

THE O'DALAIGH AMONG ERIN'S ANCIENT SCHOLARS

Conspicuously recorded throughout ancient Erin's accounts of her men of learning are the O'Dalaigh; and their fame as literary scholars is heralded widely by the ancient historians of the Gael. Depicted as well in these records is the enduring renown of the O'Dalaigh. Indeed, in times past it must have seemed that the O'Dalaigh were destined to go on as literary scholars through the ages; so consistently did they maintain their exalted reputation not for generations merely but centuries. But conditions in Gaelic Ireland, the cradle of the O'Dalaigh litterateurs, were suddenly and devastatingly changed; and the talents of the men of learning of the Gael were finally trampled to destruction by English laws compelling Ireland's scholarly activities to cease, that the defiant spirit of the Gael might be subdued.

From times immemorial Ireland had maintained a highly trained class of professional scholars. Originally, her learned classes appear to have been the pagan filidh, or druids, of the pre-Christian era. These druidical scholars claimed to be masters of all learning natural and preternatural. Their educational system appears to have embraced all the known higher branches of knowledge of their ages: astronomy, nature study, theology and other such subjects. Among the druidical filidh seven standardized grades or degrees of learning were awarded for scholarly accomplishment. Each grade designated the extent of the knowledge mastered by the filidh graduates and the awarded titles of learning ranged from that of the ollamh or master scholar down through six lower standards: the anruth, the cli, the cano, the doss, the mac fuirmid and the f ocloc.

Concerning the druidical system of education Professor Eoin MacNeill says:

"The druidical plan of education seems to have been:

- 1-Collegiate
- 2-Unlimited as to the range of subjects
- 3-Conducted in the method of graduation"

("Celtic Ireland" note, page 26.)

Whether the druidical plan of learning was the mother of our modern university system is still a debated question. Regarding such a relationship Professor MacNeill comments:

"In the original paper I claimed that from this plan, through the intermediate influence of the Christian schools of ancient Ireland, the university system of the Middle Ages developed. This would require more proof than I could bring forward." (Ibid.)

Evidence does exist, however, indicating that the druidic educational methods did decisively influence Ireland's traditional style of literary expression throughout the ages. For practically all the early filidh or druidical learning in Ireland appears to have been acquired and taught orally in the poetical style by means of rhymed verses easy to absorb and retain, and convenient to recite or sing. The filidh, however, were familiar with "Ogham," the earliest known type of Irish writing and it seems that they were the originators of this unique system. Yet they rarely used "Ogham." Instead, the poetic oral system predominated in their educational activities and all druidic students of learning necessarily became adepts in the art of verse or poetry. And today when Ireland's druidical scholars are but a misty tradition their Eriu remains a poetic nation. Still fondly cherished among Ireland's people is the traditional verse of the filidh and it is in poetry that the Gael and his mystic Erin is truly depicted.

Until Christianity became firmly established the filidh or druidical influences dominated all education in Ireland. But this condition changed as the dissemination of Christian teaching brought enlightenment and caused the pagan druidic philosophy of the supernatural to pass into discard. The filidh type of education, however, did not cease entirely under Christianity. In matters secular it remained accredited when taught in harmony with Christian principles. As a result of this lessening of the druidical influence the term filidh lost its original multiple significance, "masters of all knowledge," and its meaning evolved into "professors of secular learning." From this modified term filidh, is derived "file" the Gaelic for poet; fundamentally, however, both terms are descriptive in Irish thought, of the learned philosopher or master of knowledge, and not the poet in the limited sense of the term.

Out of the Christianized filidh schools or bardic colleges came Ireland's secular professors of learning, the members of the bardic order who were retained at the courts of the kings, princes and chiefs of dynastic families as statesmen, historians, genealogists and creators of literature in general, and among them the O'Dalys. Many authoritative sources refer to the fame of the O'Dalys as literary scholars. In the annals there is much regarding them.

The noted scholar, John O'Donovan, LL.D., M.R.I.A., credits the family of O'Daly with an outstanding position among Ireland's famous bardic groups. James Hardiman, M.R.I.A., authority on Irish bardism, and author of the work "Irish Minstrelsy" adds his testimony concerning the O'Daly literary celebrity as do many others who deal with the subject.

O'Donovan says: "There is certainly no family to which the bardic literature of Ireland is more deeply indebted than that of *O'Daly*." (*Tribes of Ireland*, page 3.)

"The family of O'Daly," Hardiman states, "has, in former times, been eminently conspicuous in Irish literature, and has furnished more bards and chroniclers of note, than any other tribe in the kingdom, not even excepting those in whose families the profession was hereditary. Not fewer than thirty individuals of the name have been distinguished as writers, from the days of Cuchonacht O'Daly, who died in 1139, and some of whose poems are still extant, to those of Carroll Oge O'Daly. . . . who lived about the year 1680." (Note in *Irish Minstrelsy*, Vol. 11, page 376.)

At times the surname O'Daly was evidently considered in Ireland as synonymous with the word "poet," as Hooker implies in his dedicatory remarks made when the translation of the Giraldus Cambrensis *History of Ireland* was presented to Sir Walter Raleigh. "Britain," Hooker said, "has its druids and bards and Ireland its O'Dalys or Rimers, who, being very wise men and of great credit, did deliver all their sayings in metre and were, therefore, called poets."

But besides the O'Dalys, Ireland produced many distinguished bardic scholars down through the ages. And to these bardic scholars as a whole, pagan and Christian, the world of learning is deeply indebted. From the ravages of time before the age of general writing in Ireland, the Gael's historic literary records were preserved by the bardic scholars who consistently sang or recited them in the rhymed verses that clung in the memory of the people from generation to generation. Later, the Christian bardic scribes mainly, laboriously recorded in writing - and thus preserved for posterity - all the known historical tradition extant in their times.

Much of this historic bardic material which has been treasured by Erin throughout the ages is now a guiding light depicting the ancient civilizations of Europe and is therefore an invaluable aid in the realm of scholarship. Thus the work of the bards still honors Erin in the fields of learning and Erin even today reveres her bards as she did of old.

Erin's ancient laws made the Ollamh or master scholar a noble, the equal of the territorial kings. Her lesser bardic scholars were also nobly ranked in a degree proportionate to their scholastic standing among the learned classes of Ireland. Erin allowed the bards great political influence and they practically ruled her life as powers behind the thrones of authority. The Irish Brehon laws held the person of the bard inviolable and it was considered sacrilegious to harm or insult one of them, or to refuse him hospitality. The Eric or fine imposed on the murderer of a bard was equal to that demanded for the unlawful slaying of a king. Erin also rewarded the bards generously with material wealth for their services, giving gold and land and other things of value as long as she had treasure to give.

Erin's ancient bardic scholars have now long since passed to another life. Yet even today their influence and spirit seems to hover over the land they loved and served so well. For mystic Erin continues to struggle on toward a complete freedom as if in answer to the passionate pleas of her ancient bards who demanded so traditionally, an Ireland free and untrampled by foreign rule.

Aonghus mac Daighre O'Dalaigh sang of such a free Ireland centuries ago in his poetic plea to the Gaels, now entitled: "An Ode to the Milesians.":

Standish Hayes O'Grady, who translated Aonghus mac Daighre O'Dalaigh's poem from the Gaelic describes it in the following words.

"Poem of incitement addressed to the Irish in general, but in particular to the O'Byrnes-Ranallach, headed 'Aonghus mac Daighre ui Dhalaigh cc.' i.e., 'Angus mac Daighre O'Daly cecinit,' 15 quatrains ... a remarkable piece:" (O'Grady's Catalog of Irish MSS. Page 504).

(Angus MacDaighre O'Dalaigh lived during the last half of the sixteenth century. He was a court poet of the O'Byrnes of County Wicklow. Hugh MacHugh O'Byrne of Ranelagh was his patron.)

(Translation)

"God be with you, ye warriors of the Gael I let not subjugation be heard reported of you, for infamy ye have never merited in time of battle nor of war. By you, O generous and weapon-glittering company! for sake of your own natural soil be a valiant struggle made: for homesteads of the Gadelian island's fertile field. If, O gallant band of hardy enterprise, ye would fain enforce your claim to Ireland, never shun desperate deed nor contest, nor great and frequent battles. Better to be on the cold hills' summits, keeping a watch that is brief-slumbered and alert, and seeking chance of bicker with the foreign horde that have the land of your forefathers. Rather is it somewhat sluggishly that [of late] Moyliffey and the Fort of Tara are by you vindicated for your own; or Cashel of the pure-bright streams, or *Cruachan's* smooth sword that was Meave's. Children of Milesius ! defect of memory it is that hath made you to omit the putting in a plea to be seized of *Tailltelevel* domain of fine white-coloured dwellings-and to annex *Maistews* salmon-fertile borders. Not lack of active vigour is it, not want of skill in shooting, that made you-young men of Ireland-to be reverential and obedient to them: the pushing and aggressive English crowd. Ireland! it is this: that God hath not seen fit to have you help each one the other; else, to the force from London's baleful quarters victory over you all together had never appertained. Torment it is to me that in the very tribal gathering foreigners proscribe them that are Ireland's royal chiefs, in whose own ancestral territory is vouchsafed them now no designation other than the lowly 'wood-kern's' name. They (and this is but a little part of the iniquity wrought on Ireland's men) are in the rugged glens, while the plain country of this that is *Crimthann's* region belongs to a rabid gang of strangers. All the treacherous designs that are entertained against them-generous war accustomed champions that they are-and the number of enemies vigilant to slay them: these be the things that make me to have troubled sleep. When Leinster's heroes-primest of the good men of this land of braves-have victory over the foreigners of Conn's fold [i.e. the English intruders into Ireland] my mind is cheery, blithe, indeed. Again, when these English-that with purpose to work universal ruin of the Gael are come over the billowy sea-achieve success over our free men, I am all gloom.* The children of *Ragnall-God* be their shelter-are a complement of blue-bladed warriors sufficient to encounter fight; yet is it the extremity to which in this glen of theirs they are reduced that affects my mind with debility. God be with them in their lying down and in their rising up-men of strength that they are. most vigorous in the melee-God be with them in their standing up and in their lying down, and in the time of delivering the battle."

* "It is noteworthy that Irish annalists, and even poets, show much impartiality in ,recording their enemies' successes as well as their own; even when there is some natural expression of regret the facts are not garbled or palliated, often they are stated quite impassively. Not so with English historians, and especially with writers of state papers: these latter , living in chronic dread of a penurious yet exacting sovereign's displeasure , exaggerate their smallest achievements and water down their losses; where the mishap has been too considerable for that, they seek to muffle it up the moment the fortunes of Gaval-Ranall stood low." (O'Grady)

Another version of this "Ode to the Milesians" is the following copy freely translated from the Gaelic and versified into English.

"God shield you, champions of the Gael,
Never may your foes prevail;
Never were ye known to yield,
Basely in the embattled field.

"Generous youths, in glittering arms,
Rouse at glory's shrill alarms;
Fight for your green native hills,
And flowery banks of flowing rills.

"Ireland, to avenge or save,
Many a conflict you must brave;
And on rough crags in storms and snows,
Snatch a short though sound repose.

"Slow to wrest your father's land
From the foreign spoiler's hand;
You forget its fields of flowers,
Its stately palaces and towers.

"Not for lack of heart or nerve,
Bloated foreigners we serve;
Would to heaven, united all,
We resolved to stand or fall.

"Oh grief of heart ! proscribed at home,
Dispersed, our chiefs and princes roam
Through gloomy glens and forests wild,
Hunted like wolves -banditii stiled.

"While a rude remorseless horde,
O'er our lovely vallies lord;
Their vengeful hosts, who round us close,
Rob my long nights of sweet repose.

"Nor till you prostrate them in gore,
Can rapture thrill my bosom's core;
Empurpled squadrons bright in arms,
Your perils rack me with alarms.

"No less will glut their savage hate,
Than root and branch to extirpate:
God guide and guard you day and night,
And chiefly in the dreadful fight.

"Forth warriors, forth, with heaven to speed,
Proud in your country's cause to bleed;
They best may hope the victor's wreath,
Whose watch word's "liberty or death."

(Translation by Edward Lawson as published in *Irish Minstrelsy* by James Hardiman-Vol. II.)

FAMOUS O'DALAIGH BARDIC SCHOLARS AND THEIR WORKS

From the time of the Dalach who is claimed to have been fostered in literature during the sixth century by Colman Mor, son of Leinin, the Race of Dalach was, according to the tradition handed down by Godfraidh Fionn O'Dalaigh, associated with Ireland's literary fame. This tradition, as cited in an earlier chapter, forms part of Godfraidh's ancient poem addressed to Saint Colman of Cloyne. Whether or not this testimony of Godfraidh's is reliable from an historic standpoint is disputed among authorities.

But aside from uncertain records of this type other evidence exists which depicts the O'Dalaigh as probably the most remarkable literary family group among the known literati of the world, down through the centuries. No other known family group seems to have produced as the O'Dalaigh did, literary scholars century after century for a period extending over at least half a millennium.

Eventually, however, the O'Dalaigh's literary doom was sealed when bardism became outlawed in Ireland under the English laws. These laws devastated Ireland's bardism and drove the O'Dalaigh and Erin's other scholars into obscurity.

Out of this wreck of Ireland's bardism there fortunately remains at least an outline history of many of the noted O'Dalaigh scholars of old and some records of their literary works.

These historic materials record the O'Dalaigh among the chief professors of poetry in Ireland and Scotland, and as court bards to practically every dynastic family of their native land: the kingly and princely families of the O'Connors of Connacht; the O'Byrnes and O'Molloys of Leinster; the McCarthys and O'Sullivans of Munster; the O'Neills and O'Donnells of Ulster; the O'Loughlins; the O'Reillys and other famous families of Erin. In Scotland they were the hereditary chief poets to the McDonalds of Clanranald, and standard-bearers and bards to the McGregors.

The O'Dalaigh works extant are undoubtedly representative only, of a minor part of the evident mass of literary compositions of poetic members of the "Race of Dalach" considering their long reign throughout so many centuries as litterateurs. Yet even the following samples of the productions of the O'Dalaigh bards, collected from various sources, mainly from the proceedings of the Ibero-Celtic Society for the year 1820, edited by O'Reilly; O'Grady's Catalog of Irish MSS. in the British Museum; the Irish journal *Studies; the Irish Monthly*, and Eriu are sufficient to justify the heralded literary fame of the O'Dalaigh.

English translations of the Gaelic poetic works, unfortunately, provide little idea of their highly artistic and beautiful literary form in the Gaelic. Some understanding, however, of the literary value of the poetic productions of the O'Dalaigh and Ireland's other bards may be gleaned from the learned opinions of the following noted literary authorities:

"These pieces"--Standish Hayes O'Grady states--"comprised in this MS. [of which many are those of the O'Dalaigh] being all but a few, of a kind that in former ages high technical training produced for the delectation of minds by culture and practice fitted to appreciate them, their style alone sets them beyond the scope of such as lack all preparation of special study . . ."

"This category of the native Irish literature has a lexicographic value too which cannot be over-rated; while as a result of the compression enforced by d'tin *direach* measures, it offers a rich store of the most recondite idioms and syntactical peculiarities of the language as wielded by men who made the manipulation of such niceties their lifelong study." (O'Grady's Catalog pages 339 sqq.)

"I believe Irish verse to have been about the most perfectly harmonious combination of sounds that the world has ever known. I know of nothing in the world's literature like it." (Dr. Robert Atkinson's Lecture on Irish Metric, page 4.)

"No poetry"--says Joyce--"of any European language ancient or modern could compare with that of the Irish for richness of melody." (*Social History of Ireland*, Vol. II, page 498.)

The origin of rhyme or poetry in which Ireland's bards were such finished artists has been attributed to the Irish by the noted Celticists, Zeuss and Nigra. It was created, they claimed, among the Irish poets of remote times and spread throughout Europe after being adapted into the Latin. This contention was disputed by the German scholar, Thurneysen, and others who concluded that rhyme was borrowed by the Gaels from the Romans. Yet the predominating opinion today among scholars collectively is that the Gaels originated rhyme. Moreover, it is positive that rhyme was developed by the Irish into artistic and delicate literary forms unequalled among the other peoples of Europe.

Therefore, well might the O'Dalaigh and other Gaels of today lament the passing of Erin's famous bards who shed so much glory on the Gael, as O'Gnive lamented them centuries ago:

"Fallen the Land of learned men,
The bardic band is fallen;
None now learn true song to sing,
How long our Fern is fading!

"Fearful your fates O'Higgins,
And Yohy Mac Laughlinn,
Dark was the Day through Feud fell
The Good, the Gay, the Gentle.

"Ye were Masters Made to please
O'Higinness, O'Dalys;
Gloomy Rocks have wrought your fates,
Ye Plumy Flocks of poets."

By O'Gnive-Translated from the Gaelic by Dr. Douglas
Hyde (*Literary History of Ireland-pages 522, 523*).

Cuconnacht (na *squoile-i.e.*, of the school) *O'Daly of Meath. Died A.D. 1139.*

Said by the Annalists to have been the best poet of Ireland in his time. O'Reilly was not able to locate any of this scholar's works. Since O'Reilly's time, some evidence of Cuchonnacht's writing has been brought to notice by Dr. James H. Todd, D.D., M.I.R.A., F.S.A. In his translation from the Gaelic of Michael O'Clery's work, "*WAR OF THE GAEDHILL WITH THE GAILL*" or "The Invasions of Ireland by the Danes and Other Norsemen," Dr. Todd supplies the following testimony from O'Clery's own written statement. O'Clery said:

"Out of the book of Cuchonnacht O'Daly, the poor friar, Michael O'Clery, wrote the copy from which this was written [War of the Gaedhill with the Gaill] in the convent of the friars in Baile Tighe Farannain in the month of March of this year 1628; and this copy was written by the same friar in the convent of Dun-na-n-Gall [Donegal] in the month of November of this year 1635."

Regarding the book of Cuchonnacht O'Daly, Dr. Todd says:

"The book of Cuchonnacht O'Daly is now unknown; but its owner or compiler was probably the same who is described by the Four Masters as a chief bard or historian and a native or resident of Lackan in Westmeath... Lackan is close to Multyfarnham and it is natural that the book compiled by its great bard should be preserved in the neighboring Franciscan Abbey. From these facts it seems probable that the book of Cuchonnacht O'Daly was a 'Bibliotheca,' or a collection of historical documents transcribed in the early part of the twelfth century, and therefore of about the same date as the Book of Leinster...."

It follows that the original of the *Wars of the Danes and Irish*, which was copied in these collections, must have had some celebrity before the year 1139, when O'Daly died, and was therefore probably composed before the end of the preceding century." (Ibid., page XIV sqq.)

Maelisa O'Daly. Died 1185. Chief poet of Ireland and Scotland, according to the annals. Works of this writer appear to be lost beyond recovery, but their average quality must have been outstanding, considering that he earned the title of Ollamh, or Chief Professor of Poetry for Ireland and Scotland.

Muireadhach O'Daly. Lign A.D. 1213. Of this poet Professor Osborn Bergin, D.Litt., editor and translator of the following poems written by this O'Daly, says in connection with the poem entitled "AN IRRITABLE GENIUS":

"The following poem was composed in 1213 by Muireadhach O'Dalaigh, one of the most remarkable characters in Irish literary history. O'Donnell's steward had come to the poet's home at Lissadill, in Sligo, and made his demand with insulting words. The man of art seized a sharp axe and instantly cut him down. O'Donnell took the occurrence in a more serious light than the poet, who fled to the territory afterwards known as Clanrickard, with this appeal to Richard Fitz William Fitz Adelin de Burgo. There was evidently no time for an elaborate ode; some of the quatrains read like strings of proverbs, indeed they are sometimes quoted in late MSS. apart from their context. How Muireadhach was driven on to Thomond, thence to Limerick, and at last escaped from Dublin to Scotland, is told by the Four Masters. He appealed in vain to all the leading families in Ireland, and in a later poem his pride now humbled, he bewails the bitterness of fifteen years exile. From his stay in Scotland he got the name of Muireadhach Albanach, and his descendents in that country are known as MacVuirichs."

Another poem by this *Muireadhach O'Dalaigh* is entitled "THE DEAD WIFE," written by the poet on the death of his wife. It consists of sixteen quatrains and begins:

"My soul parted from me last night;
A pure body that was dear is in the grave."

Another is called "*THE PALMERS GREETING.*" It is addressed to Murchadh, son of Brian Dall, whose ancestor was Brian Boramha and begins:

"Guess who I am, O Murchadh;
Tholi are born to good casting."

Another deals with his travels resulting from his forced exile from Ireland. In it the poet says:

"It would be like the joys of heaven to find myself off the Scottish coast
or to breathe the breath of Ireland."

A.D. 1244

Donogh Mor O'Daly. Died 1244. A poet who, for the sweetness of his verses, was called the "Ovid of Ireland." Commonly referred to as the Abbot of Boyle, but there exists no positive evidence to show that he was a religious. His poems, however, which are almost exclusively devotional, lead one to think that Donogh Mor was probably in Holy Orders. Author of many poems. Those in O'Reilly's list are as follows:

1. "A poem of forty-eight verses [lines] in praise of the Blessed Virgin Mary," beginning:

"Nurse of three, Mother of the Son of God"

2. "A hymn addressed to the Blessed Virgin, sixty verses [lines]" beginning:

"O Holy Mary, O Mother of God"

3. "A hymn of one hundred and eighty-four verses [lines] addressed to the Cross of our Lord Jesus Christ," beginning:

"Hail to You, Oh! Cross of the Godhead"

4. "A poem of seventy-six verses [lines] on the vanity and instability of human life," beginning:

"I relied, O World"

5. "A poem of one hundred and forty-four verses [lines] on the goodness of God, and the merits of our Redeemer," beginning:

"God, be my defense against the wrath of God"

6. "A poem of one hundred and forty-four verses [lines] on the neglect of religion, the punishment that attends the irreligious, and the necessity of penance," beginning:

"A cloud has come over the Faith"

A.D. 1350(?)

Angus, son of Carroll Buidhe O'Daly apparently died about this time. He was probably a native of Roscommon and undoubtedly, the true author of the following poems. O'Reilly and others record these poems as the productions of the following poets:

Angus Ruaidhe (or Roe) O'Dalaigh; Angus mac Carroll Ruaidhe O'Dalaigh; and Angus (son of Carroll Buidhe) O'Daly, whose death O'Reilly lists at the year 1420. Sound evidence however indicates that these contentions are probably incorrect as far as the authorship of the poems listed here is concerned. (E. E. O'Daly.)

1. "A poem of one hundred and ninety-two verses [lines] on the erection of the castle of the hill of Carn Fraoich by Aodh, son of Eogan O'Conor, A.D. 1309." It begins:

"Art Thou Again Revived, O Fort of Tarah?"

2. "A poem of one hundred and thirty-six verses [lines]," beginning:

"Dimensions of the Wall of Cruachan at Fraoich's Retreat"

3. A poem of one hundred and sixty verses [lines] addressed to Art O'Maolsheachlain exciting him to take arms against the English, and rescue his country from tyranny." It begins:

"Know this Country, O Sons of Niall"

A.D. 1370

"*Tadhg Cailthosach O'Daly* flourished about this period. He was the author of the following poems:"

1. "A poem of one hundred and sixty verses [lines] on the inauguration of Niall mor O'Neill," beginning:

"A Woman Recovering is Erin"

2. "A poem of one hundred and sixteen verses [lines] on his choosing to become a friar. [Entered the Order of St. Francis and left Ireland.]" Begins:

"For Its Love I Left Erin"

A.D. 1387

"*Geoffrey [or Godfraidh] Fionn O'Daly*, Chief Professor of Poetry in Munster. Died this year. He was author of the following pieces:"

1. "A poem of fifty verses [lines] on the benefits derived by man from the merits of Christ."

"How Shall I Pay the Price of My Cure"

2. "A poem of two hundred and twenty-four verses [lines] on Dermod, son of Cormac, son of Donald MacCarthy."

"By Deeds is the Son of a King Valued"

3. "A poem of forty-eight verses [lines] addressed to O'Donell Conor, son of Aodh (Hugh), son of Donald oge."

"Oh Man, Who Goest to Tir-Conell"

A.D. 1570

"At this time also lived *JOHN BUIDHE O'DALY*, author of a poem in praise of Torlogh Luineach O'Neil, one hundred and seventy-six verses [lines]," beginning:

"Chief of Kings, the King of Ulster"

A.D. 1584

"*ANGUS*, son of Dory *O'DALY*... He was author of the following poems:"

1. "In praise of the O'Byrnes of Ranelagh, sixty verses [lines] ."

"God Be With You, Oh Irish Heros !"

2. "In praise of Felim, son of Feagh McHugh O'Byrne, chief of the Gabhail Raghnaill, or O'Byrnes of Ranelagh, and of all the other septs of the O'Byrnes at the latter end of the Sixteenth Century period. This poem consists of fifty-two verses [lines]," beginning:

"I Gave False judgment on Felim"