

Celtic Café

Der Karnutenwald (für Gäste lesbar) - alles über keltisches Heidentum - einst und jetzt => VATES-Wissen - Mythos und Kosmos => Thema gestartet von: Bibliothekar am 20.01.2013, 18:20:42

Titel: Die drei Kessel

Beitrag von: Bibliothekar am 20.01.2013, 18:20:42

Thread im alten Forum
eröffnet von McClaudia

Slania,

ich mach mal einen thread auf für die drei Kessel.

Im Anhang (siehe auch folgende Threads) habe ich einen englischen Text mit guter Übersetzung aus einem wissenschaftlichen Werk. Eine Keltologin hats mir freundlicherweise kopiert und gesendet, und weiß ich blöderweise nicht mehr, welches Buch das ist, wo dieses Kapitel drinnen ist.

Hier ist die Version von Erynn Laurie

<http://www.seanet.com/~inisglas/cop1.html>

<http://www.seanet.com/~inisglas/cauldronpoesy.html#poesytext>

Eine deutsche Übersetzung findet man im Buch von Caitlín und John Matthews „Das große Handbuch der keltischen Weisheit“, Heyne München 2001, S. 178 ff.

Ich geb zu, dass ich mich mit dem Originaltext noch nicht ausführlich auseinandergesetzt habe. Ich habe die moderne Interpretation aber übernommen und finde sie für spirituelle Techniken (Meditation, körperorientierte Übungen, etc.) sehr sinnvoll.

Nach dieser Logik finden sich drei symbolische Kessel in jedem Menschen.

Der Kessel „go(i)riath“ (mögl. Feuer, Hitze, Wärme (warmth) oder aber auch (Lebens)erhaltung, Grundversorgung (maintenance) übersetzt) befindet sich im Bauchbereich. Er steht bei jedem Menschen aufrecht, dürfte also für die Vitalfunktionen stehen.

Der Kessel „erma(s)“ (Bewegung (motion), esoterisch wird es auch mit „Anrufung“ übersetzt) befindet sich dann im Herzbereich und liegt auf der Seite. Durch bardische Künste oder große emotionale Berührung (egal ob negativ (Trauer, Verzweiflung ...) oder positiv (Orgasmus, Freude ...)) dreht sich der Kessel nach oben. Er dürfte für die Emotionen stehen.

Der Kessel „sois“ (Wissen, Weisheit (knowledge, wisdom)) befindet sich im Kopf und ist für gewöhnlich umgedreht, also mit der Öffnung nach unten. Wie der Kessel ermas wird er durch große Emotionen oder bardische Künste umgekehrt in die aufrechte Stellung.

Ich habe seit einigen Tagen versucht, mich auf die Symbole dieser Kessel zu konzentrieren, im Rahmen meiner Meditation des „kleinen Energiekreislaufs“, eine einfache Qi-Gong-Meditation. Ich stelle mir während der Meditation die Punkte im Bauchbereich als feurigen Gußeisen- oder Bronzekessel vor, im Herz-Lungenbereich einen goldenen Kessel in einer grünen, romantischen Landschaft (da das Herzchakra oft grün visualisiert wird, und schöne Landschaften in mir für gewöhnlich sehr angenehme Emotionen fördern.) Und die Punkte von Hals und Kopf visualisiere ich als klar-silbernen Kessel von Gundestrup, wo sich indigo und kristallines Licht abwechseln.

Für meine persönliche Meditation ist es wichtig, auf jeden Fall mit dem Kessel Goriath zu enden, da ich sonst Kopfweh-gefährdet bin. Auch im Qi-Gong ist der Abschluss immer im unteren Dan Tien, also knapp unter dem Nabel, um die Mitte und Erdung zu gewährleisten.

Die drei Kessel-Positionen stimmen haargenau also mit den drei Dan Tien im Qi Gong überein: unteres Dan-Tien (Symbol für die Erde) – Kessel Goriath, mittleres Dan Tien (Symbol für den Menschen) – Kessel Ermas, oberes Dan Tien (Symbol für den Himmel) – Kessel Sois.

Das mythologische Universum deutet sich dann so:

Kessel Goriath – Erde, Materie

Kessel Ermas – Anderswelt-Gewässer, Unterwelt

Kessel Sois – Himmel, Götterwelt

Im Körper symbolisieren sie für mich:

Kessel Goriath – Bauch, Extremitäten - Körper an sich

Kessel Ermas – Herz, Lunge, Solarplexus, Kreisläufe – Seele, Gefühle

Kessel Sois – Kopf, Gehirn, Gesicht, Hals, Sinne – Geist, Intellekt, Charakter, Ich

Die drei „druidischen Vorschriften“ des Diogenes Laertios plus anderen Tugenden teile ich so auf:

Kessel Goriath – „tapfer sein“, Tapferkeit, Mut, Stärke, Kraft ... (Nerton)

Kessel Ermas – „nichts böses tun“, Güte, Heil, Gerechtigkeit, Mitgefühl ... (Slania)

Kessel Sois – „die Gottheiten ehren“, Wahrheit, Religiosität, Vernunft, Wissen ... (Viria)

Hier noch einige Fundstücke aus dem Netz:

<http://www.summerlands.com/crossroads/library/threecau.htm>

<http://intothemound.blogspot.com/2009/01/druidic-mystical-practice-pt3-three.html>

Wie ist eure Meinung zu diesen Interpretationen? Habt ihr mit diesem Konzept auch schon experimentiert?

Liebe Grüße

Mc Claudia

Titel: Re: Die drei Kessel

Beitrag von: Bibliothekar am 20.01.2013, 18:27:50

Antwort von McClaudia

Hier die nächsten drei Blätter:

Titel: Re: Die drei Kessel

Beitrag von: Bibliothekar am 20.01.2013, 18:29:39

Antwort von McClaudia

und hier die letzten beiden Blätter:

Titel: Re: Die drei Kessel

Beitrag von: Bibliothekar am 20.01.2013, 18:32:23

Antworten von McClaudia

Hier eine Art Göttermeditation oder Gebet, was ich schon seit längerem anwende. Man kann es mit jeder x-beliebigen festlandkeltischen Gottheit beten. Bei inselkeltischen Gottheiten empfiehlt sich eine dementsprechende Übersetzung in die inselkelt. Sprache. Zwischen den einzelnen Strophen chante ich eine Runde "enepon Sule" (Ehre sei Sulis") - ähnlich den Chants im Hinduismus (Om nama Shivaya - OM Ehre sei Shiva):

Wahrheit:

Sulis Viria esti. (Nom)
 Sulis Ianovira esti. (Nom)
 Sulis Devodruits esti. (Nom)
 Ah Suli Devodruits nemetisama Ianovira! (Vok)
 Ehre sei Dir, Sulis,
 wahrhaftige Druidin mit dem Kessel des Wissens,
 der im Haupt meines Geistes erstrahlt,
 mit Deiner Wahrheit ehre ich die Göttinnen und Götter!

Heil:

Sulis Slania esti.
 Sulis Ianodaga esti.
 Sulis Devorigani esti.
 Ah Suli Devorigani nemetisama Ianodaga!
 Ehre sei Dir, Sulis,
 gütige Königin mit dem Kessel der Bewegung,
 der das Herz meiner Seele durchströmt,
 mit Deinem Heil folge ich dem Guten und meide das Böse!

Kraft:

Sulis Nerton esti.
 Sulis nertomara esti.
 Sulis Devocavara esti.
 Ah Suli Devocavara Nemetisama Nertomara!
 Ehre sei Dir, Sulis,
 siegreiche Heldin mit dem Kessel der Hitze,
 der in der Mitte meines Körpers glüht,
 mit Deiner Kraft bin ich tapfer und stark!

Grammatik für die jeweiligen Endungen. Die Adjektive müssen entsprechend dekliniert werden.

Nom>Dat>Akkusativ>Vokativ:

-a > -ai > -an > a // -as > -abo > -as > -as
 -os > ui > -on > -e // -oi > -obo > -us > -us
 -is > -e > -in > -i // -is/-eies > -ibo > -is > -is/-eies
 -us > -o(u) > -un > -u // -oves > -oubo > -us > -oves
 -(d/n..)s > -e > -en > -s // -es > -obo > -as > -es
 -x > -ge > -gen > -x // -ges > -gobo > -gas > -ges
 -u,-n, o > -ne > nen > -u,-n,-o // -es > -obo > -as > -es
 -ir > -ere > -eren > -ir // -eres > -rebo > -eras > -eres
 -ur > -ore > -oren > -ur // -ores > -orebo > -oras > -ores

Übersetzung der gallischen Sätze:

Wahrheit:

Sulis Viria esti. - Sulis ist die Wahrheit.
 Sulis Ianovira esti. - Sulis ist am wahrhaftigsten.
 Sulis Devodruits esti. - Sulis ist die Götterdruidin.
 Ah Suli Devodruits nemetisama Ianovira! - O Sulis, allerheiligste, wahrhaftigste
 Götterdruidin!

Heil:

Sulis Slania esti. - Sulis ist das Heil.
 Sulis Ianodaga esti. - Sulis ist gütig und gerecht.
 Sulis Devorigani esti. - Sulis ist die Götterkönigin.
 Ah Suli Devorigani nemetisama Ianodaga! - O Sulis, allerheiligste gütige und gerechte
 Götterkönigin.

Kraft:

Sulis Nerton esti. - Sulis ist die Kraft.
 Sulis nertomara esti. - Sulis ist großmächtig.
 Sulis Devocavara esti. - Sulis ist die Götterheldin.
 Ah Suli Devocavara Nemetisama Nertomara! - O Sulis, allerheiligste, großmächtige
 Götterheldin!

Kessel sois - Wissen - die Götter ehren:

viria - Wahrheit, Ianoviros/-a - wahrhaftigste/r (Wahrheit als wichtigste Eigenschaft der
 Gottheiten, Ziel spiritueller Suche)
 Devodruids - göttliche Druidin/e (Druide als spiritueller Führer)
 Kessel erstrahlt (Erkenntnis) im Haupt (Kopf) des Geistes (Bewusstsein, Denken,
 Vernunft)

Kessel ermas – Bewegung - nichts böses tun

slania - Heil, Ianodagos/-a - gütigst und gerecht (Güte als Eigenschaft des "nichts böses
 tun", ein gutes/gerechtes Leben führen)
 Devorix/rigani - göttlicher König/in (König als Garant für Heil und Gerechtigkeit)
 Kessel durchströmt (Fluss des Odems/Chi) das Herz (Brust) der Seele (Persona, die in
 Verbindung mit der Anderswelt ist, Liebe, Zuneigung)

Kessel goriath – Hitze - tapfer sein

nerton - Kraft, nertomaros/-a - großmächtig (Kraft als Voraussetzung und Ziel der
 Tapferkeit, Würze des Lebens, Motivation des Tuns)
 Devocavaros/-a - göttliche Held/in (Held/Krieger als Inbegriff der Tapferkeit)
 Kessel glüht (Hitze des Furor, der Lebenskraft, der Leidenschaft) in der Mitte (Nabel,
 Bauch) des Körpers (physischer Körper, der alles zusammenhält, Voraussetzung für
 Leben)

Titel: Re: Die drei Kessel

Beitrag von: Sedocoinios am 08.08.2013, 18:36:28

WOW das mit den Kesseln interessiert mich schon seit langer Zeit... Danke!

The Caldron of Poesy

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THE composition which bears this rather apt editorial title survives in a single heavily-glossed copy in the great legal codex H. 3. 18 (c. 1500) from which it was edited (without translation) in *Anecd.* v. 22-8. The *Caldron of Poesy* [CP] is one of the rare pieces of literature from which we might expect enlightenment about the origins of the Celtic or, at least, the Gaelic muse. What we do know of the ancient poetic process is based on modern accounts and on the evidence of modern Bardic poems buttressed by a few hints from the early literature.¹ Our hopes of enlightenment from archaic sources will be tempered by the knowledge that the terms in which archaic Irish poetry is communicated are relatively inaccessible to us, as indeed they must be, if they represent the technical and professional output of a learned and exclusive craft for their members in, say, the sixth and seventh centuries of our era.

The celebrated Gundestrup Caldron (c. 1 c. B.C.) which figures divinities presiding over ceremonial scenes, illustrates the ritual character of the Caldron in Celtic tradition.² It is a symbol of Otherworld plenty; not material plenty only, although this looms large in the tradition. The Otherworld Caldron of plenty is associated with the head of the Gaelic pantheon, the Dagda lit. Good-god. It is said that no company ever went dissatisfied from it.³ A single thrust of his fleshfork into the Caldron is sufficient for each guest; he is allotted a just and proper share.⁴ This characteristic is a great convenience for Cormac mac Airt who is concerned about the proper grading of society.⁵ Cormac had a caldron of this kind installed in the great banqueting hall at Tara (Tech Midchuarta) and it allotted to each guest a portion in keeping with his place in the hierarchy.⁶ The five great *Bruide* or 'Hostels' of Ireland, each with its Caldron of Plenty, appear to be mythical representations of the Otherworld Banqueting Hall. Underlying this whole development of caldron symbolism is its material function as a significant domestic utensil⁷ and

¹ Cf. O. Bergin, *Irish Bardic Poetry*, 9-10 (ed. Greene-Kelly, Dublin, 1970). E. Knott, *The Bardic Poems of Tadhg Dall Ó hUiginn* i. xxxviii ff. (London, 1922), *Irish Classical Poetry*, 44 ff. (Dublin, 1957); J. Carney, *Early Irish Society*, 74 (ed. M. Dillon, Dublin, 1954), *The Irish Bardic Poet*, 7 ff. (Dublin, 1967). Cf. also J. E. Caerwyn Williams, *The Court Poet in Medieval Ireland*, *Proc. Brit. Academy* lvii (1971) 85-135.

² Cf. S. Piggott, *Ancient Europe*, 226 (Edinburgh, 1965), J. Filip, *Enzyklop. Handbuch zur Ur- u. Frühgeschichte Europas*, 442 (Kohlhammer, 1966). For a link between the cult of the sacred caldron and that of wells and water, cf. S. Piggott, *The Druids* (Penguin, 1974), pp. 67, 70.

³ Cf. RC xii. 58.

⁴ Cf. RC xxi. 314, 397.

⁵ Ir. Texte. iii. 187.

⁶ Ibid.

⁷ Cf. *Crith Gablach*, 174-5, 197, 549, etc.

the hospitaller Buchet of Leinster is himself called a Caldron of Hospitality (*coire féile*).¹

The supernatural character of the Caldron is manifest too in its use as an ordeal. An accused person who dips his hand into its boiling water remains unscathed if innocent.²

Two other varieties of caldron have special reference to the poetic order. We hear of a caldron of greed (*coire sainte*), a collecting pot which was obviously felt to be over-plied. Then there is the caldron of judgement which is described in the following terms in the *Bretha Nemed* text in *Ériu*, xiii. 26.9 ff.

An acualae coire breth?	Did he hear the judgement of the caldron?
Bru con-berbha búas,	The womb that boils up knowledge;
Con-berbha bretha	The womb-caldron of judges
Brúchaire breithemhan;	boils judgements;
5 Buanchaire	A lasting caldron
As ná berar úidhbhreth,	from which udder (i.e. worthless) judgement
Na oimbreth,	nor raw judgement is borne;
In-oimbligh fíor,	Into which he milks truth,
I bfairben gaof,	In which he smites falsehood;
10 Gaibhidh dhe triochtach	He takes from it thirty-fold
Go treisibh do nemthibh;	with powers for the privileged; ³
Naomhchaire	A holy caldron
Con-dáile osgura fri hégsi . . .	which the ignorant share with the learned . . .

Verse 2 above tallies with CP III. 27-8 (*infra*): *Saerbru(d) i mberbthar bunad cach sofs* 'the noble womb in which is boiled the basis of all poetic knowledge'. The content of v. 9 above reappears in CP gloss 24⁸ *coire a ro-iadha[d] rogoe* 'the caldron in which great falsehood was confined' and also in the etymological gloss 22² (= I² *infra*) cf. *goriath* . . . i. *ro iad rogoi* ' . . . it (viz. the caldron) shut in great falsehood'. In its subject matter, treatment and general tone the *Caldron of Poesy* appears to belong to the same school as the *Bretha Nemed* tract.

Welsh tradition, though less accessible in its details, is hardly less significant than Irish for the investigation of our subject. In the poem *Preiddeu Annwn* there is an account of an expedition by Arthur to Caer Siddi (cf. Ir. *síd* 'fairlyland') and reference is made to the wonderful caldron of the lord of the Otherworld. A feature of *Branwen* is the *peir dadeni* or caldron of resuscitation which like the charmed well of *Cath Maige Tuired* serves to revive warriors for the morrow's battles. But it is the caldron of Cyrridwen,

¹ Cf. *Fingal Róndán*, 472 (ed. D. Greene, Dublin, 1955).

² Ir. Texte, iii. 192.

³ As legal terms *trichtach* and *tréise* denote periods of 30 and 3 days respectively. In view of the allusive manner of archaic Irish verse this legal connotation cannot be excluded here.

⁴ For *Preiddeu Annwn* cf. R. S. Loomis, *Wales & the Arthurian Legend*, 131 (Cardiff, 1956); for the *peir dadeni* cf. P. Mac Cana, *Branwen Daughter of Llyr*, 50 (Cardiff, 1958); for Gwion Bach/Talesin cf. I. Williams, *Lectures on Early Welsh Poetry*, 61 (Dublin, 1954), *Chweid Taliesin*, Caerdydd, 1957.

with its legend of Gwion Bach/Taliesin deriving his poetic powers in a manner reminiscent of the Irish Finn mac Cumail, which is particularly noteworthy for its different treatment of our theme: while the *Caldron of Poesy* is essentially allegorical, *Chwedd Taliesin* is nothing if not realistic. The sorceress Cyrridwen seeks to counterbalance the exceeding and repellent ugliness of her son Morfran so that he may have some chance of getting on in the world, and she decides to boil a caldron of inspiration and knowledge for him. The chosen herbs are boiled for a year and a day with Gwion Bach attending them and the blind man Morda stoking the fire. As the fateful moment arrives the fatigued Cyrridwen sleeps and the three drops spring out on Gwion Bach's finger. He thrusts his finger in his mouth and immediately becomes aware of all that has been, that is and that will befall. Whereupon he flees, with the sorceress in hot pursuit. They change shape several times until finally he becomes a grain of wheat and she a hen which swallows it. When nine months later he is born of her she cannot find it in her heart to kill him, on account of his beauty; so she exposes him on the sea and he is found and becomes Taliesin the prince of bards.

This brings us to our text, the *Caldron of Poesy*. It appears possible to distinguish four chronological strata in it:

- The 'rhetorics' of Sections I, III and IV.
- The prose commentary of Section II and the 'etymological' gloss between III and IV.
- The glosses, which can neither be ignored nor blindly accepted. We refer to these by page and number in *Anecd.* v. 22 ff.
- The chiefly orthographic traces of later scribes.¹

Strata (a) and (b) are glossed equally and it could be contended that they represent one stratum only. In answering such questions one is handicapped by the absence of variant forms from other recensions and by the lack of rhyming words and syllabic metres.

The 'rhetorics' are marked by parallelism allied to the absence of link-words and definite article; prepositionless datives;² morphologic alternants in series;³ archaic and specialized forms;⁴ one possible example of undiphthongized *ē* and *ō*;⁵ also by unique technical terms for caldron indices while in communication with the muse.⁶ Unusual word order⁷ is not a pronounced feature; the pointed inventories of III-IV do not pro-

¹ e.g. *dh*, *gh* for the voiced fricatives; in the glosses *mh*, *bh* also occur; *g(h)* is written for *dh* in *berigh* IV. 17, *i siguib* II. 21, *foghailter* II. 7. Cf. also *g-* beside *c-* in *cach*, *passim*; *-ea-* for *-e-* in *searnar* III. 29 (i. *searnar* I. 23), *indeithear* I. 9, and in glosses 22^a *geal*, 26^b *sofseata* (i. *deghfesa* 26^a, *fesa* 26^b etc.).

² Cf. I. 8, III. 2-4, III. 22-5.

³ Cf. IV. 2-10.

⁴ e.g. *goriath* I. 1, II. 6, *erma* II. 6, etc., *mog mo coire* I. 21, *sruaim n-ordan* III. 7, *conrend*, *fosrend* IV. 9-10, *firri* IV. 14, *romna roiscne* III. 11.

⁵ *demrib* I. 2, *römma* III. 11. [Perhaps *dē-* from **de-a* . . ., cf. archaic *deamrem*. *Römma* has no etymology.]

⁶ vv. I. 12-14.

⁷ Cf. I. 15 *Denum do uath*.

mote it nor do they lend themselves to tmesis. The sum of these features points to a seventh-century date of composition.

From the prose account of Section II. we learn that poetic inspiration appears in three forms symbolized by the caldrons of Maintenance or Sustenance (*coire goiriath*), Motion (*c. érma*), and Knowledge (*c. sois*), representing three successive stages of the votary's progress. The *c. goiriath* is said to be born in youth to a person in the position facing upwards (*fáen*), marking the beginning of service. Later, the *c. érma* is born to him in a tilted position (*de thoib*), marking a phase of development. Finally, the *c. sois* is born to him in the inverted position (*for béolu*), denoting a phase of full development. The caldron positions are clearly symbolic and they seem to reflect a druidic terminology for bodily postures during ritual and poetic practices. The position facing upwards (*fáen*) is the posture approved for students of the late Bardic schools during the process of composition; the 'Stone upon their Belly' ensured that the posture would be maintained. In Cormac's account (Y 756) of the poet seeking enlightenment through *Imbas forsnai*, 'Knowledge which illumines', care is taken that the posture of the medium is not disturbed. It seems virtually certain that the physical posture in question here is prostration (*for béolu*), which he shares with the votary of the caldron of Knowledge (*coire sois*) and later with the cleric in the characteristically Irish devotional posture known as *sléchtan*.

Goiriath of v. 1 we take as v.n. of *guirid*, *goirid* 'warms'; compare the OIr. form *gorad*. The 'warming' metaphor is prominent in the language of law and religion, so for instance *mac gor*, 'dutiful son', and *goire*, like Skt. *tápas* 'heat' → 'religious observance, piety'. Linked to this is the epithet 'sun' applied to religious luminaries, e.g. Stephen is called 'a fair sun that warms thousands' (caingrian guires mli, *Fél.* Dec. 26); and Mael Ruain is 'the great sun on Meath's south plain' who can assuage the heart of his pilgrims (Ibid. *Prol.* 225-8). It is not surprising, then, that the sun is seen as the source of poetic inspiration in CP, glosses 25⁷, 26²², 27¹: (Fáilte) fri tascur n-imhais iar mBoind no greithine .i. bolce i mbafulnge (*leg.* imme-folngi) grian for na luibip 7 cidbe caithes iat bid donaca (*leg.* dán aca: O' Davoren, Glossary, § 1569), 'Joy at the assembly of poetic knowledge along the Boyne, or *greithine*, i.e. a protuberance on herbs due to the sun, and whoever consumes them receives the poetic gift'; 26²² in bru(dh) i m-berbhtar bunad cada deghfesa .i. imbas na Boindi sretnaighther iaram co dligthech 'the womb in which the basis of all good knowledge is boiled, i.e. poetic inspiration of the Boyne which is distributed according to rule thereafter'; 27¹ .i. nongluaisi imbas Bóindi no gréne .i. in coiri, 'poetic inspiration from the Boyne or the sun activates it, namely the Caldron'.

Of the other two caldrons, the *coire so(f)is* 'Caldron of Knowledge' (I. 22 etc.) is transparent, the epithet being compounded of *so-* 'good' and *fis* 'knowledge', also written *sous*, *soas* 'poetic knowledge'. In *coire erma* 'Caldron of Motion' (IV. 1 etc.) the epithet is gen. of *érimm* (n. n-stem)

'course, progress'; or it represents the new gen. of *erma* when this form became nominative; cf. the variants *ermái, ermoi*, III. 36-7. The 'etymological' explanation of *erma* here between Sections III and IV appears to bring the idea of 'motion' into relief, particularly 'turning' (*impúd*, v.n. of *im-sol* 'turns'). This is a technical term denoting the onset of creative activity as an adjustment of the caldrón. The passage in question, with the glosses, shows how such successful activity can result in a higher status for the poet. To what extent, it may be asked, does the association of like-sounding words such as *sol* = *so-at* 'according to poetic art' and *-sol* 'turns', *sous* 'poetic lore' and *soud* 'turning' influence the course of the explanation in glosses and prose?

The language of this prose section does not contain any ancient forms. Its later forms¹ can be remedied at times by comparison with earlier variants² and by palaeographically minor adjustments.³ MÍr. confusion of vowels in unstressed endings⁴ may merely reflect a later scribal phase, as do *-nd* in words with old final *-nm*⁵ in Section I and *mbr-* for OÍr. *mr-* in *mbrógtair*, of IV. 3. Earlier forms are: *asberat* II. 2; *imidhsúí* II. 14; gl. *impos é; in tan dofoglen* II. 2; gl. *in tan toighlenus/foghlenus; condatrochratar* II. 21 (cf. MÍ. 48 C 28 *contorchratar*); the form *comsofis*, taken up in DIL: C 413.61-2 on the basis of *Anecd.* vv. 25.2 and 25.10, and referred there to *sous*, is a *vox nihili*. The MS reads *coinsofis*, which, like *coin* in *Anecd.* v. 26.1, is to be read *coire/coiri (sofis); caite* 'in what consists?' II. 5; *ina (labartha, firta)*: OÍr. *inna* II. 25. Nasalization in acc. and neuter occurs in *fri tascor n-imaís* II. 20, *fri dlíged n-ecse* II. 20, MS. *nige nanmain* II. 2. Relatively later forms are adversative *acht* II. 4, 26 (rather than *inge*); the numerals *da* (for *dí*) II. 17, *ceithre* (for *ceithéoir*) II. 18; and relative *olso-dhain* II. 3, a glossator's word reminiscent of the St. Gall glosses. The form *immorro* [sic. *Anecd.* v. 24.8, 25.9] is inconclusive since the suspension could have been expanded to *immurgu*. Taken together, all the foregoing features suggest an OÍr. base upon which later scribes have modernized.

This impression is reinforced by the relation of the Section in question to the glosses. Although the glossator may be influenced at times by the forms of his text, his aim is to modernize, and the forms he uses—unlike those of the poetry very often—can be taken at face value. That the glosses in general are not OÍr. is apparent, e.g. from relative endings added to prototonic forms of compound verbs (as *impos* 24¹⁹, *iarimpos* 24¹⁰, 26³, 27⁷, *toighlenus, foghlenus* 23²⁶, *fuirghíus* 27²⁰). That they are not earlier

¹ e.g. *genithir* II. 5; OÍr. *genitir; cethra* II. 15; OÍr. *cethir; occunda corpu* II. 2; OÍr. *-aib*.

² e.g. *arailí* II. 2 by *alailé* II. 4; Orthographic *foghailter* II. 7 by *fodailter* II. 9; Morphology: *inoighití* II. 7 by its gloss *a-n-oiethí (gen.)*.

³ e.g. *conidimpai(th)* II. 12 by *sai, imsoe* III. 37, *imidhsúí* II. 14.

⁴ -a for -ae, -ai is found in OÍr.: cf. *deoda, doenda* II. 24, *déna* II. 1, 11. Cf. also *coire erma* II. 6, 8, 12, *ermái* III. 37, *ermoi* III. 36. MÍr. developments are -a for -u as in *fira* II. 3; -e for -i: *bairne* II. 19, *faide, trachtairé* II. 24; -i for -e: *coiri* II. 9; -e for -iu: *duine* II. 1, 4, 7.

⁵ e.g. *broind* I. 3, *inand* I. 10, *coitcend* I. 25.

than the eleventh century is indicated by four instances of the pres. ind. sg. ending *-enn* (*ngenenn* 24⁷, *ndenand* 25⁵, *dofaircenn* 26⁷, *conadibdan* 27⁴). Five instances of analytic forms of the verb (with *sé*)¹, one of the infixed pronoun properly used (*nongluaisi* 27¹), five of the independent pronoun,² and one of the prepositional pronoun *air* (*Oír. fair*) 25³, in the company of pretonic *for* (never *ar*) together point to the latter part of the twelfth century. Comparisons such as *imidhsúí* II. 14 and its gloss *impos é* (24¹⁹); *cachladuine niadtuithi ann* II. 4 and its gloss *cach dara duine nochon atdothid ann é* (24⁴) reflect two rather distinct phases of the language. For all these reasons the prose Section in general may be assigned to the later part of the OÍr. period. (See further below.)

What we have in the prose Section is obviously a cleric's comment upon the oral tradition of the Gaelic muse as given here by Amargein. It transpires, however, that the cleric is familiar with both traditions, religious and lay. He insinuates himself into his subject by way of the body/soul distinction and relates the gift of poetry to physical heredity, in keeping with the aphorism which describes the poet as *mac filed ocus ua arailí* 'the son of a poet and grandson of another'. Then comes his exegesis of the three Caldrons, a technical aspect to which we refer above. This portion he concludes by remarking that the votary receives his inspiration in its prone position from the Caldron of Motion until sadness or gladness turn it (*conidimpai(th) brón nó (f)áilte*). The suggestion appears to be that an event of personal significance which brings about a change of mood is what chiefly marks the progress of the practitioner from stage to stage. Opposed to this is the adventitious disturbance of the poet when seeking enlightenment. According to the ritual outlined by Cormac in the article *Imbas forosnai*, 'Knowledge, which illuminates', the poet prays to his gods that his sleep of enlightenment may not be disturbed, and persons are appointed to ensure this (*bithir oca forairi arnach n-imparra 7 arnach tairmesca nech*).

The clerical commentator of the *Caldron of Poesy* then proceeds to a characteristic sub-division of sorrow and joy under the general rubric human/divine. Sadness (*brón*) can be on account of home (*eolchaire*), people (*cuma*), wife (*ét*) and God (*ailithre ar Dia*).³ And though these four aspects of sorrow have their external manifestation, he adds, their effects are internal. This remark helps us in a general way to appreciate the relation between caldrón positions and types of inspiration (poetry) which the tract proposes to us.

The first of the joyful human states which follow, *lúth éoit futhachta*, refers presumably to the satisfaction experienced by the husband at the jealousy of his wife's lover and is accordingly a foil to the jealousy mentioned in the previous section as a sorrow. The other three items have to do with

¹ *Morraidid se* 23²¹, *dobeir se* 23²² (24¹¹, 26¹⁹), *ellgid se* 26⁷.

² Cf. 24⁴, 24¹⁹, 26²² (*é*); 25⁷, 26¹⁸ (*iat*).

³ Cf. *Archiv für celt. Lexikogr.*, III 139. 35.

the professional life of the poet; the satisfaction of surmounting sickness and hardship during his course and of qualifying successfully as a poet;¹ the feeling of pleasure deriving from the proper application of the rules of poetry; and delight at the inspiration conveyed by the fair fruit of the nine hazels of Segais in fairyland. The description of this classic source of poetic inspiration is reminiscent of a passage in *Togail Bruíne Da Derga* and *Culnuach ac Oluen*.²

On the whole the onset of divine grace in the next paragraph is seen from the perspective of poetic inspiration. It turns caldron (and devotee?) face upwards as a prelude to progress. Profane prophets and miracle workers are included as recipients of the divine gift beside clerics (*faide deoda 7 doenda*) which reveals a significantly liberal attitude. In point of fact while the pilgrim (*deorad Dé*) was expected to perform miracles as a matter of course (cf. A.L., v. 16.11), poets were also known to perform them (cf. AU 1024, FM iv. 818.8). This supernatural sanction behind the two orders is ultimately what explains the recourse to Church and poets as guarantors of a treaty between O'Donnell and O'Connor-Sligo as late as 1547. The present paragraph of the *Caldron of Poesy* tends to suggest that clerics and poets made common cause from an early stage. The final sentence of the paragraph re-echoes the previous remark on varieties of sadness in 15-16 and is obviously a structural marker. It then attributes the 'rhetoric' upon the Caldron of Motion following to Néde mac Adnai, who, incidentally, had only reached the grade of *ánshruith* at the time of his contention with the poet Ferchertne.

It cannot be denied that the text of *Caldron of Poesy* as we have it appears to represent a collaboration between native poet and Christian cleric such as could arise in the context of the clerical mediation of native oral literature. To go further and suggest that the cleric was the poet is hardly warranted; it is on the whole unlikely. On the other hand the cleric's attitude to poetry was clearly positive, and this can help us to get over certain difficulties: the categorizing of sadness and gladness in II. 14-20 with its religious ingredient is followed by a vibrant passage on poetry in II. 20-3. It might be objected that the two do not join smoothly, that they are not in harmony, nor of a comparable tone; that they represent fused contributions from different sources. Passage II. 20-3 has the same kind of immediacy in regard to its arcane subject matter as the 'rhetorical'

¹ Cf. *Immram Brain* (Meyer) I 52: *Is búan/núli hi fola luimne/condaróis iar téchtu/inna dréchtu imm druimne*, 'All is unending in a (student) cloak of rough cloth; in due course you (too) will reach the final part of your studies'.

² Cf. one of the bounties of Conaire's reign in TBDD 184-6: *mes co glúine cach fogmaír 7 imbas for Búais 7 Boind i medón in mis mithemon cacha bíladna* 'mast to the knees every autumn and poetic inspiration upon the rivers Bush and Boyne every year'. In the *White Book of Mulling* (ed. J. G. Evans) the passage describing Culhwch riding to Arthur's court figures the speed of his thrusting sword: *bydei kynt nor gwlithin kyntaf or konyn hyt y llawr pan uei wacyaf y gwliith mis mehuin*. 'It would be swifter than the swiftest dewdrop from the ground when the dew would be heaviest in the month of June.' Here the relation is stylistic rather than thematic. Cf. *Studia Celtica*, iii. 32.

Sections I, III-IV, and also something of their manner. Its forms too suggest that it may be the earliest segment of the prose Section. The segment following, II. 23-6, on 'divine joy' (*faílte deoda*) could be a clerical foil or counterpoise to it.

There is a further consideration which suggests an eighth-century date for Section II, namely the attitude it reveals in lines 14-27 towards life, religious and lay, and specifically towards Sadness (*brón*). The general attitude may be described as relatively relaxed and humane, inclusive rather than exclusive, wise and cultured rather than morbidly or overly ascetic. In these respects it shows an affinity with the early *Alphabet of Piety* (*Aggitir Chrábaid*), which includes a gnomic ingredient in its make-up. In sharp contrast is the rigorous, codified stance of the *Irish Penitential* (*Ériu*, vii. 121 ff.) and other tracts of the Tallaght school, composed c. 800.¹ The *Irish Penitential* deals in a mechanical way with 'worldly sadness' (*doguilsí domanda*) and 'godly sadness' (*doguilsí deoda*) under the heading *Tristitia* (Cap. vi), applying an unspecified 'spiritual joy' as antidote. The inspired and extensive account of human and divine Joy (*faílte deoda 7 f. dána*) in CP belongs to a different—and no doubt earlier—world.

On the other hand the curious and interesting sensitiveness to physical postures during performance of the particular exercises is a feature which CP and the Penitential Tracts have in common: so, for example, § 23 of the Old Irish *De Arreis* (*Ériu*, xix. 62) enjoins '365 Paters standing with both arms extended towards heaven and without the elbows ever touching the sides, together with fervent concentration on God. And voice does not come into sound. And to recite the *Beati* in a stooping position facing the ground (*i cromsam 7 du gnúis fri talmáin*) with thy two arms laid flat by thy sides (*7 do da laim foena latu da thob*). Or the whole body is stretched out along the ground face downwards (*ina roguth iarsin talam fora beolu*) and both arms laid flat by the sides (*7 in dí laim ladí da thob*).'¹ This particular vigil is said to be recommended by Patrick, Colum Cille and ten other named saints and chief sages of Ireland—so highlighting its native and traditional affinities. Furthermore, § 25 of this Tract proposes a commutation said to have been enjoined by Ciarán of Clonmacnoise on his successor Oenu moccu Loigse, whereby the penitent remains for three days and nights 'in a dark house or other place where no distraction can penetrate' (*hi tich dorchu no in nach maigi aili innach roich toirmesc*). This is reminiscent of the working poet's darkened hut familiar to us from the *Clanricarde Memoirs* and the Bardic poems.

A final point of general significance with which we may bring this introduction to a close is the 'colour of poetry', *dath an aí*, as it is called in the *Bretha Nemed* tract in *Ériu*, xiii. 38.4-5. It is mentioned in I. 9 below in connection with the Caldron of Maintenance. The 'colour' is that of the metaphorical 'garment' (*tlachtga*) of poems, particularly in the context

¹ Cf. *Ériu*, xix. 47 and refs. there.

dub i n-aerthar, brecc i focarar, find i mmoltar, lit. 'black, in which (one) is satirized, speckled, in which (one) is warned, white, in which (one) is praised.' The warning is for failure to pay the lawful fee for a poem rendered.¹

STRUCTURE AND TEXT

The text has certain structural markers in general conformity with the chronological divisions we have suggested above. Section I appears properly to end at v. 21 *alt mog mo coire* which forms a *dínad* (i.e. a structural closure by repetition of an opening word or words) with v. 1. The next five verses on the Caldron of Knowledge may be an addition modelled on the opening of Section III; they lack *dínad* and so appear formally incomplete. Verse-linking alliteration is regular in them though not in what precedes. It may be observed that *Ceist* in the beginning of Section II would link up with *coire* in v. 21.

The prose of Section II shows structural joints at lines 15 and 27; inverse statements being made by minimal modification of the same sentence.

Section III begins and ends with *Arcaín coire erma(i)*. The gloss on *ermaí* following may owe its inclusion in the text to the fact that it links alliteratively with the end of Section III—as the opening of IV does, incidentally. The opening *e-* of the final line of Section IV (*echtraid fri borba*) may possibly suffice for *dínad* with *erma* in the first line of this Section. Verse-linking alliteration is almost unwavering in Section III (exceptions: vv. 12, 20, 35).

Section IV has a few cases of verse-linking alliteration but two-thirds of it depend on parallelism between 2-member verses which alliterate internally, the members being mostly morphologic alternants of the one verb, in pres. ind. 3. sg. active/passive.

The units of Sections III–IV are what we call elsewhere *basic verses* (i.e. with two stresses each); the only exceptions are III. 1, 36, 26.

Fundamentally, Section I is built upon the verse of two or three stresses, e.g. verses 6–9 (2 stresses), verses 5, 16–17, 21 (3 stresses). The two kinds are combined in verse 2 and the *basic verse* is doubled in verses 1, 3–4; semantically, syntactically and otherwise our presentation of verses 1–2 (as long lines) may appear preferable, but it would also seem possible to present the short verses uncombined, in these cases.

We have compromised on the glosses by including and translating a selection from Section I (only): Glosses 1–19, 26–8 (= *Anecd.* v. 22–23¹¹, 23¹⁸–23²⁰). Hence, and for convenience of reference, we refer to the glosses in general by page and number of *Anecd.* v. 22–8.

Modifications of the *Anecd.* transcript introduced below are: a fuller

¹ For a 'speckled' poem of warning cf. *Journal of Celtic Studies*, ii. (1953), 96–101.

signalling of expansions; the ligature *æ* (rather than *ae*) for the MS. ligature in several places, e.g. *Anecd.* 23.2 (read *dæn*, and glosses 22⁵, 23⁵⁻⁸). In the case of *Anecd.* 24.14 *coimrerra* the MS. has *coimrerra*, which permits a more ready emendation to *coire erma*. As pointed out in Note 1 to Section IV (*infra*) the Absolute and Conjoint endings are not kept apart; however, in Section III. 14, 16–19, as interpreted, the verbs *feftar*, *cengar*, *siluithir*, *somnit(h)er*, *særthar* show regular conj. forms. For *Anecd.* 27.9 *innsce read n-insce*; for 27.2 *faillsigther*, 27.6 *mogaither* we read *-ir*. For *Anecd.* 26.9 *modaib read modhaib*, for 27.1 *imbas read imbas*. We have also found some extra instances of vowel length marked in the MS.

As the text has not previously been brought to the level of comprehension, it has seemed to us best to treat it conservatively. We tamper as little as possible with the MS. readings, indicating as necessary how forms are interpreted for the purpose of translation. The only modifications undertaken are capitalization, punctuation and word division (excluding the analysis of verbal forms). Lenition is left unmarked unless marked in the MS., as also vowel length: the use of the macron in *Anecd.* is not altogether felicitous, cf. 22.16 *cōir* and the *-i* diphthongs (e.g. 23.2 *-thōib*).

I

- | | |
|---|---|
| <p>Mo coire¹ coir, goiriath² gor,
Ronfr Día dam a duilib dem-
rib,³
Dlicht⁴ saer saerus broind
Belra beil bruchtus uad.⁵</p> <p>5 Os me Amargen Glungel,⁶
Gairglas,⁷ greliath,⁸
Gnim mo goriath
Crothaib condelib,⁹
Indeithear dath;
10 Nad inand¹⁰ airlithir Dia
Do gach dæn,
Dethoib,¹¹ istoib,¹² uastoib,¹³
Nemtsos,¹⁴ lethsos,¹⁵
Lansos¹⁶ do hEbir Dunn,
15 Denum¹⁷ do uath,
Aupsaib¹⁸ ilib ollmarib,¹⁹
Moth, i toth, i træth,
I n-arniú, i forsail,
I n-dinen disail;
20 Slicht asinithir
Alt mog mo coire.
Aracain²⁰ coire sofis
Sernar dilged cacha dana²¹
Dia moignt main²²</p> | <p>My fine caldron (of) dutiful maintenance
which God has given me from out the
mysterious elements,
noble decision that magnifies the womb
which pours forth the oral language of
poetry.
I am Amargein Glúngel
with livid shank and grey hair.
My caldron of maintenance serves
with appropriate forms
(in which) colour is made known.
God does not ordain equally
for everyone:
laterally, face down, face up,
no poetic lore, a half measure,
a full measure for Éber and Donn
to make poetry
with many mighty spells,
(in) masculine, in feminine, in neuter,
in the n-sign, in the s-sign,
in the d-sign;
the passage is declared
in metre by the devotee of my caldron.
What the caldron of poetic science chants
is ordained as the law of every poem
by which they amass treasure</p> |
|---|---|

- 25 *Morus cach ceird coitcend,* which magnifies every public craft.
Comutac duine dán. One constructs a poem.

¹ i. fil acum, 'i.e. which I have'. ² i. goriath .i. gar damh in gach iath .i. ro iad rogoi, 'i.e. goriath, i.e. near to me in every land, i.e. it shut in great falsehood'. ³ i. is maith donuc Dia damh a diamraib na ndule no omaicedh (*leg. im aiced*) ro érnestar damh in sloided sarrus sin a diamraib na ndul, 'i.e. It is well that God has provided me from the mysteries of the elements or in respect of the materials. From the mysterious regions of the elements he has granted me the utterance which ennobles it'. ⁴ i. slicht .i. cendofchras. (The glossator thinks that *dlicht* stands for *slicht* by a licence known as *cendofchras* whereby the initial or final consonant of a word may be altered for arcane or etymological purposes.) ⁵ i. ed sloinnes in sarr .i. sarrad co huais in belra aidhbuid ina broind i mbid, no is maith *cach broinn* i mbidh in belra aidhbuid .i. teibernighes airceal uaitih 'What the word *sarr* means is i.e. it ennobles the very sweet language in whomsoever's womb/breast it is; or good is every womb/breast in which is the very sweet language, i.e. that poetry gushes from.' ⁶ acata in glun geal 'Who has the bright knee'. ⁷ *colpa iarra creched no icatá in colpa glas iarra crechadh* 'cauterized shank or who has a green cauterized shank'. ⁸ *liath a ulcha* 'greybearded'. ⁹ *is ed gnás mo coire, aisneis na heisce fora n-aisnedhter na crotha iardha .i. find 7 dub 7 brecc, no dath molta for molad* 'What my caldron does is to declare the poetry on (i.e. in) which the different colours (of poetry) are expressed, i.e. white and black and speckled, or the colour of praise on praise (poetry)'. ¹⁰ i. nochon inann dobeir Dia do cach aisneis na heisce, 'i.e. God does not grant equally to everyone the declaration of poetry'. ¹¹ i. lethclán, 'i.e. half-inclined'. ¹² i. for beolu, 'i.e. prone'. ¹³ féin 'supine'. ¹⁴ i. in tan is for beolu .i. n-és Dá, 'i.e. when prone, i.e. in regard to the people of God'. ¹⁵ i. lethclán .i. i n-és bair[d]ne 7 rand, 'i.e. half-inclined, i.e. in respect of bards and versifiers'. ¹⁶ in tan is fæn .i. n-anrothuib sofs 7 airceail 'When supine, i.e. in regard to the *dnsruith* of knowledge and poetry'. ¹⁷ i. denum a airceail do Ebir 7 do Dund co taibseuib iardhaib, 'i.e. while Eber and Donn were composing with various manifestations.' ¹⁸ i. co taibseuib iarghuib, 'i.e. with various manifestations.' ¹⁹ i. imat amar na éce a hollmurib lib na héisi, 'i.e. the number of poetic lays from the diverse oceans of poetry'. ²⁰ i. firaním-se do caire in sofesa 'I truly sing to the caldron of knowledge'. ²¹ i. srethnaitir dlged *cacha dána* as 'the law of every poem is laid down from it'. ²² dobeir mougud maine for cach 'It increases everyone's wealth.'

II

Ceist, ita bunadus in airceail i n-duine ina curp fa menmain? . . .¹ Ar ni dena in corp (n)ige n-anmain. Asberat arail bid a curp, in tan dofoglen occun da corpu .i. o athair no senathair, olsodhain as fira, ar atha bunad in airceail 7 int sois i *cach duine* corpha, *acht cachla duine* ni aduithi ann, alaile atuidi(gh).

- 5 *Cáite didiu bunad in arcetail 7 gach sois olchena? Ni ansa.* Genithir trí coire in *cach duine* .i. coire goriath 7 coire erma 7 coire sois. Coire goriath, is e sidhe genither foen i n-duine *fochetoir*; is as foghailter soos do daimb i n-oghaiti(dh). Coire erma, *immorro*, iarmobi moaighid; is e(i) side (is esi) genither do taib i n-duine. Coiri sois, is e sidhe genither for beolu 7 is as fodailter soes *gacha dána*.²
- 10 *Coire erma dono gachla duine is for beolu ata ann* [i.]³ i n-és doeis, lethclán i n-és bairdne 7 rann; is fæn ata a n-ánsrothaib sofs 7 aire *conaire*, didiu. Ni dena *cach oen* cre⁴ di[t]had. Is for a beolu ata coi(m)re [e]rma and *conidnimpai*(th) bron no [f]ailte.

Ceist, cis lir fodhlai fil forsann mbron imidhsuf? Ni ansa .i. iiiii. colcaire, cumha, 15 *7 broin coit 7 ailthre ar dia, 7 is medhon aratairberat*⁵ na cethra-so ciasa [a]nchtar *foferthar*.

Atat dono da fodail forfalte o n-iumpaithir in coin (*leg. coire*) sofs .i. failte

¹ *asberat* added over the line with an apparent omission following it.

² *olcena cimmotha aircedal* 'besides, as well as poetry' added above the line.

³ Cf. O'Dav. 626.

⁴ *Leg. aire*, a by-form of *der* 'satire'.

⁵ Cf. O'Dav. 54.

deodha 7 failte dána. In failte dána, atat ceithre fodalai for suide .i. luth coit futhachta 7 failte slane 7 neminniche imbet bruit 7 bidh co feca in duine for bair[d]ne; 7 failte fri dlged n-ecese iarra dagfrichgnam, 7 failte fri tascor n-imais 20 dofaircet na cuill cainnesa for Segais i siguib, condatrochratar meit moltcnaí iar ndruimmed Boinde frithrois, luaithe ech aighe nemmedon (*leg. i n-inmedon*) mis mithime dia secht m-bliadnaib soes. Failte deoda, *immorro*, toruma in raith¹ docum in coin (*leg. coiri*) sofs *conidnimpai*(d) fæn, *conid* [d]e bid faide deoda 7 doenda 7 trachtairre raith 7 frichnama imale, *coma* (*leg. conid*) *iarum* 25 *labrait ina labartha ratha 7 dogniat ina firta, condat fasaige 7 bretha a m-briathar, conda[t] mesmerecht do gach cobru. Acht is anechtair atatairberat ina-hi(e)-seo in coin (*leg. coiri*) ciasa medon forafterthar, de s[h]en in (*leg. a n-*) asber Nede mac Adna.*

TRANSLATION

Is the origin of poetry in a person's body or in his soul? . . .² For the body does not compose poetry for the soul. Others say it is in the body when it adheres to the two bodies, i.e. from father or grandfather; which is truer, for the origin of poetry and knowledge is in everyone physically, but in every second one it does not shine forth. In another it does.

What then is the origin of poetry and every other knowledge? Not difficult: three caldrons are born in everyone, a caldron of Maintenance, a caldron of Motion and a caldron of Knowledge. The caldron of Maintenance is the one that is born face up in a person at first (and) from it is learning imparted in early youth. The caldron of Motion, then, which is after it, magnifies. It is what is born on the side in a person. The caldron of Knowledge is what is born (to a person) in the prone position and from it is imparted the Learning of every poem. The caldron of Motion, then, is face downwards in every second person, i.e. in the ignorant; on its side in bards and versifiers; it is face upwards in the *dnsruith* of learning and legal satire. (Every single satire does not cause destruction.) Face downwards the caldron of Motion is in him until sadness or joy turn it.

How many divisions are there of the sadness which turns it? Not difficult, four: longing (for home), grief (for friends) and the pangs of jealousy and of pilgrimage for God's sake, and it is (from) within that these four bear upon him although it is brought about from outside.

There are then two divisions of joy by which the caldron of Knowledge is turned, divine and human. Of human joy there are four divisions: pleasure at the jealousy of cuckolding (i.e. of the lover) and joy at (the restoration of) health, and at freedom from anxiety at all the goading which there is until one turns to poetry; and joy over the law of poetry after diligently applying it, and joy at the assembly of poetic knowledge offered by the nine hazels of fair fruit on Segais in fairyland, and they fell the size of a ram's head upstream along the height of the Boyne, with the speed of a racehorse (to the assembly), in the middle of the month of June once every seven years.

Divine joy, however (is) a visitation of grace to the caldron of Knowledge which turns it upwards, and from this there are divine and human prophets and

¹ *deodha added above the line.*

² Words apparently omitted here should probably convey: 'Some say that the source of poetry is in the soul.'

commentators of grace and service together; and then they speak the words of grace and perform the miracles so that their words are precedents and judgements and they are the pattern of all speech. But it is from outside the caldron that they bear these to them, although it is inside that it has been brought to pass, according to what Néde mac Adna says:

III

Arcaín coire (n)erma
 Intleactaib raith,
 rethaib sofis,
 srethaib imbais,
 5 imber (n)ecna,
 ellach suithi,
 sruaim n-ordan,
 Indogbail doeir,
 Domnad insce,
 10 Intlect ruirthech,
 Romna roisene,
 Sær-comgne,
 Cæmad felmac;
 Fegtar (n)dligid
 15 Delither cialla,
 Cengar sesi,
 Siluithir sofis,
 Somnit(h)er sæir,
 Særthar nach sær,
 20 Arautgatar anmanna,
 Atfiadatar molta
 Modhaib dligid,
 Deligchib gradh,
 Glammasaib saire,
 25 Soinscib suad,
 Sruaman da(i)ll sæithe,
 Særbru(d) i m-berbthar
 Bunad cach sofis
 Searnar iar n-dliged,
 30 Drengar iar frichnum,
 Fongluasi imbhas,
 Imesai failte,
 Faillsighthir tria bron,
 Buan brigh
 35 Na dibdai didiu.
 Arcaín coire ermoi.

The caldron of motion sings
 with insights of grace,
 with currents of poetic knowledge,
 with strata of poetic lore,
 it brings enlightenment,
 composition of learning,
 a stream of honour,
 elevation of the serf,
 management of speech,
 rapid discernment,
 reddening the eye,
 noble historical lore,
 cherishing students;
 where laws are examined
 and meanings distinguished,
 one advances in musical art,
 knowledge is disseminated,
 nobles are exhorted,
 one not noble is ennobled,
 souls are refreshed,
 songs of praise are told
 in ways laid down,
 with differences of grades,
 in the pure measures of nobility,
 with the fine utterances of the learned:
 streams of learned laws;
 the noble womb in which is boiled
 the basis of all poetic knowledge
 which is disposed according to rule,
 and advanced to by application;
 poetic inspiration activates it,
 joy turns it,
 it is manifested through sadness,
 constant (its) power
 which therefore perishes not.
 The caldron of motion sings.

¹ They are prophets of both divine and mundane matters, whose concern is with both divine grace and poetry (cf. Thurneysen, ZCP 19: 195, n. 2). Gloss 25¹³ gives Cumain (al. Cuimmine) Fota, Colmán m. Lénín (al. Lénéni), and Colum Cille as examples.

Cid in ermai? Ni ansa: erimpud sai, no iarimpud sai, no ernad] imsoe .i. ernae fo fris 7 saire 7 airmitin iarna impud]. 'What is the motion? Not difficult: a fore-turning or an after-turning that it turns, or a giving that it brings about i.e. a good contribution to him and privilege and reverence after turning.'

IV

Coire erma
 ernid, erenar,
 Mogaithir, mbrogtair,
 Biat[h]aid, biadtair,
 5 Maraid, martair,
 Ailit[h], ailter,
 Ar(a)cain, ar(a)cana(i)r,
 Foraig, foragar,
 Consrend, consrendar,
 10 Fosrend, fosrendar,
 Fo tobur tomsi
 Fo aireib innse,
 Fo comar coimsi,
 Comuaiting firsi
 15 Is mo cach ferant,
 Is ferr gach orbo,
 Berigh co h-ecna,
 Ech[t]raid fri borba.

The caldron of motion
 gives, is given,
 magnifies, is magnified,
 sustains, is sustained,
 exalts, is exalted,
 fosters, is fostered,
 sings, is sung,
 binds, is bound,
 arranges, is arranged,
 distributes, is distributed,
 Good is the well of measure,
 Good is the habitation of speech,
 Good is the confluence of power:
 it builds up strength
 greater than any domain,
 better than any patrimony,
 It brings (him) to (the grade of) a scholar,
 He departs from the unlearned.

NOTES

SECTION I, verse

³ *Dlicht*: Cf. O'Dav. 638. The word, although thinly recorded, is to be preferred to *slícht* (proposed in gl. 4) as the meaning fits and it alliterates.

broind: English metaphorical usage with 'breast' is better kept apart.

⁸ *condelíb*: cf. *cunnail*.

⁹ *Indeithear*: Prototonic pass. pres. sg. of *in-fét* 'makes known'.

¹⁶ Gloss 19 (= 23¹¹) reads *hollmurib*. The association of poetry with flowing waters is a constant feature of the early Gaelic and Rigvedic traditions.

Cf. also H. Wagner, *Ériu*, xxvi. 1-10.

¹⁷⁻¹⁹ The *n*-sign upon a consonant indicates that it is doubled (a geminate); *forsail*, a suprascript *t*, indicates vowel length; *dinin disail* (lit. neither *n* nor *s*) a suprascript *d*, marks a short vowel. Before these elements became objects of grammatical and metrical study (cf. *Auraicept na nÉces*, passim; ZCP 17: 298) they mediated and could symbolize the written tradition of sacred utterance.

SECTION II, line

¹ *Ceist . . . ita* is elliptical. The gloss expands: .i. *comaircím cait i fuil* etc.

² MS. *nige*, leg. *ige* for OIr. *aicde*. Otiose *n*-occurs also iii. 1, 5, 14.

⁴ *aduaiti*: This form appears to represent the prototonic 3 p. sg. of *as-toidi* (< *ad-toidi*) 'shines forth, appears' (cf. *Ériu*, ii. 126 § 90 *atoidi*).

- 7 MS. *inoghoiti*: Gl. 24^a shows dental inflection of *oitiu* in the gen. sg.
 11 *Ni dena . . . di[t]had* appears to be a gloss which has crept into the text.
 14 Cf. Arch. iii. 139. 35.
 15 MS. *aratairberat*: cf. ii. 27 *atatairberat* for *ad-da-t . . .*? In ii. 15, so read, the inf. pron. can be 3. sg. m. (*daⁿ*).

SECTION III, verse

- 11 *Romna roiscne*: Cf. DIL sub *riamna*: *romna rossa* 'reddening a countenance by satire' RC 26: 22.
 12 This is one of the few verses not alliteratively linked to what precedes (cf. verses 20, 35-6). We assume it may be sound and take *Sær* as first element of a compound.
 14-20 To justify the dependent forms of these verbs we take the propositions which they represent as subordinated to what precedes, as in I. 9 and III. 27 ff. *Delithir* in v. 15 may be an old impersonal sg. with acc. pl. object.
 20 *Anmanna*: for OIr. n. pl. *anmain*.
 26 The *Anecd.* 26. 10 reading *riamna nddail . . .* (with late n. pl. form) is inferior.

SECTION IV, verse

- 1 *Coire erma* is in the *nominativus pendens* construction with the verbs in 2-10. The forms *biadtar*, *ailler*; *aracanair*; *mogaithir*, *mbrogtair*, *máirtair* show an uncertainty characteristic of Mid. Ir. in the final of the endings.
 8 *Foraig*, *foragar*: OIr. *fo-rig*, *fo-regar*.
 9-10 *Consrend/fosrend*: cf. *sern(a)id*, *sreth*, *srethnaigid*, *comsreth* and DIL sub *fo-sern*, *fosrethnaigid*.

Edward Lhuyd's *Geirieu Manaweg*

DAFYDD IFANS

LyfyrgeU Genedlaethol Cymru

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THE text of this Manx vocabulary was discovered in a composite manuscript which is part of the Mysevin collection of manuscripts formed from the papers of the Welsh grammarian and lexicographer William Owen [-Pughe], (1759-1835). The manuscript, NLW MS. 13, 234 A, contains, among other items: a section relating to David Samwell (1751-98), a list of the manuscripts of the Earl of Macclesfield, as well as Welsh word-lists with equivalents in Hebrew, English, Latin, Greek and Arabic.

The section of the manuscript entitled 'Geirieu Manaweg' (pp. 73-128) appears to be a complete entity and is written on paper measuring 100 mm. x 168 mm. (pp. 73-120), and 100 mm. x 155 mm. (pp. 121-8). The text appears to be a fair copy and is arranged in ruled columns. The scribe had apparently intended to include a third column of Irish equivalents but this intention is abandoned after only eight words. As well as the title. p. 73 also carries the names Thomas Jones and John Thomas (both names written twice, like the title, and dating from the eighteenth century), and the number 161.¹

The word-list is written throughout by the hand of William Jones, one of Edward Lhuyd's assistants, the most prominent features of the hand being the 'z'-like descenders of the letters *y* and *g*.² As it seems likely that Lhuyd did not himself visit the Isle of Man³ it may be that William Jones was entrusted with the collection of Manx material for his *Archaeologia Britannica*.

We can only surmise how the manuscript descended from Edward Lhuyd to William Owen [-Pughe]. It is known that Sir Thomas Sebright acquired the Lhuydian manuscripts following Lhuyd's death, and that the collection at the Sebright seat of Beechwood, Hertfordshire, was broken up by two lavish gifts of manuscripts made by the sixth and seventh

¹ This number does not seem to correspond to the list in Carte MS. 108, or to the one found in the Sebright sale catalogue of 1807.

² I am indebted to Dr. B. F. Roberts for consulting papers in the hand of William Jones at the Bodleian Library on my behalf, and for confirming the above attribution. William Jones' hand is also seen in Peniarth MS. 119 D, pp. 11-13, which is a report sent to Edward Lhuyd recording the former's travels in Ireland.

³ Cf. R. L. Thomson, 'Edward Lhuyd in the Isle of Man?' in James Carney & David Greene (eds.), *Celtic Studies: Essays in Memory of Angus Matheson 1912-1962* (London, 1969), pp. 170-82.

THE CAULDRON OF POESY TEXT

My true Cauldron of Incubation

*It has been taken by the Gods [15](#) from the mysteries of the elemental abyss
A fitting decision that ennobles one from one's center
that pours forth a terrifying stream of speech from the mouth.*

I am Amirgen White-knee

*pale of substance, gray of hair,
accomplishing my incubation
in proper poetic forms
in diverse color.*

The Gods do not apportion the same to everyone --

*tipped, inverted, right-side-up;
no knowledge, half-knowledge, full-knowledge --
for Eber and Donn,
the making of fearful poetry,
vast, mighty draughts of death-spells
in active voice, in passive silence, in the neutral balance between,
in the proper construction of rhyme,
in this way it narrates the path and function of my cauldron.*

I sing of the Cauldron of Wisdom

*which bestows the merit of every art,
through which treasure increases,
which magnifies every common artisan,
which builds up a person through their gift.*

Where is the root of poetry in a person; in the body or in the soul? They say it is in the soul, for the body does nothing without the soul. Others say it is in the body where the arts are learned, passed through the bodies of our ancestors. It is said this is the seat of what remains over the root of poetry; and the good knowledge in every person's ancestry comes not into everyone, but comes into every other person.

What then is the root of poetry and every other wisdom? Not hard; three cauldrons are born in every person, i.e., the Cauldron of Incubation, the Cauldron of Motion and the Cauldron of Wisdom.

The Cauldron of Incubation is born upright in a person from the beginning. It distributes wisdom to people in their youth.

The Cauldron of Motion, however, after turning increases. That is to say it is born tipped on its side in a person.

The Cauldron of Wisdom is born on its lips (upside-down) and it distributes wisdom in every art besides (in

addition to) poetry.

The Cauldron of Motion, then, in every other person is on its lips, i.e., in ignorant people. It is side-slanting in people of bardcraft and strophes (mid-level poetry). It is on its back in the "great streams" (highest poetic grades) of great wisdom and poetry. On account of this not every mid-level person has it on its back because the Cauldron of Motion must be turned by sorrow or joy.

Question: How many divisions of sorrow that turn the cauldrons of sages? Not hard; four. Longing, grief, the sorrows of jealousy and the discipline of pilgrimage to holy places. It is internally that these are borne although the cause is from outside.

There are then two divisions of joy that turn the Cauldron of Wisdom, i.e., divine joy and human joy.

In human joy there are four divisions among the wise. Sexual intimacy; the joy of health untroubled by the abundance of goading when a person takes up the prosperity of bardcraft; the joy of the binding principle of wisdom after good (poetic) construction; and, joy of fitting poetic frenzy from the grinding away at the fair nuts of the nine hazels on the Well of Segais in the Sidhe realm. They cast themselves in great quantities like a ram's fleece upon the ridges of the Boyne, moving against the stream swifter than racehorses driven in the middle-month on the magnificent day every seven years.

The Gods touch a person through divine and human joys so that they are able to speak prophetic poems and dispense wisdom and perform miracles, as well as offering wise judgment and giving precedents and wisdom in answer to everyone's wishes. But the source of these joys (the Gods) is outside the person although the actual cause of the joy is internal.

*I sing of the Cauldron of Motion
understanding grace,
accumulating knowledge
streaming poetic inspiration as milk from the breast,
it is the tide-water point of knowledge
union of sages
stream of sovereignty
glory of the lowly
mastery of words
swift understanding
reddening satire
craftsman of histories
cherishing pupils
looking after binding principles
distinguishing the intricacies of language
moving toward music
propagation of good wisdom
enriching nobility
ennobling non-nobles
exalting names*

*relating praises
through the working of law
comparing of ranks
pure weighing of nobility
with fair words of the wise
with streams of sages,
the noble brew in which is boiled
the true root of all knowledge
which bestows after duty
which is climbed after diligence
which poetic ecstasy sets in motion
which joy turns
which is revealed through sorrow;
it is lasting power
undiminishing protection
I sing of the Cauldron of Motion*

What is this motion? Not hard; an artistic turning or artistic after-turning or artistic journey, i.e., it bestows good wisdom and nobility and honor after turning.

*The Cauldron of Motion
bestows, is bestowed
extends, is extended
nourishes, is nourished
magnifies, is magnified
invokes, is invoked
sings, is sung
preserves, is preserved
arranges, is arranged
supports, is supported.*

*Good is the well of measuring
good is the dwelling of speech
good is the confluence of power
which builds up strength.*

*It is greater than every domain
it is better than every inheritance,
it brings one to knowledge
adventuring away from ignorance.*