

*Societas Celto-Slavica*

in association with

the Philological Faculty, St. Petersburg State University



6<sup>th</sup> International Colloquium



**Abstracts**

28-30 June 2012

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**Dr Muradova Anna/Мурадова Анна Романовна  
Senior Research Fellow, Institute for Linguistic Research of the Russian Academy of Sciences (Moscow)**

Cormac Anderson ( <a href="mailto:cormac.anderson@ireland.com">cormac.anderson@ireland.com</a> ).....	17
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Fyodor Koranday ( <a href="mailto:2_brecht@mail.ru">2_brecht@mail.ru</a> ).....	9
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Ksenia Kudenko ( <a href="mailto:alvitr22@mail.ru">alvitr22@mail.ru</a> ).....	7
Peredur Lynch ( <a href="mailto:p.i.lynych@bangor.ac.uk">p.i.lynych@bangor.ac.uk</a> ).....	5
Liam Mac Mathúna ( <a href="mailto:Liam.MacMathuna@ucd.ie">Liam.MacMathuna@ucd.ie</a> ).....	21
Séamus Mac Mathúna ( <a href="mailto:s.macmathuna@ulster.ac.uk">s.macmathuna@ulster.ac.uk</a> ).....	6
Tatyana Mikhailova ( <a href="mailto:tamih.msu@mail.ru">tamih.msu@mail.ru</a> ).....	14
Anna Muradova ( <a href="mailto:info@muradova.ru">info@muradova.ru</a> ).....	7
Dmitri Nikolaev ( <a href="mailto:dsnikolaev@gmail.com">dsnikolaev@gmail.com</a> ).....	16
Natalia O'Shea ( <a href="mailto:natalia.oshea@gmail.com">natalia.oshea@gmail.com</a> ).....	23
Elena Parina ( <a href="mailto:elena.parina@gmail.com">elena.parina@gmail.com</a> ).....	11
Elena Perekhval'skaya ( <a href="mailto:elenap96@gmail.com">elenap96@gmail.com</a> ).....	23
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Nadezhda Prozorova ( <a href="mailto:prozorova43@bk.ru">prozorova43@bk.ru</a> ).....	22
Maria Shkapa ( <a href="mailto:mashashkapa@gmail.com">mashashkapa@gmail.com</a> ).....	18
Maria Sneseva ( <a href="mailto:marina_bb@pochta.ru">marina_bb@pochta.ru</a> ).....	15
Domhnall Uilleam Stiùbhart ( <a href="mailto:dw.stewart@ed.ac.uk">dw.stewart@ed.ac.uk</a> ).....	21
Marie Theuerkauf ( <a href="mailto:marie.theuerkauf@gmail.com">marie.theuerkauf@gmail.com</a> ).....	8
Hildegard L.C. Tristram ( <a href="mailto:hildegard.tristram@anglistik.uni-freiburg.de">hildegard.tristram@anglistik.uni-freiburg.de</a> ).....	5
Ilona Tuomi ( <a href="mailto:ilona.e.tuomi@helsinki.fi">ilona.e.tuomi@helsinki.fi</a> ).....	9
Eduard Werner ( <a href="mailto:ewerner@rz.uni-leipzig.de">ewerner@rz.uni-leipzig.de</a> ).....	10
Alexander Zelenkov ( <a href="mailto:qvimen@hotmail.com">qvimen@hotmail.com</a> ).....	15
Nina Zhivlova (née Chekhonadskaya) ( <a href="mailto:nanako@yandex.ru">nanako@yandex.ru</a> ).....	6



**28 June 2012: Session 1**  
*Plenary 1: The Welsh Tradition and Identity*

Chair: Prof. Séamus Mac Mathúna

10.00 Peredur Lynch The Welsh: A Chosen People?  
(Bangor University, Wales)

Abstract:

Peredur Lynch

**THE WELSH: A CHOSEN PEOPLE?**

It has long been argued by historians such as Adrian Hastings and Patrick Wormald that England, by the end of the Anglo-Saxon period, was already displaying some of the characteristics of a nation-state. According to Wormald, one of the corner-stones of England's new-found sense of national unity was the Venerable Bede's *Ecclesiastical History of the English People*. It was Bede, according to Wormald, who created for the English a common bond of identity, and, in doing so, he can be considered, in a figurative manner at least, as the great facilitator of the growth of the so-called English nation-state. Bede depicted the English as a chosen people in the eyes of God, as a second Israel, their relationship with God reflecting that of Israel in the Old Testament. This paper will focus on the experience of the Welsh during the medieval and early-modern periods. Did the Biblical, providential model of a chosen people inform their sense of identity in a similar profound manner?

**28 June 2012: Session 2**  
*Aspects of Early Irish Literature*

Chair: Professor Tatyana Mikhailova

11.15 Hildegard L.C. Tristram The Sense of Place in Early Irish  
(University of Freiburg i. Brsg., Narrative, with Special Reference  
Germany) to *Táin Bó Cuailnge*

12.00 Nina Zhivlova (née Techniques of Magic in Irish Saga  
Chekhonadskaya) Literature  
(Moscow State University)

12.30 *Book launch*

Abstracts:

Hildegard L.C. Tristram

**THE SENSE OF PLACE IN EARLY IRISH NARRATIVE,  
WITH SPECIAL REFERENCE TO *TÁIN BÓ CUAILNGE***

In ancient Ireland, single combats between the great heroes were portrayed as taking place in the beds of rivers which separate the opponent armies. River fords or shallow passages of the river bed offer the single combatants prime opportunities for exerting their martial exploits. This close connection between human force and the impact of the landscape features is expressed in one short stanza where the river Cron in the *Táin*, like the river Skamandros in Homer's *Iliad*, protects the endangered hero. The dialogue between landscape features which represent the bodies of the immortal gods and the energy of the superhuman hero reflect a mythical quality, by which the sense of place in the narrative suggests a close interaction between landscape and humanity as active players in the power struggle between the peoples of Ireland.

In my paper, I will outline my understanding of the interaction between the landscape features and human heroism as epitomized in the river Cron's short episode in the *Táin* and draw a comparison with Modern Hiberno-English poetry from the North, in particular with Seamus Heaney's notion of his "sense of place".

**TECHNIQUES OF MAGIC IN IRISH SAGA LITERATURE**

Our paper deals with the representations of magic and the techniques of sorcery in Irish saga literature with a special emphasis on the practice of divination. Old and Middle Irish texts contain various descriptions of divination practices, allegedly used in the pre-Christian period. Some of them attracted attention of many scholars (first of all, the famous *imbas forosnai*); some are still poorly understood and very often are accepted as a genuine record of pagan cult practices.

A research into magical practices and theory of magic in Late Antiquity allows us to show a number of correspondences between methods of sorcery and divination (e.g. use of certain items and other proceedings) as shown in Greek and Roman magic texts and rites described in Early Irish literature. Various hypotheses can be advanced to explain those coincidences: we may envisage contacts of the Late Prehistoric / Early Medieval Irish magic practitioners with the religious entourage of the Late Roman Empire as well as indirect influence via Early Medieval tracts and compendia.

**28 June: Session 3**

*Celtic and Slavic Maritime Memorates*

Chair: Dr Domhnall Uilleam Stiùbhart

- |       |  |   |
|-------|--|---|
| 14.30 | Séamus Mac Mathúna,<br>Maxim Fomin (University of<br>Ulster, Northern Ireland) | Towards an Analysis of the Irish<br>and Scottish Gaelic Corpus of<br>Maritime Memorates |
| 15.00 | Anna Muradova (Institute of<br>Linguistics RAS, Moscow)                        | Breton Mermaid Stories and Sea<br>Memorates from the Russian North                      |

Abstracts:

Séamus Mac Mathúna, Maxim Fomin

**COLLECTING MARITIME MEMORATES OF IRELAND AND SCOTLAND**

Dr Maxim Fomin and Professor Séamus Mac Mathúna of the Research Institute for Irish and Celtic Studies are the Principal Investigators of a major project funded by the Arts and Humanities Research Council (UK) to investigate experiences at sea recorded by Irish and Scottish Gaelic speakers.

The project, entitled “Stories of the Sea: A Typological Study of Maritime Memorates in Modern Irish and Scottish Gaelic Traditions”, is the first major study of its kind to be carried out. The period covered in the study extends from the end of the nineteenth century to the present day. The project entails a selection of first-hand personal accounts of experiences of supernatural nature whilst at/near sea by Irish and Scottish fishermen, boatmen, foreshore gatherers and beachcombers from recorded and hand-written materials stored in the archives of National Folklore Collection (UCD, Dublin) and School of Scottish Studies Archives (University of Edinburgh).

First-hand recollections of such experiences at sea (maritime memorates) form an important component of the narrative tradition of Irish and Scottish Gaelic coastal communities and their study contributes to a greater understanding of the social and cultural life of these communities and of the close maritime connections between Ireland and Scotland over many centuries.

The project, which lasts for two years, entails close collaboration with University College, Dublin and the University of Edinburgh. An online archive of the material, with open access to ensure the widest possible dissemination, and a hardcopy publication constitute its deliverables. The speakers will survey the research outcomes of the project and will speak about its methodological framework and general public impact activities.

Anna Muradova

**BRETON MERMAID STORIES AND SEA MEMORATES FROM THE RUSSIAN NORTH**

The purpose of this paper is to give a possibly full and detailed description of mermaids in Breton folktales and local legends and give a possible comparison with the sea memorates of the Russian North. As the stories of the sea have several common features in the folklore of different countries it will be interesting to compare some motifs of “sea people” in Breton and Russian traditions. Although there are no clear parallels

between a Breton mermaid (*morganez*) and a Russian one (*русалка*) except for their appearance, the comparative study of these characters and other sea dwellers both in Breton and Russian folk tradition seems to be possible.

The best known mermaid story is the legend of the city of Is. The princess Dahut or Ahes who caused a terrible flood was thrown by her father into the sea at the order of Saint Gwenole. She drowned and became a mermaid. The earliest version of the legend was put down in St Gwenole's Life (*Vita Winvaloe*) from Cartulaire de l'abbaye de Redon. In modern versions of this legend, Dahut-Ahes is a young girl with a fish tale and long red hair, similar to the sea stories written down by P.-J. Helias.

Some brief descriptions of mermaids can be found in different folktales, including the ones collected by F. M. Luzel and G. Milin. A complete and detailed description of the mermaids can be found in the collection of local legends by Yves Le Dibreder (1887-1959). He collected the stories in the Vannes district (25 communities, 70 story tellers from Pont-Scorff, Baud, Belz, Languidic, Landevant) and wrote them down between 1910-1916. The whole number of the collected texts is 860, they belong to different types: legends, ballads, proverbs etc.

Some mermaid stories were told by Stephany Guillaume (1860-1922) from Gavres near Lorient and 29 mermaid stories from this collection were published by Michel Oiry 2000 in Rennes under the title *Contes de Sirenes*. The legends were originally written down in the Vanes dialect of Breton but the original text was translated into French and published in French by Michel Oiry.

The description of the mermaids in these legends can give us some characteristic detail. The information on mermaids provided in this collection can be used in further comparative studies of maritime memorates.

**28 June: Session 4**  
*Aspects of Early Irish Literature*

Chair: Dr Nina Zhivlova

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|-------|--|--|
| 16.00 | Ksenia Kudenko (Saint-Petersburg State University)   | ... <i>Mon semblable – mon frère</i> : The Evil Twin Motif in <i>Togail Bruidne Da Derga</i>             |
| 16.30 | Abigail Burnyeat (University of Edinburgh, Scotland) | The Morrígan's Cooking-spit and the Dagda's Anvil: B.L. Egerton 1782 as a Source-book for <i>senchas</i> |
| 17.00 | Marie Theuerkauf (University College Cork, Ireland)  | A Hero on the 'Move': A Proppian Analysis of <i>Tochmarc Emire</i>                                       |

Abstracts:

Ksenia Kudenko

**...MON SEMBLABLE – MON FRÈRE: THE EVIL TWIN MOTIF IN TOGAIL BRUIDNE DA DERGA**

*TBDD* remains the main source in Old Irish in which the deadly taboos, namely the *gessi*, are exhibited. Since the only function of every taboo is the one that requires the taboo to be broken, all of the Conaire's *gessi* will finally break independently of his will. The very wording of some of his *gessi* implies that the king himself cannot be responsible for their violation, as he has no control over other people's behaviour. Cf., for example, the following prohibitions: *No rapine shall be wrought in thy reign; and thou shalt not settle the quarrel of thy two thralls.*

These two *gessi* were the first to be broken, causing the collapse of the other ones due to the so-called domino effect. The criminals are Conaire's foster-brothers (*comaltae*) who are described at the narrative level as the king's twins. In folklore stories, it is typical that such twins incarnate and/or bring the hero's death (it is no accident that the foster brothers correlate with the Three Red Riders), and the motif itself is a widespread one (cf. the Norwegian *vardøgr*, Icelandic *fylgja* and *hamingja* topic, German *doppelgänger*, Egyptian *Ka* and so on). Generally, it embodies the idea that destiny/soul is contained not in one's body, but is shared between the man and his nearest relatives or even the objects, and the purpose of such evil twins is to capture the entire soul. (cf. the beginning of the Old Irish incantation: *Rohorthar mo richt* 'let my double be slain').

Moreover, as each of the foster-brothers possesses one of Conaire's features (resp. hearing, eyesight and eloquence), they could be interpreted as his alter ego (this concept being part of the evil twin motif), and thus it is none other than Conaire who is responsible for the *geis* violation from the very beginning.

Abigail Burnyeat

**THE MORRÍGAN'S COOKING-SPIT AND THE DAGDA'S ANVIL: B.L. EGERTON 1782 AS A SOURCE-BOOK FOR *SENCHAS***

This highly diverse, miscellaneous codex is characteristic of the medieval Irish manuscript tradition. Recent approaches to medieval Irish manuscript studies have placed an increased emphasis on the significance of *compilatio* as a conceptual approach to both the production and interpretation of medieval Irish textual culture. The implications of this for our understanding of the context and purpose of medieval Irish miscellaneous manuscript compilations are, however, yet to be fully realised.

Alongside copies of significant medieval Irish literary texts, B.L. Egerton 1782 contains an extensive collection of miscellanea relating both to wider medieval Irish literary and cultural traditions and to biblical and classical topics. This paper will explore both the form and the function of the collection, considering its role and purpose, and its relationship to the wider textual context of Egerton 1782, as well as its function for the creators and readers of the manuscript.

It will investigate the material as a witness to the ways in which medieval Irish literary culture handled the transmission and interpretation of key cultural information, giving us a window into the interests and practices of the medieval Irish literary community.

Marie Theuerkauf

**STRUCTURAL ANALYSIS IN *TOCHMARC EMIRE***

Vladimir Propp's *Morphology of the Folktale* is still held as one of the most influential works on the analysis of narrative. It has successfully been applied to fields other than folklore. In my paper, I will examine how this formalist analysis can also be applied to Early Irish literature and, in particular, to the Middle Irish tale of *Tochmarc Emire* 'The Wooing of Emer'. Because of the episodic and interpolative nature of TE, an analysis according to Propp's functions will shed light on the structure of the tale and give us information as to its meaning.

**29 June: Session 1**

*The Irish Mediaeval Tradition*

Chair:	Dr Abigail Burnyeat	
09.30	Sergei Ivanov (Institute for Linguistic Studies RAS, Saint-Petersburg)	Legend of 12 Fridays in the Russian and Irish Traditions: An Attempt at Contrastive Analysis
10.00	Feydor Koranday (Tyumen State University, Russia)	<i>Vita Sancti Brendani</i> of the Russian National Library: The Twelfth Century Latin Manuscript
10.30	Ilona Tuomi (University College Cork, Ireland)	<i>Crú ceiti, méim méinni</i> – Form, Meaning, and Context in the Language of the St. Gall Incantations

Abstracts:

Sergei Ivanov

**LEGEND OF 12 FRIDAYS IN THE RUSSIAN AND IRISH TRADITIONS: AN ATTEMPT AT CONTRASTIVE ANALYSIS**

The aim of this paper is to compare the versions of the Legend of 12 Fridays attested in Irish and Russian. Until now, three Irish texts were published, but many more are preserved in the manuscripts; for the Russian part, the study is based on the manuscript collection of the Archive of Ancient Relics of the Russian Literature Institute



(the Pushkin House). The preliminary investigation shows that there are many points in common between the Irish and the Russian variants, but for the moment the comparison may be only contrastive since we lack several intermediate stages to reconstruct the prototype and to establish the most probable ways of development which brought the extant forms of the legend into existence in these two traditions. Nevertheless, a number of assumptions can be put forward which will be discussed along with difficulties preventing a straightforward solution.

Fyodor Koranday

**VITA SANCTI BRENDANI OF THE RUSSIAN NATIONAL LIBRARY:  
THE 12<sup>TH</sup> CENTURY LATIN MANUSCRIPT**

This paper addresses questions concerning the place that *Vita Sancti Brendani* of the Russian National Library (Codex Lat.0.v.I № 199) takes in the manuscript tradition. A Latin manuscript of the twelfth century, probably of German origin, contains a version of the *Navigatio Sancti Brendani* – the prose work, which had greater popularity throughout the Middle Ages than the actual *Vitae Brendani*. Listing the *Navigatio* as the *Vita*, a mediaeval compiler followed a widespread fallacy as the latter was unfamiliar to him.

Ilona Tuomi

**CRÚ CEITI, MÉIM MÉINNI – FORM, MEANING, AND CONTEXT IN THE LANGUAGE OF THE  
ST. GALL INCANTATIONS**

The 9th century collection of four charms in St. Gall, MS 1395, comprehends expressions that have, despite the attention paid to them by previous scholars, escaped definite interpretation. The passages under discussion, some of which are only attested in the manuscript at hand, have been chosen to illustrate the complexities encountered in the study of Old Irish, while highlighting the importance of contextualization in obtaining a balanced reading of the ambiguous lines. This paper both examines the ways in which the linguistic aspects of these charms have been interpreted hitherto as well as suggests new ways of understanding the language of magic in early medieval Ireland.

**29 June: Session 2**

*Plenary 2: Aspects of Welsh Poetry*

Chair: Professor Peredur Lynch

11.30 Dafydd Johnston (Centre of Advanced Welsh and Celtic Studies, Aberystwyth, Wales) The Lexicon of Dafydd ap Gwilym's Poetry

Abstract:

Dafydd Johnston

**THE LEXICON OF DAFYDD AP GWILYM'S POETRY**

Lexical eclecticism is a well-known characteristic of the fourteenth-century Welsh poet Dafydd ap Gwilym. This paper will offer a preliminary categorisation of the sources of his language, considering on the one hand what he inherited from the earlier poetic tradition and the various discourses of Middle Welsh prose (religious, legal, historiographical), and on the other hand innovations resulting from use of colloquial vocabulary and loanwords from French, English and Irish, as well as new compounds and abstract formations. An attempt will be made to assess the proportion of core vocabulary of the spoken language in his poetry, with due regard to the associated methodological issues. Some conclusions will be drawn about the kinds of evidence which the poetry can provide for the development of the Welsh language during a period of major socio-political change.

**29 June: Session 3**  
*Aspects of Welsh Linguistics*

Chair:	Professor Dafydd Johnston	
12.30	Katarzyna Jędrzejewska-Pyszcak (Adam Mickiewicz University, Poznan, Poland)	The Symbolism of Red in Selected Welsh and Polish Expressions Containing the Elements 'Blood' and 'Fire'.
13.00	Eduard Werner, (University of Leipzig, Germany), Sabine Asmus (Adam Mickiewicz University, Poznan, Poland)	A Morpho-syntactic Comparison of Welsh and Polish Nouns
13.30	Elena Parina (Institute of Linguistics RAS, Moscow)	Polysemy of Welsh <i>llawn</i> 'full' in the Poetry of Dafydd ap Gwilym

Abstracts:

Katarzyna Jędrzejewska-Pyszcak

**THE SYMBOLISM OF RED IN SELECTED WELSH AND POLISH EXPRESSIONS CONTAINING  
THE ELEMENT BLOOD AND FIRE**

In the hierarchy of basic colour terms introduced by Berlin and Kay (1969) in a pioneering and still highly influential work "Basic colour terms: Their universality and evolution" RED is positioned as the first chromatic colour (i.e. characterized by hue where hue is understood as brightness-related) directly following WHITE and BLACK considered to be achromatic (i.e. having no hue): 'All languages contain terms for white and black. If a language contains three terms, then it contains a term for red' (Berlin and Kay 1969: 2). In accordance with the prototype theory (as formulated in the 1970s by Eleanor Rosch) the semantic concept of RED could be described as drawing on two basic (or natural) connotations, i.e. those of BLOOD and FIRE. Such line of reasoning would then be linked to the repository of basic human experiences on the one hand and physical resemblance of the mapping RED = BLOOD/FIRE on the other (Tokarski 1995: 90).

The current paper aims to investigate a range of Welsh and Polish expressions featuring the notions of BLOOD and FIRE. It is expected that the study will allow a juxtaposition of the symbolism of RED in the two cultures as reflected by the selection of the linguistic data. Additionally, a certain bipolarity of meaning inherent in the connotations of BLOOD and FIRE will be addressed.

Eduard Werner, Sabine Asmus

**A MORPHO-SYNTACTIC COMPARISON OF WELSH AND POLISH NOUNS**

Based on the categorisation of Welsh nouns as described by Heinz (2003: 335, 2008: 109-129, 2009: 187-199, cf. Strachan 1908, King 1993) and gradually taken on by current lexicographers (cf. Geraint Lewis, Delyth Prys, cf. also GPC), a comparison is made between predominantly Welsh and Polish nouns. Special emphasis will be placed on the category of collective nouns as defined by Heinz (2003: 335, 2008: 109-129, 2009: 187-199), i.e. nouns whose stem has plural meaning and which need to take a diminutive in order to single out individual entities, i.e. forming a *singulative*. This non-Indoeuropean feature forms an essential category in all p-Celtic languages (cf. those Breton dictionaries which are *not* compiled by Welsh lexicographers), but is not completely alien to Slavic languages either. Therefore, regardless of when exactly it developed in Welsh and how, a synchronic investigation is made into the extant to and semantic areas in which this category predominantly features in Polish and Welsh. References to Irish, Scottish Gaelic, Sorbian and Russian will also be made.

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Elena Parina

## POLYSEMY OF WELSH *LLAWN* 'FULL' IN THE POETRY OF DAFYDD AP GWILYM

In our pilot research on polysemy and semantic changes of the Welsh adjective *llawn* we would like to analyse its use in the language of Dafydd ap Gwilym (ca. 1320-1370), which can easily be done now with the help of the electronic resource ([www.dafyddapgwilym.net](http://www.dafyddapgwilym.net)). We are going to put this data in the context of a project on lexical typology, carried out by the Moscow Lexical Typology Group which aims at describing polysemy patterns in basic adjectives of Russian, Serbian, German, Chinese, Korean, Japanese and other languages of the world. Both the direct and metaphorical meanings of the Welsh *llawn* are close to what is found in other languages analysed; however there are certain peculiarities to be addressed in our talk.

**29 June: Session 4**

*Aspects of Celtic Onomastics*

Chair:	Professor Jadranka Gvozdanović	
15.30	Václav Blažek (Masaryk University, Brno, Czech Republic)	On Eastern Border of the Celtic Toponymy in Europe
16.00	Andrew Breeze (University of Navarra, Spain)	London's Ancient Name
16.30	Tatyana Mikhailova (Moscow State University, Moscow)	British and Roman Names from the Temple Sulis Minerva: Two Solutions to an Old Problem

Abstracts

Václav Blažek

### EASTERN BORDER OF THE CELTIC SETTLEMENT IN PERSPECTIVE OF TOPONYMS

As a witness of the Celtic presence in Eastern Europe the following toponyms have been cited:

**Νοῦϊόδοῦνον** / Noviodunon - today probably Isaccea in the Danube delta (see Holder II, 787-89 who collected 10 toponyms of this name). Originally *\*novio-dūnon* "new fort" (cf. Delamarre 2001, 199, 130).

**Βριτολάγαι** - A tribe from the Danube delta. Holder (II, 155) thought about the metathesis of "gamma" and "tau", i.e. he proposed the primary form *\*Bριτολάται*, originally maybe "strong warriors", cf. Old Irish *bríg* "might, force", Welsh *bri* "authority, prestige", Gaulish *\*brigo-* & Old Irish *láith* "hero, warrior", Gaulish *\*lati-* (LEIA B-90; Delamarre 2001, 76, 166), comparable with *Latobrigi* (Caesar, BG I, 5.4). He sought support in the name of the fort *Λατόβριξ* in the Danube delta, but it is a conjecture of K. Müller of the later gloss to "Geographia" of Ptolemy, attested in the ms. *Vaticanus Graecus* 191: Ἀπέναντι Νοουιδούνον πέραν το Δανούβεως ποταμοῦ ἐστὶ πόλις τῶν Γόθθων Ἀλιόβριξ "Opposite Noviodunon, on the other side of the Danube river, there is the town of Goths, Aliobrix".

**Καρρόδοῦνον** / Carrodunum - The identification with Kamenec-Podol'skij is very attractive (Müller, Vasmer, Trubačev), if the interpretation "stony or rocky fort" is correct, cf. Gaulish *\*Karros* 'epithet of Mars, ascribed to the top of the mountain Pic-du-Gar', attested in CIL XII 356: *Marti Carro Cicino L(ucius) Pomp(eius) ...* (Holder I, 815-16), further with the velar extension: Middle Irish *carric* "rock, stone", Old Welsh *carrecc* gl. 'scropea', Old Breton *carrec* etc. (Blažek 2006, 83), or "chariot-fort" (Falileyev 2006, 72, fn. 6). With regard to the statistical predominance of city-names of the type *Taškent* 'stony city' in comparison with the type *Kolodvor* 'wheel-court', the first solution is more probable.

### New interpretations

These place-names are situated by Ptolemy and once by Pliny in the territory between the Tyras/Dniester and Borysthenes/Dnieper rivers:

**Axiaces / Ἀξιιάκης** - A river in the west from the South Bug and east from Dniester, today probably Tiligul/Teligol (length 173 km, basin 3 550 km<sup>2</sup>; mouth: Tiligul Liman of the Black Sea; source: Podol'skaja vozvyšennosť). Cf. Old Irish *ais* "river" (O'Mulcronry's glossary: .i. *abann*), variant *aiss* (Kuno Meyer, *Contributions to Irish lexicography*, Halle 1906f) - see LEIA A-50; plus the typical Celtic suffix *\*(i)āko-*. Cf. the French river *Aisse* (H.-Alpes, Cant.), derivable from Gaulish *\*Axia* (Dauzat 1982, 18). Alternatively and less probably the hydronym is derivable from Old Irish *ais* f. "back" < *\*axsi-* (LEIA A-50; Matasović 2009, 50).

**Λήινον πόλις** 'Leinum city' - A town on an unknown tributary of the Borysthenes/Dnieper which has been determined as *Beresina* (DGRG), perhaps near the town Jeniči (GGR).

Cf. Celtic *\*leino-* > Old Irish *lían*, Welsh *llwyn* "lucus, arboretum, nemus, saltus", Old Welsh *loinou* gl. 'frutices' (Holder II, 171). Compatible is the toponym *Leignon*, AD 746 *Lenione*, from the Belgium province Namur (Holder II, 119 connected it with the gentilic name *Laenius*).

**Σάρβακον** 'Sarbacum' - On an unknown tributary of the Borysthenes/Dnieper which has been determined as *Beresina* (DGRG). Cf. the Gaulish river *Saravus*, today *Saar* (mouth in the Mosel): *Ponte Saravi*, *Ponte Sarvix*; Ausonius: *Sarāvus*; Rav. IV, 26: *Saruba*; AD 715: *super fluvio Saroa* etc. (Holder II, 1365). The 'Old European' hydronym, extended by the typical Celtic suffix *\*-āko-* (Holder I, 20-32). Alternatively the metathetical form may be primary: **Βάρσακον** (GGR), cf. Breton *barrek* "combe, plein jusqu'aux bords" < *\*barrāko-* : *barr* "point, top"; *-rs-* is preserved e.g. in the island-name *Barsa* between Britain and Gaul (Itinerarium Antonini; see Holder 352-54; Matasović 2009, 58).

**Νίοςσον** / 'Niossum' - On an unknown tributary of the Borysthenes/Dnieper which has been determined as *Beresina* (DGRG), but according to GGR on the west tributary of the South Buh. Holder (II, 749) included it into the Celtic place-names with a question mark, but without any argument. Perhaps from *\*neuiosson* < *\*neuiō-st(H<sub>2</sub>)o-m* "new-standing", similarly maybe *Tagassus*, the derivative of the hydronym *Tagus* (Holder II, 1700f).

**Μαιτόνιον** / Maetonium - On the east shore of the Dniester.

Cf. the place-name *\*Matavonion* in Gaul (department Var), attested in Tabula Peutingeriana: *Matauone*; Itinerarium Antonini: *Matavonio*; CIL XII, 342: *pagus Matavonicus* (Holder II, 458; Sims-Williams 2006, 195); originally perhaps *\*mat(i/o)-abon-* "good river", cf. Celtic *\*mati-/\*mato-* "good" (Holder II, 460-61) & *\*abon-* f. "river" (Holder I, 9; Matasović 2009, 23-24).

**Ἡρακτον** / Eractum - On the east shore of the Dniester.

Perhaps *\*ei-rak(a)ton* < *\*epi-(p)rak-(p)atom*, cf. the ethnonym Ῥακάται (Ptol. II, 11.11) : Old Breton *rac* "devant", Welsh *rhagu* "I get before, I oppose" (Holder II, 1069).

### **Primary sources:**

Pliny IV, 82: *Mox Axiacae cognomines flumini, ultra quos Crobyzi, flumen Rhode, sinus Saggarius, portus Ordesos et a Tyra CXX flumen Borysthenes...*

"Afterwards the *Axiacae* follow, named after the river, beyond them *Crobyzi*, the *Rhode* river, the bay *Sangarius*, the port *Ordesos* and the river *Borysthenes*, 120 miles distant from the *Tyra*..."

Ptol. III, 5.18: ὁ δὲ Ἀξιιάκης ποταμὸς καὶ αὐτὸς διαρρέ τὴν Σαρματιάν ὑπὲρ τὴν Δακίαν μέχρι τοῦ Καρπάτου ὄρους, "The *Axiaces* river flows thru Sarmatia not far above Dacia, and from the Carpathian mountains."

Ptol. III, 5.29: ὑπὲρ δὲ τὸν Ἀξιιάκην ποταμὸν Ὀρδη(σ)σός ὑζ μῆ, "...above the *Axiaces* river, Ordessus [57°00 & 48°30]"

Ptol. III, 10.14: Ἀξιιάκου ποταμοῦ ἐκβολαί ὑζ μῆ, "...sources of the river *Axiaces* [57°00 & 48°30]"

Ptol. III, 5.29: καὶ πρὸς τῇ ἐκτροπῇ τοῦ Βορυσθένους ποταμοῦ

Λήινον πόλις ὑδ ὕ δ' **Σάρβακον** ὑε ὕ **Νίοςσον** ὑς μθ γο'

Ptol. III, 5.30: ὑπὲρ δὲ τὸν Τύραν ποταμὸν πρὸς τῇ Δακίᾳ

**Καρόδουνον** μθ μῆ γο' **Μαιτόνιον** ὕα μῆ **Κληπίδαυα** ὕβ μῆ γο'

Οὐίβανταύριον ὕγ μῆ γο' **Ἡρακτον** ὕγ μῆ γο'

Ptol. III, 5.29: And near the river which flows into the Borysthenes/Dnieper:

**Leinum** town 54°00 50°15 **Sarbacum** 55°00 50°00 **Niossum** 56°00 49°40

Ptol. III, 5.30: Above the Tyras/Dniester river near Dacia:

**Carrodunum** 49°30 48°40 **Maetonium** 51°00 48°30 **Clepidava** 52°30 48°40

**Vibantavarium** 53°30 48°40 **Eractum** 53°50 48°40

Ptol. III, 10.2: ἡ δὲ ἐφεξῆς τῶν στομάτων τάξις ἔχει οὕτως· ὁ μὲν πρῶτος μερισμὸς τῶν στομάτων ὁ κατὰ **Νουϊόδουνον** πόλιν ὑδ γ' μς 54°50 46°30

"The sequence of mouths [of the Danube] has this order: The first division of mouths is near the city **Noviodunum**." (Tabula Peutingeriana: **Novioduni**; Itinerarium Antonini: **Novioduno**);

Ammianus Marcellinus 27, 5.6 [AD 367]: *Simili pertinacia tertio quoque anno per Noviodunum navibus ad transmittendum amnem conexas, perrupto barbarico, continuatis itineribus longius agentes Greuthungos bellicosam gentem adgressus est.*

"With like persistence in the third year also he made a bridge of boats to cross the river at **Novidunum** and forced his way into the barbarian territory; and after continuous marches he attacked the warlike people of the Greuthungi, who lived very far off..." [translated by J. C. Rolfe, printed in the Loeb Classical Library edition, 1939-1950] <[http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Ammian/27\\*.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Ammian/27*.html)>

Notitia Dignitatum: 39, 25: *Milites primi Constantiani Novioduno*.

Priscus: **Νοβίδουνον**.

Procopius: **Ναϊοδουνό**.

Iordanes, *Getica* 5, 35: *Sclaveni a civitate Novietunense et laco qui appellatur Mursiano usque ad Danastrum et in boream Viscla tenuis commorantur*

"The abode of the Sclaveni extends from the city of **Noviodunum** and the lake called Mursianus to the Dniestr, and northward as far as the Vistula." <<http://www.harbornet.com/folks/theedrich/Goths/Goths1.htm#V>>

Constantine Porphyrogenitus, de Them. II, 1: **Ναβιόδουνος** and **Ναβιόδουνον**.

Ptol. III, 10.13: **Βριτολάγαι** δὲ ὑπὲρ τοῦς Πευκίνους "Britolagae above Peucini".

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Andrew Breeze

## LONDON'S ANCIENT NAME

The name of England's capital, always been a puzzle for philologists, is discussed by Professor Coates in Richard Coates and Andrew Breeze, *Celtic Voices, English Places* (Shaun Tyas: Stanford, 2000), pp. 15-31.

There, he relates it to an Indo-European root meaning 'flow, float; move through water', which gives Greek *plous* 'shipping', Russian *plov* 'boat', Ukrainian *plov* 'swimming', and (with lengthened grade) English *flow* and *flood*. Since Indo-European initial P was lost in all Celtic dialects, Professor Coates proposes a sense of either 'place on a river tending to flood' or 'place on a river known for ships'. London in modern times has been known for floods, since the whole of south-east England is slowly sinking. Ships can be seen in the river Thames to this day, even above Tower Bridge. So this original and ingenious explanation may be presented for further discussion, which it fully merits, as it accounts for one of the most famous place-names there has ever been.

**BRITISH AND ROMAN NAMES FROM THE TEMPLE SULIS MINERVA:  
TWO SOLUTIONS OF AN OLD PROBLEM**

The present research continues our earlier work on the functions of personal names within charm texts. Any personal name found within a charm fits into one of two categories: background name (a name of a deity/ saint, referring to the author's confessional identity) or subject name (the particular name of a person for/ against whom the charm is intended). By the 'subject name' we understand any proper name in the text of a charm, which transforms a 'receipt' (the term of J. G. Gager) of a potentially magical text into a real magical performance. According to the observation of V. N. Toporov, introducing a personal name into a charm is mandatory: "A text of a charm is a mere text and nothing more, until a name is incorporated into its large immutable body. It is only adding the name, uttering it turns a verbal text into a ritual performance, that is, into an actual charm that works as such" However, in many cases putting a name (subject name) into the charm is impossible, because it is not known either to the charmer or to his/ her customer, the charm not being intended against a particular person. This is exactly the case with charms against thieves, which are quite widespread.

Charms of this type are generally referred to as 'Justice Prayers'. Tablets of that type were found in abundance during the excavations at the Bath site of the Roman temple dedicated to the goddess Sulis Minerva. This site, with its natural hot spring that has been believed to have healing properties up to now, had already been worshipped in the pre-Roman era and was associated with the goddess Sulis whom the Romans would later identify with Minerva. Among the multiple archaeological findings made at the site (such as coins or votive images of body parts allegedly healed by the goddess), there are 130 lead tablets of diverse contents. Along with name lists and commendations addressed to the goddess, there is a considerable proportion of tablets that can also be categorized as Justice Prayers. Their authors address Sulis in order to return stolen things. The explainable absence of subject names in these texts seems to indicate that they were replaced in the charms (Graeco-Roman *defixiones* being indeed charms) by the formula identifying the potential victim as 'the one who has stolen my property'.

Therefore, the invariable rule of introducing a personal name into the body of the charm, predicted by Toporov, seems to be fulfilled: we can suggest that the formula *the man who took it* might be classified as a substitute for the unknown subject name and is functionally aimed at creating the kind of uniqueness a charm needs to be actualized. But it is to note, that *Justice Prayers*, unlike conventional *defixiones*, contain, as a rule, the name of the aggrieved party. Conceivably, it is their name that stands for the subject name of the charm.

The analysis of the use of verbal tenses in the tablets discovered a strange tendency: people with Roman names use the perfect of the verb *involare* 'to steal' (*involavit*), but persons with Brittonic names prefer to use the second future of the same verb – *involverit*. We could suggest, the Brittons used to write their tablets not post factum, but ante factum and transformed Roman curse tablets into a kind of protective amulets. Their use of Latin letters wasn't a real 'writing', but rather an 'iconic' use of symbols characteristic to the stage of epigraphic. In this context, the tablet N 18 (with supposed Brittonic words) deserves a special attention.

**29 June: Session 5**  
*Poster section*

17.00            *Convenor:*    Dr. Elena Parina

*Participants:*

Marina Sneseva, 'Filled Pauses in Modern Irish'

Ksenia Kharitonova, 'Functions of Cases in Old Irish and Sanskrit'

Dmitry Khrapov, 'Daoulagad, a Mobile Celtic-Russian Dictionary'

Alexander Zelenkov, '*Negotiator regni aeterni*: Merchant in Hiberno-Latin Sources (7-9 cc.)'

Vera Potopaeva, 'Irish Historical Thinking in the Saga *Cath Mag Tuired Conga*'

Oksana Dereza, 'Paired Adjectives in Middle Welsh *Ystoria Bown o Hamtwn*'

### FILLED PAUSES IN MODERN IRISH

In every language there are different types of pauses, the most general division being made between filled and unfilled ones (Trouvain 2003\*: 27). The latter type either consists of silence or is phonetically filled with breathing, whereas in the former the so-called fillers of different kinds (separate sounds, syllables and even whole words) are used.

In Modern Irish filled pauses occur quite frequently in spontaneous speech, especially on the phrase border which can be accounted for by the fact that in such speech the process of formulating thoughts takes place at the very moment of speaking. Thus, it is not uncommon that the verb is chosen as the pause filler due to its initial position. In these cases auxiliary verbs are often used (different forms of the verb “to be” *tá, bhí* and of the copula *is, an*). Some other instances include pauses filled by particles (in interrogative sentences) and articles, if a noun takes the initial place in emphatic construction. The present paper presents an analysis of some of such cases based on the Connacht Irish material.

(\*Trouvain, Jürgen, *Tempo Variation in Speech Production*. Saarbrücken, 2003)

Ksenia Kharitonova

### THE SYSTEM OF CASES IN SANSKRIT AND OLD IRISH LANGUAGES

In my research I examine the functions of cases in Sanskrit and Old Irish languages. The case is a grammatical category that belongs to both morphological and syntactical levels of language. Every syntactic connection has its form and its generalized abstract sense. Every element of syntactic connection adds to the phrase a component part of the generalized sense. The form of every word is important, so it is worth finding out how verbs govern nouns and what cases are used for every special type of government.

Sanskrit and Old Irish are not closely related, but they are the most conservative languages in the Indo-European area. If we find equal archaic syntactical patterns in these languages, some theories about the Proto-Indo-European case government may be advanced. There are a lot of coincidences between functions of cases in Sanskrit and Old Irish, but the differences between them are also worthy of discussing, including the phenomenon of case syncretism in Old Irish.

Dmitri Khrapov

### DAOULAGAD [dɔw'la:gat] – A MOBILE CELTIC-RUSSIAN DICTIONARY

In this paper we present Daoulagad [dɔw'la:gat], a mobile Celtic-Russian dictionary, supporting Optical Character Recognition (OCR). The dictionary provides Cymraeg↔Русский, Cymraeg↔English, Cymraeg↔Gaeilge, Cymraeg↔Brezhoneg, Gaeilge↔Русский, Gaeilge↔English, Brezhoneg↔Русский, English↔Русский translations, supports initial consonant mutations and 'Item and Arrangement' & 'Word and Paradigm' morphological models. OCR capabilities make it possible to use iPhone or Android phone's camera as input device. OCR errors are corrected using trigram frequencies calculated over extensive corpus. Also supported are Belarusian, Bulgarian, Croatian/Serbian, Czech, Polish, Slovak, Slovenian and Ukrainian (as well as English, French, German, Italian, Latin, Portuguese, Spanish, Thai, Arabic and hanzi/kanji).

Alexander Zelenkov

### NEGOTIATOR REGNI AETERNI: MERCHANT IN HIBERNO-LATIN LITERATURE (7-9 CC.)

This paper discusses the *negotiator regni aeterni* metaphor in the Hiberno-Latin literature of the early medieval ages. At first, paper deals with the place of merchants (*cennaige*) in the structure of the Early Irish society. These issues have been discussed by authors such as C. Doherty, M. Gerriets and F. Kelly. It is generally considered that merchants were a marginal category of the early medieval Irish society. So, for us it is important to find the similar attitude towards the *negotiator* in Hiberno-Latin texts of the seventh – ninth centuries. The main sources of our study are *Homilies (Instructiones, 612-615)* of Saint Columbanus (543-615) and some other Hiberno-Latin texts of the period.

### IRISH HISTORICAL THINKING IN THE SAGA *CATH MAG TUÍRED CONGA*

The Middle Irish text *Cath Mag Tuired Conga* belongs to the pseudo-historical (or synthetic) tradition of the Irish narrative. It tells as about the Fir Bolg arrival and about their battle with the Túatha Dé Danann. This saga includes not only the typical elements of the insular literature, but also borrows some subjects and plots from The Bible and from the patristic works. The author mentions many dates and places, and we can reconstruct his idea of history and geography, the chronotope, in which he existed. On the basis of this saga we can draw a conclusion about a typical historical line of thinking of the Middle Irish author.

Oksana Dereza

### PAIRED ADJECTIVES IN THE MIDDLE WELSH *YSTORYA BOWN O HAMTWN*

One of the stylistic devices typical for Medieval Welsh literature is the usage of paired adjectives. It occurs not only in the native tales but also in the adaptations of Continental material, such as an Old French romance of chivalry *Geste de Boeve de Hauttone*. Predominantly, the paired adjectives in the Welsh source *Ystorya Bown o Hamtwn* neither have any equivalents in the French source nor correspond to “adverb *mult, tut, si, plus, bien* + adjective” construction. This fact is indicative of the translator’s independence in stylistic organization of the text; it also draws our attention to the emphatic nature of paired adjectives. An adjective pair usually consists of either two synonyms or two words denoting attributes of a certain character or object: *cadarn-wychyr* “strong and brave”. However, there can be more than two adjectives in a “pair”; this stylistic device also covers other parts of speech.

### 30 June: Session 1 *Aspects of Irish Linguistics*

- Chair: Professor H. L. C. Tristram
- 9.30 Dmitri Nikolaev (Russian State University for Humanities, Moscow) Aspectual Distinctions in Old Irish Narratives
- 10.00 Sylwester Jaworski (Szczecin University, Poland), Cormac Anderson (Adam Mickiewicz University, Poznan, Poland) *Rs is to Wonder Why: An Acoustic Study of Rhotics in Connemara Irish*
- 10.30 Victor Bayda (Moscow State University) Schematic Idioms in Irish.
- 11.00 Maria Shkapa (Institute of Linguistics RAS, Moscow) of Reprise Device in Irish.

Abstracts:

Dmitry Nikolayev

### ASPECTUAL DISTINCTIONS IN OLD IRISH NARRATIVES

The Old Irish system of past tenses is rather complicated. In addition to the preterite/imperfect distinction, there is the so-called augment: a grammaticalised preverb (usually *ro-*, but several others are also used sporadically) which is attached to present and preterite stems forming the so-called perfect tense. It is usually assumed that in classical Old Irish narratives preterite is used as a narrative tense which conveys a sequence of events whereas the use of perfect is restricted to some special contexts; later perfect gradually takes over in contexts in which



preterite is used as well and they become indistinguishable, first semantically and then formally. The aim of the presentation is to test the assumption that preterite and perfect are put to different uses in Old Irish and to elucidate the semantic structure of the Old Irish past-tense system in general. We plan to achieve this by plotting past-tense word-forms in several Old Irish narratives on the semantic aspect grid including such nodes as Perfective, Imperfective-habitual, Imperfective-progressive, etc. We hope to show that when dealing with Old Irish data this function-to-form approach could be no less fruitful than the traditional form-to-function one.

Sylwester Jaworski, Cormac Anderson

### **RS IS TO WONDER WHY: AN ACOUSTIC STUDY OF RHOTICS IN CONNEMARA IRISH**

This paper is an acoustic analysis of the various rhotic sounds in a variety of Modern Irish. Most studies posit four distinct rhotic sounds for Old Irish, differentiated on the axes palatal-non-palatal and tense-lax (McCone 1994). Modern Irish dialects have two or three rhotic phonemes and traditional dialect studies of the variety in question, Connemara Irish, describe two primary rhotic segments: non-palatal /r/ and palatal /r'/ as well as two voiceless rhotics /hr/ and /hr'/ (de Bhaldraithe 1945).

Recordings of word lists were taken by two male native speakers of Connemara Irish, one in his fifties, the other in his seventies. The word lists were designed to give samples of rhotic sounds in a wide variety of contexts e.g. word-initially, before other consonants, word-finally, before and after /h/ etc. The samples were analysed using the Praat acoustic analysis software.

Rhotics in general are a somewhat amorphous class as there is no one acoustic feature that is found in all rhotics. This makes them a particularly interesting object of phonetic enquiry. Furthermore, a number of the rhotic sounds described for Irish are cross-linguistically unusual - voiceless rhotics are quite uncommon and distinctively palatalised rhotic sounds are particularly rare in the world's languages. For example, Žygis (2005) argues that palatalised rhotics, especially trills, are marked segments because they are (1) less frequent than their unpalatalised counterparts, (2) more complex in terms of articulation, (3) perceptually less salient, (4) acquired later in the acquisition process, (5) phonetically unstable, (6) more narrowly distributed. Interestingly, palatalised rhotics are relatively common in Slavic languages as they are found in the sound systems of Russian, Bulgarian, Ukrainian, Upper and Lower Sorbian (see Žygis 2005). These facts make the current study particularly fitting for a conference devoted to the comparative study of the Celtic and Slavic languages.

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Victor Bayda

### **IRISH SCHEMATIC IDIOMS**

Irish tends to express states by verb-noun periphrasis. Heinrich Wagner noted that in 1959 by analyzing together copular phrases, the progressive construction and the *tá sé ina chodladh* type. There are other types of constructions which are formed with verbs other than the copula and the existential verb. An extensive collection of these was collected in Ó Baoill agus Ó Domhnalláin 1975. Periphrasis based on metaphor (mostly locative) seems to be a major way of conveying various meanings in Irish; there is a great number of schemes in which some slots are filled and others open only for a particular group of lexemes, which shows that the schemes themselves have certain meanings that account for those restrictions; cf. *chuir X Y ar Z* where Y must be a state and Z must be animate. These idioms appear to be highly schematized, cover large semantic areas and be the usual and quite often the only way of conveying a particular meaning. Moreover, they often perform functions characteristic of morphological means in other languages. The paper presents an analysis of some of such schematic idioms.

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## REPRISE IN IRISH

The topic of the presentation is a construction “V S<sub>Full NP</sub> # V S<sub>Pron</sub> (O) ...” that is attested, mostly in colloquial Irish, in finite clauses with a heavy NP subject alongside with a canonical subject topicalisation (“S<sub>Full NP</sub> # V S<sub>Pron</sub> (O) ...”):

<b>An</b>	<b>gcaithfidh</b>	<b>an</b>	<b>stuf</b>	<b>sin</b>	<b>ansin</b>	<b>atá</b>	<b>sa</b>	<b>bpota</b>	<b>atá</b>	<b>ag</b>
q	will.have.to	the	stuff	this	then	rel.is	in.the	pot	rel.is	at
<b>fiuchadh</b>	<b>an</b>	<b>gcaithfidh</b>	<b>sé</b>	<b>sin</b>	<b>gail</b>	<b>a</b>	<b>dhéanamh...?</b>			
boiling	q	will.have.to	it	this	boiling		prt	do		

Should this stuff in the pot that is on the boil now boil? (Ros Muc)

An attempt will be made to account for the emergence of this construction as an outcome of the Early Immediate Constituents rule (Hawkins 2004: 51).

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**30 June: Session 2**  
*Celtic and Indo-European*

Chair:	Professor Václav Blažek	
12.00	Svetlana Kleiner (Institute for Linguistic Studies RAS, Saint-Petersburg)	From Yellow to Blue – or Not?
12.30	Jadranka Gvozdanovic (University of Heidelberg, Germany)	Evaluating Similarities between Celtic and Slavic
13.00	Steve Hewitt (Unesco, Paris, France)	The evolution and reflexes of Old Breton fricatives and approximants

Abstracts:

Svetlana Kleiner

**FROM YELLOW TO BLUE – OR NOT?**

In Indo-European languages, the reflexes of PIE root *\*ghel-* are typically used as colour terms for ‘yellow’ or to denote yellow objects like gold. In Slavic languages there are no less than three different reflexes (e.g. Russian *желтый*, *зеленый* and *голубой*). While the original root is traditionally thought to have had the primary meaning ‘yellow’, there is nothing unusual in the fact that the root often acquires the meaning ‘green’, as PIE was almost certainly a language where green and yellow were not distinguished on the level of basic color terms. The fact that some reflexes expanded into the blue part of the spectrum, although it has a parallel in another PIE root (Lat. *flauus* ‘yellow’ vs PGmc *\*blēwa-* ‘blue’), seems rather interesting. A similar semantic transition of *\*ghel-* can be seen in Celtic languages (e.g. OIr *gel* and *glas*).

But while in Celtic there could have been two reflexes of the same root, one of which stayed in place and the other drifted away as Proto-Celtic evolved into a Stage IV language, the Balto-Slavic word cannot be so easily explained away: both *ζολυβοῦ* and its Baltic cognates (Lith. *gelumbe* ‘blue cloth’, OPruss. *golimban* ‘blue’), unlike the words for ‘green’, ‘yellow’ and ‘gold’ in the same languages, have retained the unpalatalized *\*gh-*. While by no means a borrowing from Lat. *columba*, the Balto-Slavic lexeme does share the word-formation with *columba* and Grk. *κόλυμβος* ‘little grebe’ – the words that are traditionally connected with the cluster of Lat. *calidus* ‘with spots’, Grk. *κηλις*, OIr *caile* ‘a spot’, OInd. *kāla-* ‘(blue-)black’ etc.

In the contribution, a different version is proposed: neither are *columba* and κόλυμβος connected with the aforementioned ‘black spots’ cluster, nor is *κολυβοῦ* connected with PIE \**ghel-*; they represent a separate and possibly non-Indo-European group of cognates.

Jadranka Gvozdanović

## EVALUATING SIMILARITIES BETWEEN CELTIC AND SLAVIC

At past Celto-Slavica conferences, cultural and linguistic parallels between Celtic and Slavic were identified, discussed and questioned critically. It is time now to ask for their explanation. This paper will attempt at an evaluation of a number of linguistic parallels.

First of all, we must ask the question about the essence of parallels in the sense of their structural evaluation. This is connected with the question about the typological profile in comparison with the surrounding languages. When this profile differs, we should ponder about the likelihood that the differences arose either for inner reasons or by chance. If neither can be maintained, then we must consider the possibility of past contacts, for which, however, we should have external linguistic evidence in the sense of borrowings, and archaeological evidence of an identifiable origin.

Out of this complex picture, the present paper will address only several phenomena of structural classification (mainly in the realm of morphosyntax) and external evidence for cultural contacts, particularly vexed archaeological data. Special attention will be paid to the typological properties of Celtic which are relatively rare within Indo-European and were assumed to have been due to contacts with a Semitic or so-called Atlantic substrate. This paper will discuss Slavic parallels to these Celtic phenomena, which shed new light on the Indo-European reconstruction and phases of the migration history.

Steve Hewitt

## THE EVOLUTION AND REFLEXES OF OLD BRETON FRICATIVES AND APPROXIMANTS

### Old Breton (OB)

1	μ	β	ð			γ		OB voiced approximants (allophones of m, b, d, g ?)
2		f	θ	s		x	h	OB fricatives (voiceless only)

Relatively simple inventory in Old Breton: voiced approximants; voiceless fricatives.

### Middle Breton (MB)

1	ṽ	v	ð			(ɣ)		OB voiced approximants > MB true fricatives
2		ṿ	ð̣	z	ʒ	ɸ		OB voiceless fricatives > voiced / <i>borrowed from French</i>
3		f	θ	s	ʃ	x	h	voiceless fricatives from provection / <i>borrowed from French</i>
4			tθ~tʃ					new voiceless affricate from French

OB voiced approximants > MB true fricatives (row 1). OB voiceless fricatives > MB voiced internally / borrowed from French (row 2) (is an IPA diacritic indicating additional friction). OB voiceless fricatives preserved in provection or found in borrowings from French (row 3); new MB phonemes ʒ, ʃ borrowed from French (rows 2 and 3); v, z, f, s, also found in French loanwords; ʒ, ʃ also result from MB z+j, s+j; finally (row 4) a new affricate tθ~tʃ (spelt ç, cc, cz, çc, çz, almost never s or ss; the frequent use of z suggests that it may have been dental rather than alveolar in articulation, only later falling together with s in Early Modern Breton.

ɣ and ɸ of Early MB almost certainly fell together as ɸ, a lenis velar fricative, precise phonetic description problematic (h<sup>x</sup>, ɣ, ɸ̣, ɸ̣̣ etc.), paired with x for purposes of final obstruent devoicing.

On the analogy of three-way oppositions v/ṿ/f (still attested in northern dialects today) and ɣ/ɸ/x (assumed for Early MB), it seems reasonable also to assume a three-way opposition ð/ð̣/θ: this is the only way to explain the various dialect reflexes of ð and ð̣ if, as is likely, voicing of OB voiceless fricatives preceded the loss of dental fricative articulation (the latter most likely 18th – early 19th centuries. In all three-way oppositions, it is the second and third series which are paired for voicing. This may explain some apparent anomalies, such as widespread Leon and Treger /e:va/ instead of /e:va/, thus enabling the stem-final consonant to be devoiced in final obstruent devoicing (ṿ paired with f; v not paired). Similarly, it may also explain such anomalies as *digouezoud* ‘happen, arrive’ (Welsh *digwydd*), which behaves in Gwened (and Leon?) as if it were *degouezhoud*, from an OB θ, MB ð̣: some verb stems originally ending in –ð may have gone to ð̣ in order to facilitate final obstruent devoicing.

Finally, the frequent cluster  $-r\delta$ , judging by its modern reflexes (see table below), must have gone to  $-r\delta$ , possibly also in order to facilitate final obstruent devoicing.

The rough dialect distribution of the reflexes of the MB dental fricatives, both the radicals  $\delta$  and  $\delta$ , and with provection,  $\delta'h$  and  $\delta'h > \theta$ , is found in the following table.

**Modern Breton geographical reflexes of Middle Breton dental fricatives**

$\delta$	<table border="1"><tr><td>z, -h-</td><td>-</td></tr><tr><td>-</td><td>-</td></tr></table>	z, -h-	-	-	-	$\delta'h$	<table border="1"><tr><td>s</td><td>-</td></tr><tr><td>-</td><td>-</td></tr></table>	s	-	-	-	$\delta$	<table border="1"><tr><td>z</td><td>z</td></tr><tr><td>z, -</td><td>h</td></tr></table>	z	z	z, -	h	$\delta'h > \theta$	<table border="1"><tr><td>s</td><td>s</td></tr><tr><td>s</td><td>h</td></tr></table>	s	s	s	h
z, -h-	-																						
-	-																						
s	-																						
-	-																						
z	z																						
z, -	h																						
s	s																						
s	h																						
z		zz		zh		zzh																	

As confirmed by a questionnaire administered in 1999, in large areas of Treger and Kerne, initial fricatives today appear to behave as if they came in two separate series, either overt, in Treger and Kerne Uhel, or, in many other parts of central and southern Kerne, underlying. In both central areas (CW and NE, C, (CS)), the distribution of lexical items between the two series is very similar. We shall call the two series, for lack of a better term, L(enis) and F(ortis), and propose to write them as in the table above. The distribution of realizations of the non-mutated radical and under conditions of lenition and provection according to the four geographical types is found in the table below.

In type 1 (NW, far W, SW), both the L and F series are subject to lenition (there is effectively no distinction between the series there, although some common words, such as *ssukr* 'sugar', resist lenition practically everywhere).

In type 2 (CW), words with the L series lenite, but those with the F series resist lenition, with the result that under lenition, type 2 is identical to type 3 both in the radical and under putative lenition; these two taken together appear to be in the majority.

The L series does not lenite in type 3 (NE, C, (CS)) because the radical of L is pronounced as if already new-lenited; the F series in type 3 resists lenition, as in type 2.

Finally, type 4 (SE) has as reflexes all voiceless fricatives, with the exception of  $\mathfrak{z}$ . The voiceless fricatives do not lenite, and the sole voiced fricative  $\mathfrak{z}$  does propect to  $\mathfrak{f}$ .

The existence of the L and F series of fricatives must be posited for the NE, as the difference shows up in the radical of the fricatives there; that there are also two series in the CW is demonstrated by the differential treatment under conditions of lenition, and the lexical items resisting lenition there correspond almost exactly to those that have the unvoiced/fortis pronunciation in the NE, C and (CS). Types 2 and 3, with a clear differentiation of the L and F series, probably account for a majority of speakers; this suggests that the typical Treger split between voiced and voiceless initial fricatives is underlyingly considerably more widespread than previously thought.

**Initial fricatives: radical, lenition and provection according to fricative series and geographical area**

**Type 1: NW, far W, SW      Type 2: CW      Type 3: NE, C, (CS)      Type 4: SE**

**Pronunciation of the non-mutated radical**

<b>L</b>	f	s	ʃ	xw	f	s	ʃ	xw	v	z	ʒ	hw	f	s	ʒ	hw
<b>F</b>	f	s	ʃ		f	s	ʃ		f	s	ʃ		f	s	ʃ	

**Underlying Modern Breton initial fricatives: L(enis); F(ortis)**

<b>L</b>	f-	s-	j-	c'hw-
<b>F</b>	ff-	ss-	ch-	

**Lenition of both L and F series      Lenition of L series only      No lenition      No lenition**

<b>L</b>	v	z	ʒ	hw	v	z	ʒ	hw	v	z	ʒ	hw	f	s	ʒ	hw
<b>F</b>	v	z	ʒ		f	s	ʃ		f	s	ʃ		f	s	ʃ	

**No provection      No provection      Provection of L only      (Provection of  $\mathfrak{z}$  only)**

<b>L</b>	f	s	ʃ	xw	f	s	ʃ	xw	f	s	ʃ	(xw)	f	s	ʃ	hw
<b>F</b>	f	s	ʃ		f	s	ʃ		f	s	ʃ		f	s	ʃ	

### 30 June: Session 3

#### *Gaelic Culture of Ireland and Scotland (18<sup>th</sup> – 20<sup>th</sup> cc.)*

Chair:	Dr Maxim Fomin	
15.00	Liam Mac Mathúna (University College Dublin, Ireland)	A Gaelic Scholar's Approaches to Recording and Tabulation in Early Eighteenth-century Dublin
15.30	Domhnall Uilleam Stiùbhart (University of Edinburgh, Scotland)	Dom Henry Cyril Dieckhoff, O. S. B. (1869–1950)
16.00	Fionntán De Brun (University of Ulster, Northern Ireland)	The Nation or the Local Organic Community? Ó Cadhain v Ó Droighneáin

Abstracts:

Liam Mac Mathúna

#### **A GAELIC SCHOLAR'S APPROACHES TO RECORDING AND TABULATION IN EARLY EIGHTEENTH-CENTURY DUBLIN**

Seán Ó Neachtain (c. 1640-1729) and his son Tadhg (1671-c.1752) were at the centre of a network of some thirty Irish language scholars which existed in Dublin in the early eighteenth century. The modernising tendencies demonstrated by Tadhg in his manuscripts continue to attract considerable academic attention. The poem beginning *Sloinfead scothadh na Gaoidhilge grinn / dá raibhe rém rae i Nduibhlinn*, composed by Tadhg in 1728/29, celebrates some 26 scholars connected with the city at the time, while six of his manuscripts contain commonplace entries and incorporate many contemporary newspaper accounts of events in Ireland and abroad, both in Irish translation and in the original English, alongside more familiar material associated with the Gaelic literary tradition. This paper sees the versified catalogue of scholars in Dublin and the manuscript interaction with news from the public sphere in Dublin and abroad as relating to new understandings of information, coupled with the urge to record, tabulate and interact. Among other sources which will be considered are Tadhg's list of family events (births, deaths) (in Irish), an inventory of books and manuscripts lent out (in English) and poems celebrating his father's creative works and listing the subjects and teachers who provided his son Peadar's schooling (both in Irish). Finally, an attempt will be made to situate Tadhg Ó Neachtain's interaction with information and knowledge with other aspects of the Gaelic tradition.

Domhnall Uilleam Stiùbhart

#### **DOM HENRY CYRIL DIECKHOFF, O. S. B. (1869–1950)**

Priest, linguist, folklorist, Russian, Cyril Dieckhoff is one of the most important twentieth-century scholars of Scottish Gaelic. He is certainly the least known and least studied. In Celtic Studies, Dieckhoff is recognised today for his thorough and erudite *Pronouncing Dictionary of Scottish Gaelic, based on the Glengarry Dialect* (Edinburgh & London, 1933), twelve years in the making, which very unusually provides pronunciation for all verbal forms. His name has also won latter-day internet fame on account of the early eye-witness reports he recorded as part of his folklore-gathering activities concerning Highland loch monsters, especially the denizen of Loch Ness, at the head of which he spent many years as a Benedictine monk in Fort Augustus Abbey.

Born in Moscow, where his father was a Lutheran pastor, and educated in Germany, Cyril Dieckhoff was the first non-native Scottish Gaelic scholar. He arrived at Fort Augustus in the Scottish Highlands in 1891, apparently as something of a refugee, having taken holy orders – he followed his mother's Catholic religion – without the permission of the Russian government. Six years later, having taught himself fluent Scottish Gaelic to the level of being able to preach and hear confessions in the language, Dieckhoff became a priest. He would spend the remaining half-century of his life working, ministering, and collecting in the Scottish Highlands.

Despite his publications, Cyril Dieckhoff remains an obscure figure. Among the reasons for this neglect, one might cite his lack of academic institutional connections; the fact that his collecting activities were carried

out principally in the Catholic western Highlands rather than in the Outer Hebrides, traditionally the main focus for Gaelic folklorists and ethnographers; and the fact that his papers remained at Fort Augustus Abbey after his death. The recent transferral of his voluminous collection of notebooks, compiled over five decades, to the Scottish Catholic Archives in Edinburgh will allow a reassessment of Dieckhoff's achievement as a major scholar of Scottish Gaelic linguistics, ethnography, lore, and place-names. This paper will examine Cyril Dieckhoff's life and legacy, and suggest ways forward in order to make the name and accomplishments of this Russian-born Scottish Gaelic scholar better-known among academic and lay audiences.

Fionntán De Brun

### **THE NATION OR THE LOCAL ORGANIC COMMUNITY? Ó CADHAIN V Ó DROIGHNEÁIN**

A series of letters in the Gaelic League's monthly magazine *Feasta* gives an important insight into the rural/urban dichotomy which has characterised Revivalist discourse. The Republicanism of the writer Máirtín Ó Cadhain (1906-70) is tempered by the knowledge that while the cultural identity of the Gaeltacht [Irish-speaking area] has been instated as the official national image, this image was at odds with the social reality of emigration and rural decline. The state's need to centralise and standardise the Gaelic culture of the rural west was vehemently opposed by Ó Cadhain who felt that the local organic community was being supplanted by a vampiric corporate machine. Muiris Ó Droighneáin (1901-79) represents that section of Irish society in towns and cities who had embraced the 'imagined' linguistic community and corporate identity of the Republic and saw the need to replace the local with the national, particularly in his obsessive advocacy of standardised Irish. This paper will examine how the national Revivalist movement paradoxically displaced the integrity of local communal identity in which Gaelic culture found its most enduring refuge.

### **30 June: Session 4** *Closing session*

Chair: Professor Liam Mac Mathúna

- |       |   |  |
|-------|---|--|
| 17.00 | Nadezhda Prozorova (Kaluga State University, Russia)    | The Book of Kells and Early Christian Irish Art      |
| 17.30 | Elena Perekhval'skaya (St. Petersburg State University) | Irish in the West Indies                             |
| 18.00 | Natalia O'Shea (Moscow State University)                | The Modern Ways of the Irish Traditional Harp Music. |

Abstracts:

Nadezhda Prozorova

### **THE BOOK OF KELLS AND THE EARLY CHRISTIAN IRISH ART**

There are two dominant features that give to Early Christian Irish art its aspect at once archaic and original. On the one hand, its roots go back to the ancient Celtic tradition, smothered elsewhere by the Roman conquest. On the other hand, it constitutes a first sketch of the Christian art of the West. Of all the works of Irish artists it is the illumination that enjoys the greatest fame. Decorated manuscripts must have formed an essential part of the Irish art in the eighth century and the beginning of the ninth. One of the most impressive manuscripts of the Irish Middle Age is the Book of Kells. Being fundamentally Irish in its tradition, it is nevertheless open to the influence of Continental models as well as to the new impulses coming from the Oriental monasteries.

## **IRISH IN THE WEST INDIES (IRISH INFLUENCE ON THE FORMATION OF ENGLISH-BASED CREOLES)**

### **I. Grammar**

Caribbean English-based Creoles have an overt expression of two aspects:

- 1) Durative/Frequentative aspect, which indicates that an action occurs over some extended period of time (more extended than expressed by a progressive aspect) and reoccurs periodically and
- 2) Habitual aspect which indicates a usual action.

Durative/Frequentative aspect is expressed by the marker *does/iz/z* that precedes the verb. Habitual aspect is expressed by the markers *bee* or *does bee*.

It is generally supposed that both markers go back to English. However, the grammatical semantics (the appearance of these aspects) can not be explained without addressing to contacts with languages which would have a different aspectual system than English.

It is known that a number of African languages express the Habitual aspect. John Holm gives an example of Bambara, which uses copula "be" to express the habitual meaning.

Still, there are significant differences between aspectual system of Caribbean English-based creoles and languages of the West Africa. In some African languages the habitual marker coincides with the marker of progressive, in others it coincides with the marker of irrealis. There are no cases of aspectual systems in West African languages which would have the distinction of Durative-Frequentative, on one hand, and the Habitual, on the other.

However, it is a characteristic feature of Hiberno-English. There are two possible explanations of this fact: Caribbean Creoles were influence by speakers of a) Hiberno-English or b) Irish Gaelic.

### **II. History**

It is the Gaelic influence that has a better historical explanation. It is sometimes supposed that Irish or Scottish influence on the formation of the West Indies Creole was indirect: it worked through Hiberno-English speakers who happened to be among ship crews or among the first settlers of the islands. Still, J. Rickford showed that at certain point Irish population was statistically more numerous in the Caribbean and especially on Barbados than their representation in America today. It was the period when Oliver Cromwell sent the survivors from his campaigns in Ireland to the West Indies. Between 1649 and 1655 Barbados received approximately 12000 prisoners of war, the majority of whom were Irish. In 1650 Irish settlers constituted more than half of the entire population and outnumbered the English. The Irish arrived to the Caribbean with practically no knowledge of English. It is essential that the Irish appeared there before the majority of African slaves. The Irish were not real slaves, they were referred to as servants, so their status was higher than the status of Africans but lower than the status of English masters. The slaves had to deal more frequently with Irish servants than with English. So the influence of Irish Gaelic on the forming Creoles was inevitable.

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Natalia O'Shea

## **THE MODERN WAYS OF THE IRISH TRADITIONAL HARP MUSIC**

This presentation cum concert is an attempt to bring "applied musicology" within the realm of Celtic studies. The focus of our attention is the neo-Irish harp (term coined by the late Derek Bell of the Chieftains) and the ways in which traditional Irish and Scottish music is played on it. The differences between the traditional ancient harp (*clairseach*) and the neo-Irish harp will be singled out. A survey into the short history of the neo-Irish harp will be given. We will look at and listen to the typical ornaments, explore the rhythmical patterns such as different kinds of jigs and discuss how well this modern instrument lends itself to the music originally written for a very different instrument.

CELTO - SLAVICA 6



2012