

## Caoineadh Airt Uí Laoghaire

### Réamhrá

Tá Caoineadh Airt Uí Laoghaire ar an gcaoineadh is mó cáil sa Ghaeilge.

Chum Eibhlín Dubh Ní Chonaill (aintín le Dónal Ó Conaill – An Fuascailteoir) an caoineadh os cionn corp a fir chéile, Art Ó Laoghaire, a maraíodh ag deireadh na hochtú aoise déag. Caoineadh is ea é ina gcuireann Eibhlín Dubh beatha agus bás tragóideach Airt os comhair an phobail i bhfilíocht phearsanta shaibhir. Cé go bhfuil gnéithe traidisiúnta an chaointe le brath go láidir ar an saothar, is treise fós ar an mothú pearsanta tríd síos.

Mar ba ghnáth ardaíonn daoine eile a bhí láithreach a nguth chomh maith – deirfiúr Airt agus athair Airt. Tarlaíonn sáraíocht idir dheirfiúr Airt agus Eibhlín Dubh. Cumadh furmhór an chaointe le linn tórraimh agus sochraide agus cuireadh beagán leis nuair a deineadh Art a athchur i gCill Chré roinnt míonna ina dhiaidh san.

Na ranna seo a cumadh ar Art Ó Laoghaire, mhair siad sa traidisiún béil go dtí gur ghlac Éamonn de Bhál i scríbhinn é (c.1800) ó Nóra Ní Shíndile, bean chaointe ó Shráid an Mhuilinn.

This late eighteenth century epic poem is one of the greatest laments and one of the greatest love poems of the Irish Language.

Eibhlín Dubh Ní Chonaill – wife of Art Ó Laoghaire – composed this *caoineadh* which captures the life and tragic death of her husband Art at the end of the eighteenth century. The *caoineadh* is divided into five parts composed in the main over the dead body of her husband at the time of the wake and later when Art was re-interred in Kilcrea. The five parts denote the various settings of the poem and also the other contributors to the *caoineadh* i.e. Art's sister and Art's father.

The *caoineadh*, featuring many traditional motifs, survived over the years in the oral tradition until it was documented by Éamonn De Bhál (c.1800) from Nóra Ní Shíndile, a keening woman from Millstreet, Co. Cork.

### **Cúlra an cheoil** le Peadar Ó Riada

Tá an ceol cumtha ag baint úsáid as foirmle atá gaolta le ceol dúchasach na h-Éireann agus le roinnt de nathanna an cheoil chlasaicigh Eorpaigh. Tá an béim ar an líne ceoil ann féin agus impleachtaí harmonic snoite ansan cé go bhfuil úsáid forleathan as an nós polyphonic Eorpach ar mhaithe le malairt datha agus fuaime.

Tá patrún ciorcalach na h-Éireann dá úsáid mar bhun-structúr ionas gur féidir tosú ag an tosach ar leanúint ar aghaidh ón deireadh amhail an bheatha féin mar leath mhódh ar an mbás. Úsáidtear eochracha difriúla idir na príomh charaictéirí agus tá úsáid motifs forleathan agus iad bainteach le tuairimí nó pearsanaí nó ábhair faoi leith tríd an gCaoineadh síos.

The music is composed using a formula based on the national music of Ireland and utilizing some of Classical European Music's manifestations. The emphasis is on the melodic line, depending on it often to supply the harmonic implications while the European custom of Polyphony is used as a means of colour and drama.

The cyclical nature of Irish music is utilized so that one could start again at the beginning straight from the end of the piece just as death itself is the other half of life.

Different keys are used to introduce the main characters and musical motifs are used in conjunction with different personalities or themes in the Caoineadh.

## Cúlra stairiúil

### Art Ó Laoghaire( Arthur O' Leary) 1747-1773

Born 1747 at Raleigh near Macroom, he was educated in France and subsequently joined the Hungarian Hussars serving under the Empress Marie Therése. He achieved high rank for his valour on the field. He returned to Ireland bringing with him his favourite brown mare.

On the 19<sup>th</sup> of December 1769, he married Eibhlín Dubh Ní Chonaill and they enjoyed a high standard of living. Art had considerable property. He was high spirited and courageous. All of these attributes combined to excite the jealousy of Mr Abraham Morris, the High-Sheriff in the Macroom district, at that time.

*(There are various accounts of the events that lead to Art's death. It is not clear which of these is true though all are centred on the bitter enmity that existed between Art O' Leary and Abraham Morris*

- (1) Art Ó 'Leary's brown mare led the field at the Muskerry Hunt (and/or at a race in Macroom in which Morris' horse was also involved) and Morris was enraged at the display of a Catholic's horse leading the field. He offered O'Leary £5 for the horse – at the time the Penal Laws forbade a Catholic to keep or have a horse which exceeded £5 in value (a statute of William III). Art O' Leary refused and a brawl followed. A meeting of the magistrates was arranged and O' Leary was declared an outlaw. Morris, because of his role as High Sheriff, was in a position to use the law to his advantage here.*
- (2) Another version recounts that a dispute arose over priority in receiving a drink of water from an old woman at a spring. Art struck Morris and was forced to stand trial. He absconded and escaped abroad. He was then proclaimed an outlaw and after some time he returned home where he made no attempt to disguise himself. A notice was posted by Art in 1771 ... "whereas I have been charged with different crimes, by different persons, I give this public notice that I will be prepared to stand my trial at the next Assizes in Cork"*
- (3) The final account is as follows. Morris was at Drishane castle with a Dominic Harding and upon hearing this, Art was determined to meet him on his way home to try to settle the matter. Art visited a public house in Carriganima for a few drinks and then continued on his way to Drishane. Meanwhile a warning had reached Morris in Drishane – delivered by Seán Mac Uaithne - and a group of soldiers was quickly rounded up and sent to Carriganima where Art was fatally shot on his horse by a soldier under Morris' direct order.*

Rugadh I 1747 ar an Rath Laoi comhgarach do MhaghCromtha. Oileadh sa bhFainc agus d'imigh isteach 'sna Hussars in arm Marie Therese na h-Ostaire. Bhain sé céim árd amach sul ar fhill ar Éirinn. Thug sé an lair cáiliúil abhaile leis.

Phs sé Eibhlín Dubh Ní Chonnail (aintín do Dhónal Ó Chonaill). Bhí taillte agus saibhreas aige agus chothaigh a chuid crógacht agus uaisleacht formad imeasc na n'éatrabhach ghallda magcuaird – go háirithe Abraham Morris an Árd sherrif.

### Eibhlín Dubh Ní Chonaill.

Born in Derrynane, Co.Kerry 1743(?) daughter of Máire Dubh and Domhnall Mór Ó Conaill, Eibhlín Dubh was aunt of Daniel O'Connell, the Liberator. Her mother, who was a keeper of old traditional ways, was a well known 'bean chaointe' in the Derrynane area. She was also known to be a smuggler of fish, butter, meats and wool to France in return for tea, sugar, tobacco, fine clothes and wines. Eibhín enjoyed a high standard of upbringing due to this way of living.

Eibhlín was a spirited young girl in her youth, which prompted her mother to marry her off to a much older man by the name of Connor of Iveragh (Na Foidhri) in Kerry. Unfortunately, he died six months later and even though she was only fifteen or sixteen years of age, Eibhlín, in tune to the traditions of her upbringing, lamented his death in the traditional ‘bean chaointe’ fashion.

Years later, in 1767, Eibhlín, on a visit to her sister who was now married to James Baldwin, a landlord near Macroom, (*Baldwin was an unusual character in that during the Penal Laws he turned from Protestant to Catholic against the will of his people. He then lived in fear of losing his rights to his land.*) spotted Art through the window of the town hall in Macroom and fell instantly in love with him. A notice was seen in the newspaper: ‘Married Mr. Arthur O’ Leary, Macroom, to the Widow Connor of Iveragh’ (19<sup>th</sup> December 1767). Eibhlín married Art against the wishes of her parents who had heard of some of Art’s exploits since his return from Europe. They thought that he would not be a suitable husband for Eibhlín.

Rugadh I nDoire Fhionán timpeall na bliana 1743. Bo iníon de chuid Máire Dhubh agus Domhnall Mór Ó Conaill í (Aintín Dhonail an “emancipator”) Bean caointe le cáil ab ea a máthair agus bhí fios coitianta ar a gnóth smugalála taé, tobac, éadach bhreá agus fionnta.

Cailín anamúil ab ea Eibhlín ach posadh go h-óg í le sean duine des na “O Connor Iveagh” í. D’éag seiseann sé mhí ‘na dhiaidh san.

Is sa bhlian 1767 agus í ar cuaird ar a driofúr I mBaile Mhuirne a tháinig sí ar Art don chéad uair – Chonaic sí é ag Aonach MháchCromtha.

Phós sí é an 19ú Nodhlag 1767 agus dhein é seo i gcoinne toil a tuismitheoirí.

## **Nótaí ar an téacs**

### **Cuid 1 (*Samhradh 1773*)**

#### **Guth Eibhlín:**

Tosnaon Eibhlín an Caoineadh le moladh agus aithiris ar a saoghal pearsanta agus príomháideach I dteannta Airt. Bh fhios aice go raibh sé I dtriobalóid nuair a fhill an lair agus cuireann sí síos ar a turas uathfásach go corp a grádh ghill caite ina lochán folla I gCarraig an Ime. Easpa agus uireasa uirthé ansan agus í ag iarraigh é bhreith abhaile chun teas na beatha d’adú thar nais ann.

#### **Voice: Eibhlín Dubh**

#### **Composed: In Carriganima and/or Raleigh House during the wake \***

In the opening section of the lament, Eibhlín portrays her personal and private memories of Art Ó Laoghaire: where and how she met him; how he looked and the comfortable life style he provided for her - a lifestyle she was accustomed to in Derrynane. She also tells of how she realised he was in fatal trouble when his blood-soaked horse returned to her. She recounts the horrific horse ride she endured to find him dead and alone next to a furze bush in Carriganima, Co. Cork.

She then expresses her personal loss and the loss he will be to her two sons Concubhair and Fiach.

On finding him dead, she dreams of bringing him home to his warm bed, to bring the heat of life back into him.

*\*Art Ó Laoghaire was waked in Carriganima on the night of his death and was moved home to Raleigh House the following day where the wake continued. It is said that Eibhlín composed most of the caoineadh over Art's body on the night of his death.*

## Cuid 2

### **(i) Sáraíocht focail idir dheirfiúr Airt agus Eibhlín Dubh**

#### **(ii) Guth Aonair athair Airt**

Tagann drioféur Airt ó Chorcaigh lár 'na mháireach agus tosnaíonn sí féin agus Eibhlín ag iomaíocht oscomhair athair Airt. Tá an driofú ag gearrá I dtaobh Eibhlín bheith sa leabaigh agus deir Eibhlín ná ch raghaidh na leannai a chodladh gan í. Narbh í máthair a chuid leannai í? arsa Eibhlín.

Labharann Athair Airt agus ciatheann eascainní le Morris, an fear a chreideann sé bo chéuis le dún mharú Airt.

Deir Eibhlín go mb'fhearr léityhe féin an piléar do ghlacadh.

Deir a drioféur go ndéanfadh sí sin féin íobait=rt níos a mhó!

### **(i) Verbal Duel between Eibhlín Dubh and Art's sister.**

#### **(ii) Monologue by Art's father.**

**Composed : the night of the wake.**

Here we hear Eibhlín and Art's sister trying to better each other in front of Art's father. A change of key, tone and tempo denotes the arrival of Art's sister from Cork. She rebukes Eibhlín for having left Art's body alone downstairs while she slept upstairs on the night of his wake. Eibhlín immediately retorts, explaining that the children were very upset. They had been running around the house in search of their father and the only way she could settle them was to go to sleep with them. She steadfastly defends her love for him; had she not married him and borne his children? Had she not stood by him against all the odds, during the four frenetic years of their marriage?

Art's father then speaks the next section.(spoken in unison by the altos and bases) He expresses his great love for his son and curses Abraham Morris who he believes is responsible for the death of his beloved son, Art.

Upon hearing this expression of love by a father for his son, Eibhlín vows that she would gladly have taken the bullet for him if it had been in her power to do so.

Upon hearing this wish expressed, Art's sister amplifies Eibhlín's statement, by saying that she, also, would have willingly sacrificed her life for her brother.

## Cuid 3

### **Guth Eibhlín**

Labharann Eibhlín ar a briseadh croí. Tagraíonn sí don chuaird dheirineadh ar an 4ú Bealtaine 1773 mar ar iarr sé uirthé aire do thabhbairt don tigh agus an feirm mar go mb'fhéidir ná ch bhfillleadh sé.

Shíl sí gur ag magadh a bhí sé ach tuigean anois féirinne an scéil.

Meabhraíonn sí anois conas a bheadh an saoghal agus é fós ‘na bheathaigh  
(cannta ag guth Aonair)  
Tagraíonn sí de’s na daoine is tabhachtaí fós ‘na mbeathaigh ‘na saoghal  
(An dara Guth Solo)  
Cuireann sí síos ar sinnsear Airt.

**Voice: Eibhlín Dubh**

**Composed: During the wake.**

Here, Eibhlín reveals her grief and anguish at the death of her husband. She remembers his last visit with them on 4<sup>th</sup> May 1773 where he instructed her to take care of the house and farm, as he might not return. She thought he was saying this in jest as he often did so in the past. However, now she knows that it was indeed the truth. He was leaving that morning to ‘settle the score’ with Abraham Morris.

Eibhlín wishes him alive again to continue their wonderful life together.(first soloist)

She lists the important people of her life e.g. sister, father, brother; these and her children are most significant but are no real consolation to Eibhlín Dubh as Art is now gone. (second soloist)

She traces his ancestry and describes some of the places associated with him, believing him to be invincible. Alas she was wrong!( tutti)

Cuid 3

#### **Cuid 4**

**Guth dheirfiúr Airt**

**Freagra ó Eibhlín**

Freagaraíonn Driofúr Airt ag moladh tigh Airt agus a chomhluadair.  
Gabhann sí leithscéal as ucht a dhéanaí is a bhí sí ag teacht de  
dheascaibh an fiabhras spotathach bheith ag a baile aice I gCathair  
Chorcaighe.

Treasnaíonn Eibhlín uirthé ansa agus tugann sí aitheantas dos’ na mná go léir a bhí I ndiaidh a céile breá féin. Mionan sí díoltas ar “Bhodach na Fola Duibh” - Morris.

**Voice: Art’s Sister.**

**Eibhlín Dubh’s answer to Art’s Sister.**

**Composed: During the night of the wake.**

Art’s sister is heard here (quartet), elaborating on what we have already heard from Eibhlín Dubh i.e. the praising of Art’s home, his high standard of living, his fine sense of dress, what a dashing man he was and how other women admired him. She apologises for not having brought more of her people from Cork to the wake. Due to a fever (smallpox), many of them had died or were too ill to travel.

She praises the generosity of Art’s household and the fine hospitality to be found there. She foretells his death in a dream sequence she had had in Cork the previous night.(tutti)

Eibhlín cuts in here. Echoing the opening melody and key of the lament, Eibhlín admonishes Art's sister by telling her that she was fully aware that Art had many admirers. She cries out to Jesus Christ and vows revenge on the one who took Art from her -“Bodach na Fola Duíbhé” (Abraham Morris).

### **Cuid 5 (Fómhar 1773)**

#### **Guth Eibhlín**

#### **Cumtha le linn Airt do bheith dá ath chuir i gCill Chré**

Gabhann sí pardún le mná Charraig an Ime I dtaobh is go raibh sí chomh dian orthu céad oiche na torraimhe. Géileann sí gur céile a driofúr a thug capal Airt ar lámh do Mhorris.

Goileann sí uirthé nár tháinig éinne dá muintir féin aniar ó Dhoire Fhionnán.

Cé go leanann an saoghal ar aghaidh deir Eibhlín go bhfuil a saoghal féin múchta le bás Airt.

Ordaíonn sí do ‘sna mnáibh a Caoineadh do chuir uatha anois agus deoch d’ól ar Airt roim é chuir sa Chill.

#### **Voice:Eibhlín Dubh**

#### **Composed in Kilcrea Abbey \***

In a reprise of musical themes she mourns the fact that none of her own family came from Derrynane to comfort her or to keen for Art when he died in May. Sadly, none are present even now as he is being placed in the tomb in Kilcrea.

She now praises the women of Carriganima who have come to support her in her grief. Previously, she had rebuked them for not keening Art, on the night of his wake (previous May).

She curses the treacherous Seán Mac Uaithne who informed upon Art and was, therefore, an accessory to his death.

Eibhlín goes on to say that she knows it was her ineffectual brother-in-law, James Baldwin, who had ultimately betrayed her – he had needlessly surrendered the horse to Morris after Art's death.

Eibhlín knows that the seasons pass. The work on the land must continue. However the life/light in Eibhlín has been choked, snuffed out since the death of Art, her true love.

Before Art is placed in the tomb in Kilcrea, Eibhlín invites the women to stop keening and to raise a glass in the name of Art Ó Laoghaire. Her passion is now spent, as is the passion of her valiant and beloved husband Art – now ‘ag iompar cré agus cloch’ (bearing clay and stones).

*\*Art was initially buried outside Kilnamartyra cemetery. Morris would not allow Art to be buried inside the cemetery grounds even though he was a Catholic - another slur against Art's name. Having been granted permission to bury Art on Catholic grounds six months later, Eibhlín had his body exhumed and re-interred at Kilcrea.*

## **Guth Eibhlín**

### **Cumtha le linn Airt do bheith dá ath chuir i gCill Chré**

Gabhann sí pardún le mná Charraig an Ime I dtaobh is go raibh sí chomh dian orthu céad oiche na torraimhe. Géileann sí gur céile a dríofúr a thug capal Airt ar láimh do Mhorris.

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Cé go leanann an saoghal ar aghaidh deir Eibhlín go bhfuil a saoghal féin múchta le bás Airt.

Ordaíonn sí do 'sna mnáibh a Caoineadh do chuir uatha anois agus deoch d'ól ar Airt roim é chuir sa Chill.