-saig m'éolas <i>diam</i> thairind diruith ca dech do latha indimrud. cia.	Ni comsuidi domfanic nach iaros crechto <i>imnirudh</i> rosaig m'eolus do driuth ca dech do flatho lindrudh

Translation²⁰⁹

1. What is the best of liquors of sovereignty?
that a lord drinks to intoxication,²¹⁰
he will not be a splendid king²¹¹ over Ireland
if he would not acquire the ale of Cuala.

2. The ales of the confluence of the three rivers²¹²
on either side of the rivermouth Ferna²¹³
I have not drunk a draft transcending it
to the ale of Carnes that he brought.²¹⁴

3. The ales of Cell²¹⁵ of the Land of Éle
it is they that inebriate in Munster²¹⁶
the ales of Irlóchair (of the) great Dedad,²¹⁷
the red ales of Dáirine.²¹⁸

4. The ale of Caille Gartnán with beauty
which is dispensed to the king of Cíarraige,
this is the drink of noble Ireland
on account of which the Irish make strife.

²⁰⁹ MS Y, in which the poem is incorporated in *Scéla Cano*, is translated here. When MS B is used for translation, this is recorded in a footnote that explains the deviation from MS Y.

²¹⁰ I have taken up Binchy's suggestions that *lindai fualang* can be interpreted as 'frenzy of liquor' i.e. intoxication, as it is found in B. *Ebthair* is read as the relative form *ebar* (*Scéla Cano*, Notes p. 34, l. 451).

²¹¹ *Aran* is emendated to *rán ar* here, as suggested by Binchy (Notes, p. 35, l. 452).

²¹² i.e. the confluence of the rivers Suir, Nore and Barrow (Binchy, Place-names, p. 68).

²¹³ Binchy suggests this is the estuary formed by the aforementioned rivers, although he is unfamiliar with the (place)name Inber Ferna (Notes, p. 35, l. 455).

²¹⁴ I have interpreted *berta* as a relative *bertar* here (*GOI* §684).

²¹⁵ Binchy points out that *Cell* is probably corrupt, as churches as ecclesiastical principalities would not fit in with the secular places named here (Notes, p. 35, l. 458).

²¹⁶ *Merda* is interpreted here as a 3 pl. rel, as Binchy suggests (Notes, p. 35, l. 459).

²¹⁷ *Arddad* is probably a contamination, according to Binchy, of *ardae* and *Dedad*. *Dedad* is proper name; *ardae* means 'height', which can also be interpreted in relation to his status (DIL s.v. *airde*) (Notes, p. 35, l. 460).

²¹⁸ Another name for Corco Loigde, written correctly in B (Binchy, Notes p. 36, l. 461).

5. In Cúl Tola broadbacked vessels
set flowing²¹⁹ good ale,
carousal is bestowed upon the Luigni
when the foliage of summer shall be withered.²²⁰

6. I drank ales in Cúla
not is it a report of a household that should be measured
to Findia(?) it was constant²²¹
the intoxicating ales of Muirthemne

7. Ales are drunk around Strangford Loch
which are poured into sickle-shaped horns,²²²
in Maiginis among the Ulidians
a lofty couplet answers to paeans.²²³

8. It is drunk by the Dál Ríada
around occupied grey streams
in half measure²²⁴ by the light of bright candles
warriors perform feats for the sake of (remembrance?)²²⁵

9. The bitter ales of the Saxons
on either side around the rivermouth of the King,
around the territory of the Cruithni around Gergenn
red ales like wine.

²¹⁹ Binchy suggests three alternatives for this verb; I have chosen the first and most probable one, namely a compound of *scoch-* with *to-fô*, of which the verbal noun *tóscugud* is attested (Notes, p. 36, l. 466).

²²⁰ Although *dia* should be translated as ‘if’ with present subjunctive, ‘when’ is more fitting to the context.

²²¹ Here the reading of Y is used, as B seems like an emendation (Binchy, Notes p. 37, l. 472).

²²² The reading *dáltir* of B is most probably correct. *Sirech* is taken to be a form of the unattested **serrach* here, as no other word can be found (Notes, p. 37, l. 475).

²²³ According to Binchy this might be a reference to some form of choral response (Notes, p. 37, l. 477).

²²⁴ *Lethdeog* is here translated as O’Curry suggested (*On The Manners and Customs of The Ancient Irish* (London 1873) ccclxxv).

²²⁵ B reads “silver drinking horns leap (...)”. Ranke de Vries has very tentatively suggested that possibly the last word may be connected with *obuid* ‘obit, death day’, but taken in the sense of ‘remembrance’, although there do not seem to be any instances of that particular usage. Another possibility might be *opad* ‘refusing’, but this is also a strange option.

10. O man, bring his drink to him
to the son of Gartnán son of Aed;
he did not stay²²⁶ on Skye until he was king
bring him the drink he deserves
11. O man, bring my drink to me
for which my tribute has been paid²²⁷
there is no one, men say, in this house
who could approach me as an equal.²²⁸
12. No one has come to me who is my equal
whom I don't overrun²²⁹ not according to the customs of plunder
my knowledge reaches²³⁰ [??]²³¹
which is the best of the ales of sovereignty?²³²

²²⁶ Binchy suggests *anaid* 'to stay, abide'. In the context 'staying' fits better (*Scéla Cano*, Notes, p. 38, l. 488).

²²⁷ Translated as proposed by Binchy (Notes, p. 38, l. 491). *Císel* usually means devil, yet can be interpreted as 'tribute' in this context.

²²⁸ The translation of *comsuide* is not certain here, yet does seem to me to represent the sense of the sentence.

²²⁹ Reading the last word here as *indriud*, as suggested by Binchy (Notes, p. 38, l. 495).

²³⁰ Cf. *ro-saig mo fiús tiprait nglan* 'my knowledge reaches a pure well' (John Carey, 'The Lough Foyle Colloquy Texts', *Ériu* 52 (2002), 76).

²³¹ As the line is hypermetrical, one word must be dropped. As B also contains *diruith*, this should be *thairind*. Binchy offers no explanation however for *diruith/driuith* (Notes, p. 38, 496).

²³² Here the reading of B is preferred to Y, as the quatrain in Y contains *imrud* twice.

Section 21

Aas and dí no-bídh a dál-som fri Créid: oc Inbiur Colpt[h]u a cind blíadna. No-bíd Colcu mac Marcáin i suidi[u] cach láí céd lóech. Is and as-bered-si:

Andar la fer bís a céin
Inber Cind Bera is réid;
tacair do neoch ni sela,
is réid²³³ Inber Cind Beara.

Section 21

There moreover was his meeting with Créid: at Inber Colptha at the end of the year. Colcu son of Marcán was at the latter,²³⁴ every day, with a hundred warriors. Then she said:

It seems to the man who is at a distance
that Inber Cinn Bera is level;
it would be advisable for a person not to land,²³⁵
Inber Cinn Bera is prepared.

²³³ Ranke de Vries suggested there could be some form of wordplay going on here, as *réid* can be translated as both ‘level’ and ‘prepared’, ‘ready for action’.

²³⁴ I.e. Inber Colptha.

²³⁵ Binchy counters Thurneysen’s reading and translation here and argues that the subjunctive is possible after *ni*. He therefore takes *sela* to be the present subjunctive of **selaid* (*Scéla Cano*, Notes p. 39, l. 503).

Oc Loch Créda (a)tuaid immurgu ro-dálsad fo-deo(i)d. Téid-si fo thuaid 7 a llie lie; do-
t(ho)ét-som dí anair ina luing co 'monaccai(b)²³⁶ dóib. Dan-airthet teora longa conid rubatar 7
co n-érlai ar éicin²³⁷ a lluing. Amail ad-c(h)ondairc-si a gnúis-seom, [do-rochair]²³⁸ co n-
derna brúar dia cind imon carraic 7 co r-roímid in ligi foa tóeb-si. Marb-som dí i cind .ix. tráth
íar tí(a)chtain sair.

Scéla Cano maic Gartnáin & Crédi ingine Gúaire ann sin. Finit.

They finally arranged to meet however at Loch Créda. She goes northward and [brought] his
stone with her; he comes to her westwards in his ship so that they approached one another.
Three ships overtake him and they wounded him so that he barely managed to escape his ship.
As she saw his face, [she fell], and she smacked her head²³⁹ on the rock and the stone broke at
her side. He died then at the end of nine days after his arrival eastward.

Those are the stories of Cano son of Gartnán and Créda daughter of Gúaire. The end.

²³⁶ This is either *imman + ad + gaib* = 'they approached one another' or *imman + fo + ad + gaib* = 'they parted'
(Ó Fiannachta, *Léirmheas*, 79, l. 506).

²³⁷ See for this use of *éicin* DIL s.v. *éicin*.

²³⁸ I have added of *do-tuit* here.

²³⁹ Lit.: 'and her head is made to fragments'.

Chapter 6
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