

Charms, Charmers and Charming in Ireland. From the Medieval to the Modern. Edited by Ilona Tuomi, John Carey, Barbara Hillers and Ciarán Ó Gealbháin [New Approaches to Celtic Religion and Mythology]. Cardiff: University of Wales Press 2019, xiv + 250 pages. ISBN 9781786834928. GBP 45.00

This collection contains fourteen contributions from the conference of the *International Society for Folk Narrative Research – Committee on Charms, Charmers and Charming*, held in University College Cork in 2016.¹ These proceedings are, after the recent appearance of a collection of three studies by John Carey,² already the second book publication about charms in the Irish tradition in a short time, while Menna Rempt's Utrecht RMA thesis provides not only an edition of Irish obstetric charms, but also a catalogue of all Irish charms recorded in catalogues of Irish manuscripts from the 8th to the 19th centuries.³ This is a strong sign of how actively the Irish charming tradition is being studied now, after having lain half-dormant for a long time.

The present volume encompasses 'Irish tradition' in its truest sense, namely ranging over the entire stretch of time that is accessible through textual sources and records, more than one and a half thousand years from St Patrick up to the year 2015. The book is not only chronologically diverse, but diverse also in topics and methodologies. It has a collective Bibliography (pp. 221–242) and Index (pp. 243–250) at the end. The first thematic group is dedicated to the medieval tradition. In the introductory chapter, Jacqueline Borsje provides a comprehensive historical overview of 'European and American Scholarship and the Study of Medieval Irish 'Magic' (1846–1960)' (pp. 5–15). One can only wish that this research review will soon see a similarly competent sequel for the period after 1960.

Early medieval charms do not only survive as stand-alone texts or marginal notes in manuscripts, but – as motifs and textual modules – they can fulfil central narrative functions in tales. John Carey discusses the form and function of charms in five Irish and Latin narrative texts in 'Charms in Medieval Irish Tales: Tradition, Adaptation, Invention' (pp. 17–37), and he illustrates how old material was repeatedly interwoven into new contexts. A philological note: On p. 22, Carey translates *Do laith, lócharn talman, tethra mara mos-timchella tíre* as "For the sake of ale, lantern of earth, the expanse of the sea soon encircles the land [*recte*: lands]". Notwithstanding the substantial obscurity of this line, the translation 'soon' for *mos-* does not seem to make much sense in the phrase. Rather, I believe, *mos-timchella* should be read as *immus-timchella* with aphaeresis of the unstressed *i*. The verb is *imm-timchella* 'to encircle', a further compound of *do-imchella* 'to encircle'; the *-us* is a 'Middle Irish' use of a redundant infixed pronoun to indicate relativity. I call this a Middle Irish usage because it becomes more common after the Old Irish period, but it may be noted that a similar usage is already found in *Immram Brain* §19: *Emne ... immus-timerchel muir glan* 'Emne ... which the pure sea has encircled'.

In a similar approach to Carey's, Cathinka Dahl Hambro, 'The Religious Significance of the *sén 7 soladh* in *Altram Tige Dá Medar*' (pp. 39–49), investigates the role of a purportedly pre-Christian charm in a Middle or Early Modern Irish tale. Ilona Tuomi's article 'Nine Hundred Years of the *Caput Christi* Charm: Scribal Strategies and Textual Transmission' (pp. 51–64) takes as its starting point one of the four healing charms on a single leaf from St Gall (Codex Sangallensis 1395, p. 419).⁴ She looks at the context, and the possibly changing meaning and function, of this particular charm in four manuscripts written over a period of seven hundred years.

In 'In Defence of the Irish Saints who 'Loved Malediction'' (pp. 65–77), Ksenia Kudenko suggests that the power of Irish saints to bless and to curse blends pre-Christians concepts of praise and satire, as carried on by medieval Irish poets, with Biblical models of words of power. The function that satire has in non-religious tales is taken by malediction in saints' lives. Another note: On p. 72 the author operates on the assumption that the name of the metre *anair* seriously translates as 'non-satire', i.e. as if it were a negative compound *an-áer*. But this is most likely only a medieval associative etymology of the

¹ This review was written as part of the project *Chronologicon Hibernicum* that has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement No. 647351). I thank Siobhán Barrett, Deborah Hayden and Menna Rempt for valuable input to this article.

² John Carey, *Magic, Metallurgy and Imagination in Medieval Ireland: Three Studies* (Aberystwyth, 2019).

³ Menna Rempt, 'And straightway the fountain of her blood dried up' (Mark 5:29): constructing a template for late medieval Irish obstetric charms. RMA thesis (Utrecht University, 2019). Rempt's catalogue (pp. 139–205) contains 296 charms, over a hundred of which are found in manuscripts before the 18th century (p. 10).

⁴ Whitley Stokes, John Strachan (eds.), *Thesaurus Palaeohibernicus*. Vol. 2 (Cambridge, 1903) pp. 248–9.

Isidorian kind. *Anair* is more likely to be a formation Proto-Celtic **anari-* < pre-Celtic **h₂enh₁-rV-*, from the Proto-Celtic root **an-* < PIE **h₂enh₁-* ‘to breathe’, a verbal root that plays a prominent role in Celtic concepts of the poets’ craft.⁵

A theme that runs through several chapters on the early medieval tradition are the manifold philological challenges posed by how the charms have reached us: Difficult or obscure language to start with and/or corrupt transmission combine with the fact that often these texts only survive in a single copy, or, if several copies are available, that these show considerable variation among each other, allowing for a variety of emendations. This point is well illustrated by two charms in this first section of the book. St Patrick’s poison charm (Carey, pp. 23–26) survives in two distinct versions, both of which display clear signs of scribal corruption, i.e. they are obscure as they stand in their respective manuscripts. Carey manages to reconstruct a meaningful Old Irish archetype. While I agree with most of his editorial decisions, I am less convinced by the middle line. *Bethu Phátraic* transmits it as *fri sia úathib*, the ‘Pseudo-historical Prologue to the *Senchas Már*’ has *frisbru uatha*. Carey ‘marries’ the two versions, as it were, into the prepositional phrase *fri síabrai, úathaib* ‘against phantoms, (by means of) poems’. This breaks the sequence of lines headed by first-singular verbs. Pace Carey (p. 35, note 35), I am inclined to follow, with Pokorny,⁶ the reading of the second manuscript and take the first word literally as the first singular *fris-brú* ‘I push away, ward off’, a compound of the hiatus verb *bruíd* ‘to break in pieces, smash’. Even though eDIL has no headword *fris-bruí*, this compound is not a hapax. Several forms that could belong to it are recorded under *fris-brudi* ‘to reject, refuse’, by which it appears to have been superseded eventually. The latter’s verbal noun *frithbruth* evidently belongs to a strong hiatus verbal stem *frith-bru-*, and not to the weak verb *fris-brudi*, the expected verbal noun of which would be ***frithbrudud* or perhaps even ***friprudud*. Under the headword *frithbruth*, the dictionary quotes an apparent use of this word for a spell (British Library Cotton MS Nero A vii 146b). Taking the last word of the line as accusative plural *úathu* ‘phantoms, spectres’, as Pokorny did, has the added metrical advantage of achieving half-rhyme with *líthu* in the following line.

The other philologically challenging example is an obscure charm (*sén*) that is found both in *Cath Maige Tuired* (Carey, pp. 20–21) and in the tale *Altram Tige Dá Medar* (Carey, p. 21; Hambro, pp. 42–43). Its context is a formula of affirmation according to which a certain event will not occur until three impossible conditions are met. The other two conditions are the meeting of the sky and the earth, and of the sun and the moon. In both cases, the words refer to paired entities that are polar, unreconcilable opposites in a prescientific world-view. The third pair (in fact, the first one in the text) poses problems of understanding. The manuscript of *Cath Maige Tuired* contains the meaningless *go comair ogma sachu*.⁷ Carey (pp. 20–21) emends this as *go comair Ogma 7 a chú* ‘until Ogma and his hound meet’. Ogma is the well-known Irish mythological figure whom Carey interprets as the reflex of a Celtic god of verbal magic. Carey does not, however, explicate the significance of the dog, and why a meeting of the two would signal the end of the world. In the other tale, the passage reads *gu cumusgti ogham 7 achu re cheile* in the sole manuscript witness. In accordance with his analysis of the text, Carey emends this again as *Oghma 7 a chu*. Hambro (pp. 42–43) is rather non-committal about how to understand the phrase, but she takes *ogham* at its face value ‘Ogam inscription’ and suggests reading *achu* as a spelling for *aga* ‘space of time’, without going into details of the meaning of the phrase. She also cites the older proposal by Margaret Dobbs who took *achu* to stand for *ágae* ‘pillar’ and who translated the phrase as “till ogham and pillar be blent together”.⁸

I want to propose a further alternative interpretation; the following thoughts are by necessity speculative. For my suggestion to make sense, I have to discuss the etymology of the word *ogam* ‘Ogam script, Ogam inscription’ first. In a recent article, Patrick Sims-Williams has endorsed an idea first mooted by Damian McManus, according to which *ogam* be a compound of *og* ‘point’ and the verbal noun *úaimm* ‘stitching’, “a sort of *figura etymologica*, ‘pricker-pricking’, referring to the scratching of

⁵ Cf. David Stifter, ‘Metrical systems of Celtic traditions’, in *Grammarians, Skalds and Rune Carvers I*, edited by Robert Nedoma and Michael Schulte [= *North-Western European Language Evolution*, 69/1] (Amsterdam, 2016), 38–94 (p. 41).

⁶ Julius Pokorny, ‘Ein altirischer Zauberspruch’, *Zeitschrift für celtische Philologie*, 20 (1936) 488.

⁷ Elizabeth A. Gray (ed.), *Cath Maige Tuired. The Second Battle of Mag Tuired* (London, 1983) p. 58.

⁸ Margaret Dobbs, ‘Altromh Tighi Da Medar’, *Zeitschrift für celtische Philologie*, 18 (1929–30) 189–230. Lillian Duncan, ‘Altram Tige Dá Medar’, *Ériu*, 11 (1932) 184–225 (p. 209) leaves “*ogham* and *achu*” in her translation.

Ogham letters on wood or stone”.⁹ My issues with this proposal are twofold. The first of these is discussed by Sims-Williams himself. *Úaimm* is a neuter *n*-stem, whereas *ogam* is a masculine *o*-stem. While the different gender may conceivably just be due to our Middle Irish sources, the change of inflectional class is less trivial. Sims-Williams’ suggestion is that *ogam* was mostly used in the singular (*nota bene*: eDIL quotes two plural examples), and that therefore “the most distinctive neuter *n*-stem endings would not occur”. This misses the important point that the palatalised *-imm* of neuter *n*-stems in the singular is in itself quite distinctive within the morpho-phonological system of Old Irish, and that, unless used as concrete nouns, many neuter *n*-stems would occur almost exclusively as singular verbal nouns, without ever losing their palatalisation. A related *argumentum ex silentio* is furthermore that, with *úaimm* being the verbal noun of *úaigid*, one might perhaps expect occasional *figurae etymologicae* of *úaigid* and *ogam*, but I don’t want to press this point too hard.

More crucial, and this is my second objection, is the fact that in inflection and derivation the vowel of the second syllable is treated not as that of a meaningful part of the word (which it would be expected to be if it were a compound), but that it behaves like any internal, suffixal vowel of a monothematic word. What I mean by this is that the addition of a further suffix causes regular syncope, i.e. in inflection *ogam* → dat. pl. *ogmaib* (*Corp. Gen.* 363 (320c24)), not ***ogamaib*, and in derivation *ogam* → *ogmóir* ‘one skilled in Ogam-writing’, not ***ogamóir*. Another issue, which I only mention as a possible further line of investigation, is the question how likely it is that the second element of a putative compound *og-úaimm* would be reduced to schwa, i.e. *ogam*, in the first place. To answer this question, a much further-reaching study of the diachrony of Old Irish compounds would be required, a study which cannot be conducted in the present context.

There is a formally easier and more attractive explanation available for *ogam* ‘Ogam inscription’. Vedic *ájma-* ‘course, track’ and Greek *ὄγμος* ‘furrow, course of heavenly bodies, swathe’ suggest themselves as satisfactory cognates of OIr. *ogam* via Proto-Celtic **ogmo-* < PIE **h₂óǵmo-*,¹⁰ a nominal derivative in **-mo-* from the root **h₂eǵ-* ‘to impel, drive’.¹¹ The original meaning of Celtic **ogmo-* may accordingly have been ‘furrow (in a tilled field)’, whence ‘groove’, and then ‘notch (on a stone)’. The sole reason why this nearly self-evident comparison, which was first proposed by Carl Marstrand almost a century ago,¹² is not universally accepted, is the dogma, enunciated by Rudolf Thurneysen,¹³ that the regular outcome of Proto-Celtic **gm* in Irish be lenited *m* with compensatory lengthening of the preceding vowel, not **ym* (lenited *g* + unlenited *m*) as would be expected in parallel to the unquestionable treatment of Proto-Celtic **dm* > Irish **đm*. The only example for this phonological rule that Thurneysen could marshal is the expressive pair *áimh tháimh/ám* [*t]hám* ‘to and fro’, which he derived from a Proto-Celtic syntagm **agmā to-agmā*, allegedly containing nominal formations of the Old Irish verbs *agaid* ‘to drive’ and *do-aig* ‘to drive back’. Not only is the philological evidence for this syntagm very slim,¹⁴ but rhyming words of this structure are not a firm foundation for a theory about regular phonological developments in the first place – if they go back to the alleged pre-form at all. *Ám* [*t]hám* is part of a whole series of pairs meaning ‘to and fro’ that have the form *X t(o)-X*.¹⁵ Some of them are morphologically meaningful, e.g. *adall tadall* ‘visit re-visit’, others are not etymologically transparent, e.g. *aile taile*. *Ám* [*t]ham* has all the hallmarks of the latter, and does therefore not provide conclusive evidence to disprove the otherwise unassailable derivation of OIr. *ogam* < PIE **h₂óǵmo-*.

To return finally after this long excursus to the charm in *Cath Maige Tuired* and *Altram Tige Dá Medar*: If the two – admittedly late – texts preserve an archaic idiom, *ogam* could be used here in a

⁹ Patrick Sims-Williams, “IE **peug*’-/**peuk*’- ‘to pierce’ in Celtic: Old Irish *og* ‘sharp point’, *ogam*, and *uaigid* ‘stitches’, Gallo-Latin *Mars Ugius*, Old Welsh *-ug* and Middle Welsh *-y* ‘fist’, Middle Welsh *vch* ‘fox’, and ancient names like *Uccius*”, *Transactions of the Philological Society* 116/1 (2018), 117–130 (p. 119). Damian McManus, *A Guide to Ogam* (Maynooth, 1991) pp. 152–3.

¹⁰ Cf. David Stifter, ‘Ogam’, in Francisco Beltrán (ed.), *AELAW. Ancient European Languages and Writing* (Zaragoza, forthc. 2020).

¹¹ Dagmar S. Wodtke, Britta Irslinger, Carolin Schneider, *Nomina im Indogermanischen Lexikon* (Heidelberg, 2008) p. 268 [hereafter referred to as NIL].

¹² Carl Marstrand, ‘Om runene og runenavnenes oprindelse’, *Norsk Tidsskrift Norsk for Sprogvidenskap* 1 (1928) 85–188 (p. 137).

¹³ Rudolf Thurneysen, ‘Zum ogom’, *Beiträge zur geschichte der deutschen sprache* 61 (1937) 188–208 (p. 196).

¹⁴ As pointed out already by Cecile O’Rahilly, ‘Techt tuidecht’, *Éigse* 15 (1973) 1–6 (pp. 4–5) and, apparently independently, by McManus, *Guide*, p. 185.

¹⁵ O’Rahilly, ‘Techt tuidecht’.

petrified archaic meaning for ‘furrow’, standing metonymically for ‘tillage, agriculture’. *Achu*, on the other hand, could be a spelling for *achad* with Middle Irish loss of final lenited *-d*. *Achad* is an Old Irish word for ‘pasture’ in livestock farming. Together the pair could represent the totality of ways of how land is used in farming, namely for crop and for livestock. Bringing them together, i.e. using a piece of land at the same time for growing crops and for raising livestock, is as impossible as making the sky and the earth meet. I can even add an extra dimension to this speculation: In my etymology, OIr. *ogam* goes back to PIE **h₂oĝmo-*, a formation of the root **h₂eĝ-* ‘to drive, impel’. *Achad* has no accepted etymology;¹⁶ on the surface it looks as if it contains a Proto-Celtic root or stem **ak-* + a dental suffix. It is theoretically possible, however, to derive OIr. *-ch-* also from a post-syncope cluster of **-γh-* < **-gVs-*. One could therefore set up a Proto-Celtic pre-form **agos-Vto-* with the sense ‘place where cattle is driven, drove, drift’, which could again contain the same root PIE **h₂eĝ-*, forming an alliterative, etymological merism with **ogmo-*. I must point out, though, that the required *s*-stem formation from the root **h₂eĝ-* is not found anywhere else in Indo-European,¹⁷ and that intervocalic Proto-Celtic **s* after an unstressed syllable is usually lost without trace in Irish.

With Barbara Hillers’ contribution, ‘Towards a Typology of European Narrative Charms in Irish Oral Tradition’ (pp. 79–102), the focus shifts to the modern tradition and to the contemporary practice of charming. Charms feature prominently in the *National Folklore Collection*, housed at University College Dublin. Over a thousand charms from the Main Manuscripts (collected 1935–70) were catalogued by Maebhe Ní Bhroin in 1999; a separate group is preserved in the Schools Collection (gathered 1937–8). These charms have so far been indexed functionally, i.e. according to their curative effects. Hillers proposes to undertake a typological classification and she groups the charms in nine groups that reflect popular types found also in other parts of Europe, sometimes with parallels only in South-East Europe.

From a medievalist’s perspective, it is striking that few of the charms preserved in contemporary Old Irish manuscripts and edited in the *Thesaurus Palaeohibernicus* fall into any of those categories that dominate the modern tradition. An explanation for this situation, which suggests itself, is that the Irish charming tradition may have undergone a complete renewal and replacement in the intervening period, perhaps in the late Middle Irish period. The earlier layer of Irish charms are perhaps representative of an older local tradition that disappeared when the popular European types took over, the latter being more congenial to Christian culture on account of their strongly Biblical or apocryphal personnel. Of the nine charms and incantations preserved in contemporary Old Irish manuscripts, only three contain explicit references to Christian personnel: St Ibar and Christ are invoked in the first charm in the Stowe Missal, which also includes a quote from John 9:7, Christ and his cross are mentioned in the first St Gall charm, and the third charm from the same source is the *Caput Christi* charm and therefore part of the wider European charming tradition.¹⁸ The others either do not mention metaphysical figures at all, or they reference personages that are suspect of belonging to the native Irish tradition.

Another case in point are charms for blood-staunching. In the present volume, Bairbre Ní Fhloinn (pp. 137–141) identifies four dominant types of blood-staunching charms in the recent Irish tradition (*Flum Jordan*, *Longinus*, *In Sanguine Adae*, *Tres Boni Fratres*), to which she adds some rarer types without international parallels, but in which agency is still prominently attributed to Biblical characters. In all of them, the power of healing ultimately emanates from personages that are central to the Christian belief system. Compare this with an Old or Middle Irish charm for staunching blood from RIA MS 24 B 3, p. 55.¹⁹ There, no external force is called upon to act as a typological parallel. All curative agency emanates directly from the first-person speaker and appears to be inherent in himself: *ar-gairim* ‘I hinder’, *do-léicim/do-legaim* ‘I let go/I destroy’, *benaim* ‘I slay’.²⁰ This has many parallels in charms from the early layer, for instance *dum-esurc-sa* ‘I save myself’ in the first St Gall charm, *tessurc* ‘I save’, *benaim* ‘I strike’, *ar-fiuch* ‘I vanquish’ in the fourth St Gall charm,²¹ or the triple *gono míl orgo míl*

¹⁶ Joseph Vendryes, *Lexique étymologique de l’irlandais ancien*. A (Paris – Dublin, 1959), A-10 only adduces the obscure Latin word *acnua*, a measure of area, perhaps a loan from Gaulish, as a potential parallel.

¹⁷ Cf. NIL pp. 267–269.

¹⁸ Stokes & Strachan, *Thesaurus Palaeohibernicus*. Vol. 2 pp. 248–50.

¹⁹ I edited this charm in David Stifter, ‘A Charm for Staunching Blood’, *Celtica* 25 (2007), 258–261.

²⁰ Cf. also the remarks on charms in the first person by Carey (p. 26 of the present book).

²¹ Stokes & Strachan, *Thesaurus Palaeohibernicus*. Vol. 2 pp. 248–9.

marbu míl ‘I wound the animal, I slay the animal, I kill the animal’ in an Old English manuscript.²² None of the modern Irish charms printed in the present volume displays any such structure.

A few additional notes to Hillers’ article: She calls it a “striking feature of Irish versions” of the Longinus charm that wine is said to have poured forth from Christ’s side when he was pierced by Longinus’ spear (p. 91). In fact, this apocryphal motif has an ancient tradition in Ireland. It is already found in the 8th-century Poems of Blathmac (stanzas 56 and 178),²³ and in the Middle Irish *Passion of Longinus*.²⁴ There is also an uncanny echo of the end of the first poem of Blathmac in the charm called *Ortha an Tromluí/The Virgin’s Dream Nightmare Charm* (pp. 94–95). The example quoted by Hillers consists of a brief description of the Passion of Christ, addressed to Mary, the mother of Christ, with the promise that whoever says the prayer when going to bed at night will have access to heaven after death. These elements are all central to Blathmac’s first poem, too. Another composition whose words reverberate with motifs from *Ortha an Tromluí* is the poem about Christ’s five wounds by the 17th-century poet Laoiseach Mac an Bhaire,²⁵ as if the poet had taken inspiration from the charm to compose a stylistically more polished plea to the Virgin Mother.

Hillers’ article is a perfect gateway to the modern charm tradition. Many of her types form the topics of separate studies subsequently in the volume. Nicholas M. Wolf, ‘Nineteenth-Century Charm Texts: Scope and Context’ (pp. 103–115), illuminates the historical and social background of the c. 177 charms preserved in contemporary sources (print publications and Gaelic manuscripts) from 19th-century Ireland. Joseph J. Flahive edits a 19th-century Irish-language charm against toothache, which he discovered a few years ago, inserted into an antiquarian book, and which displays unique features in content, type and dramatic personnel, in ‘A Toothache Charm in a Manuscript Fragment of John Lysaght’ (pp. 117–129). The edition is accompanied by a useful discussion of the *Super Petram*-type of charms in Ireland. Bairbre Ní Fhloinn, ‘“The Cure for Bleeding”: Charms and Other Cures for Blood-stopping in Irish Tradition’ (pp. 131–144), surveys the types of charms attested for the staunching of blood in 19th and 20th-century sources from Ireland. In view of the central role of healing charms in the second part of this book, the lack of attention given to the medieval corpus of healing charms is all the more surprising. A comparatively large body of charms, some of them arguably going back to Old and Middle Irish, is found in early modern medical manuscript. The majority of the over a hundred pre-18th-century charms in Menna Rempt’s catalogue are of a healing nature.²⁶ But the true number of extant charms is likely larger than that. According to an estimate by Deborah Hayden (pers. comm.), over 30 charms are incorporated into a large sixteenth century medical treatise by Conla Mac an Leagha, now preserved as two separate manuscripts in the Royal Irish Academy (24 B 3; 23 N 29). Rempt, whose list is based on the published catalogues of Irish manuscripts, only records nine charms for 24 B 3 and none for 23 N 9. This may serve as a welcome reminder that some interesting material may still have gone unnoticed and unidentified.

Deirdre Nuttall gives an insightful account of a 21st-century practitioner of traditional Irish folk-healing in ‘Cahill’s Blood’: Mr Cahill Makes the Cure’ (pp. 145–157). Modern technology and social media have not made folk healing obsolete, but, if anything, have given it a fresh boost. Denis McArdle discusses the geographical and gender distribution of recensions of a popular charm or prayer against nightmares, namely ‘*Aisling na Maighdine: The Virgin’s Dream in Irish Oral Tradition*’ (pp. 159–176). Gearóid Ó Cruaíoch, ‘*An Leabhar Eoin: The ‘In Principio’ Charm in Oral and Literary Tradition*’ (pp. 177–187), presents sources for the use of John 1:1–14, *An Leabhar Eoin*, and similar texts, as an amulet in the 19th and 20th centuries. The starting point for Shane Lehane, ‘The *Cailleach* and the Cosmic Hare’ (pp. 189–204) is the Irish folk belief in an old woman who steals butter on May day and who can transform into a hare. Lehane then talks about the natural history of the Irish hare and interweaves this with the concept of the sovereignty goddess. The final contribution, Stiofán Ó Cadhla, ‘We’ll talk now about

²² David Stifter, ‘*gono míl und gweint míl mawrem*’, in Velizar Sadovski and David Stifter (eds.), *Iranistische und indogermanistische Beiträge in memoriam Jochem Schindler (1944–1994)* (Vienna, 2012) pp. 377–402.

²³ James Carney, *The Poems of Blathmac Son of Cú Brettan together with The Irish Gospel of Thomas and A Poem on the Virgin Mary* (Dublin, 1964).

²⁴ Robert Atkinson, *The Passions and the Homilies from Leabhar Breac: Text, Translation, and Glossary* (Dublin 1887), pp. 60, 300.

²⁵ Lambert McKenna (ed. & transl.), *Aithdioghluim Dána. A Miscellany of Irish Bardic Poetry*. 2 vols. (Dublin 1939–1940) pp. I 209–210, II 123.

²⁶ Cf. footnote 3.

charms': Knowledge as Folklore and Folklore as Knowledge' (pp. 205–220), is concerned with methodological questions of the study and interpretation of recorded folklore.

David Stifter
Maynooth University
david.stifter@mu.ie