

# ***Celtic Fairy Tales***

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**[Illustrated & Selected & Edited]**



# *Celtic Fairy Tales*

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**Joseph Jacobs**

Illustrated by John D. Batten

ILLUSTRATED &  
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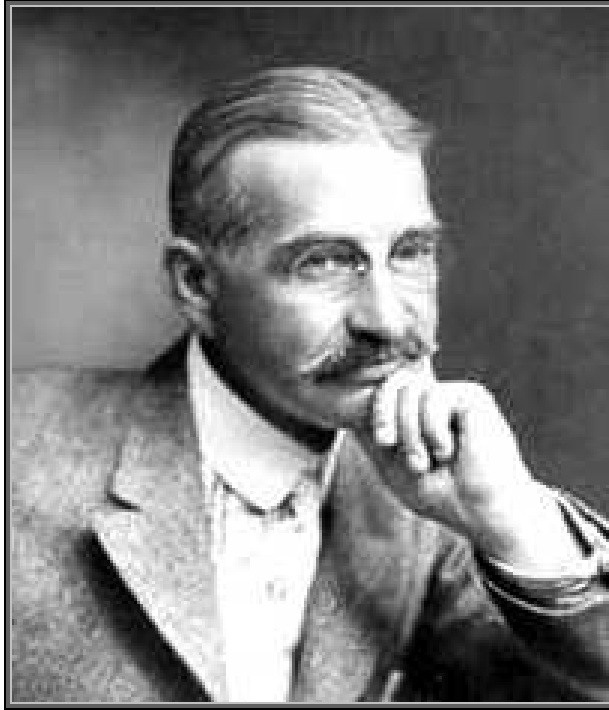
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## About The Book & Author:

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**J**oseph Jacobs was an Australian folklorist, literary critic, historian and writer of English literature who became a notable collector and publisher of English Folklore. His work went on to popularize some of the worlds best known versions of English fairy tales including "Jack and the Beanstalk", "Goldilocks and the three bears", "The Three Little Pigs", "Jack the Giant Killer" and "The History of Tom Thumb".

He published his English fairy tale collections: English Fairy Tales in 1890 and More English Fairytales in 1894 but also went on after

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and in between both books to publish fairy tales collected from continental Europe as well as Jewish, "*Celtic and Indian Fairytales*" which made him one of the most popular writers of fairytales for the English language. Jacobs was also an editor for journals and books on the subject of folklore which included editing the Fables of Bidpai and the Fables of Aesop, as well as articles on the migration of Jewish folklore. He also edited editions of "*The Thousand and One Nights*". He went on to join The Folklore Society in England and became an editor of the society journal Folklore. Joseph Jacobs also contributed to the Jewish Encyclopedia.

\* \* \*

**This Book**, Originally published in 1892, this beautifully written collection of Celtic fairy tales is bound to enrapture. Filled to the brim with, as Joseph Jacob says, "both the best, and the best known folk-tales of the Celts," this is the first of his two collections of Celtic folklore.

Included in this charming collection are tales of romance, tales that will make you laugh, and tales with sadness intertwined. The twenty-six story medley includes:

- ***Guleesh***"
- ***Conal Yellowclaw***"
- ***The Shepherd of Myddvai***"
- ***The Story of Deirdre***"
- ***The Wooing of Olwen***"
- ***The Sea-Maiden***"
- ***Jack and his Master***"



- *Beth Gellert*”
  - *The Battle of the Birds*”
  - *The Lad with the Goat-Skin*”
- And many more!***

The magic of these stories is brought to life with fantastical sketches by John D. Batten that are interspersed throughout the pages, including eight full-page illustrations. The wonder, witchcraft, and magic found in Celtic tales are sure to enrapture all readers, young and old alike.

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**SAY THIS:**

Three times, with your eyes shut,

Mothuighim boladh an Éireannaigh bhinn bhreugaigh faoi m'fhóidín  
dúthaigh.

And you will see

What you will see?

***[Celtic Proverb]***

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# Preface

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PRINCE DARLING TRANSFORMED INTO THE MERMAID.

**L**ast year, in giving the young ones a volume of English

Fairy Tales, my difficulty was one of collection. This time, in offering them specimens of the rich folk-fancy of the Celts of these islands, my trouble has rather been one of selection. Ireland began to collect her folk-tales almost as early as any country in Europe, and Croker has found a whole school of successors in Carleton, Griffin, Kennedy, Curtin, and Douglas Hyde. Scotland had the great name of Campbell, and has still efficient followers in MacDougall, MacInnes, Carmichael, Macleod, and Campbell of Tiree. Gallant little Wales has no name to rank alongside these; in this department the Cymru have shown less vigour than the Gaedhel. Perhaps the Eisteddfod, by offering prizes for the collection of Welsh folk-tales, may remove this inferiority. Meanwhile Wales must be content to be somewhat scantily represented among the Fairy Tales of the Celts, while the extinct Cornish tongue has only contributed one tale.

In making my selection I have chiefly tried to make the stories characteristic. It would have been easy, especially from Kennedy, to have made up a volume entirely filled with "Grimm's Goblins" *à la Celtique*. But one can have too much even of that very good thing, and I have therefore avoided as far as possible the more familiar "formulae" of folk-tale literature. To do this I had to withdraw from the English-speaking Pale both in Scotland and Ireland, and I laid down the rule to include only tales that have been taken down from Celtic peasants ignorant of English.

## Celtic Fairy Tales

Having laid down the rule, I immediately proceeded to break it. The success of a fairy book, I am convinced, depends on the due admixture of the comic and the romantic: Grimm and Asbjørnsen knew this secret, and they alone. But the Celtic peasant who speaks Gaelic takes the pleasure of telling tales somewhat sadly: so far as he has been printed and translated, I found him, to my surprise, conspicuously lacking in humour. For the comic relief of this volume I have therefore had to turn mainly to the Irish peasant of the Pale; and what richer source could I draw from?

For the more romantic tales I have depended on the Gaelic, and, as I know about as much of Gaelic as an Irish Nationalist M. P., I have had to depend on translators. But I have felt myself more at liberty than the translators themselves, who have generally been over-literal, in changing, excising, or modifying the original. I have even gone further. In order that the tales should be characteristically Celtic, I have paid more particular attention to tales that are to be found on both sides of the North Channel.

In re-telling them I have had no scruple in interpolating now and then a Scotch incident into an Irish variant of the same story, or *vice versa*. Where the translators appealed to English folklorists and scholars, I am trying to attract English children. They translated; I endeavoured to transfer. In short, I have tried to put myself into the position of an *ollamh* or *sheenachie* familiar with both forms of Gaelic, and anxious to put his stories in the best way to attract English children. I trust I shall be forgiven by Celtic scholars for the changes I have had to make to effect this end.

The stories collected in this volume are longer and more detailed than the English ones I brought together last Christmas. The romantic ones are certainly more romantic, and the comic ones perhaps more comic, though there may be room for a difference of opinion on this latter point. This superiority of the Celtic folk-tales

is due as much to the conditions under which they have been collected, as to any innate superiority of the folk-imagination. The folk-tale in England is in the last stages of exhaustion. The Celtic folk-tales have been collected while the practice of story-telling is still in full vigour, though there are every signs that its term of life is already numbered. The more the reason why they should be collected and put on record while there is yet time. On the whole, the industry of the collectors of Celtic folk-lore is to be commended, as may be seen from the survey of it I have prefixed to the Notes and References at the end of the volume. Among these, I would call attention to the study of the legend of Beth Gellert, the origin of which, I believe, I have settled.

While I have endeavoured to render the language of the tales simple and free from bookish artifice, I have not felt at liberty to retell the tales in the English way. I have not scrupled to retain a Celtic turn of speech, and here and there a Celtic word, which I have *not* explained within brackets—a practice to be abhorred of all good men. A few words unknown to the reader only add effectiveness and local colour to a narrative, as Mr. Kipling well knows.

One characteristic of the Celtic folk-lore I have endeavoured to represent in my selection, because it is nearly unique at the present day in Europe. Nowhere else is there so large and consistent a body of oral tradition about the national and mythical heroes as amongst the Gaels. Only the *byline*, or hero-songs of Russia, equal in extent the amount of knowledge about the heroes of the past that still exists among the Gaelic-speaking peasantry of Scotland and Ireland. And the Irish tales and ballads have this peculiarity, that some of them have been extant, and can be traced, for well nigh a thousand years. I have selected as a specimen of this class the Story of Deirdre, collected among the Scotch peasantry a few years ago, into which I have been able to insert a passage taken from an Irish vel-

## **Celtic Fairy Tales**

lum of the twelfth century. I could have more than filled this volume with similar oral traditions about Finn (the Fingal of Macpherson's "Ossian"). But the story of Finn, as told by the Gaelic peasantry of to-day, deserves a volume by itself, while the adventures of the Ultonian hero, Cuchulain, could easily fill another.

I have endeavoured to include in this volume the best and most typical stories told by the chief masters of the Celtic folk-tale, Campbell, Kennedy, Hyde, and Curtin, and to these I have added the best tales scattered elsewhere. By this means I hope I have put together a volume, containing both the best, and the best known folk-tales of the Celts. I have only been enabled to do this by the courtesy of those who owned the copyright of these stories. Lady Wilde has kindly granted me the use of her effective version of "The Horned Women;" and I have specially to thank Messrs. Macmillan for right to use Kennedy's "Legendary Fictions," and Messrs. Sampson Low & Co., for the use of Mr. Curtin's Tales.

In making my selection, and in all doubtful points of treatment, I have had resource to the wide knowledge of my friend Mr. Alfred Nutt in all branches of Celtic folk-lore. If this volume does anything to represent to English children the vision and colour, the magic and charm, of the Celtic folk-imagination, this is due in large measure to the care with which Mr. Nutt has watched its inception and progress. With him by my side I could venture into regions where the non-Celt wanders at his own risk.

Lastly, I have again to rejoice in the co-operation of my friend, Mr. J. D. Batten, in giving form to the creations of the folk-fancy. He has endeavoured in his illustrations to retain as much as possible of Celtic ornamentation; for all details of Celtic archaeology he has authority. Yet both he and I have striven to give Celtic things as they appear to, and attract, the English mind, rather than attempt the hopeless task of representing them as they are to Celts. The

fate of the Celt in the British Empire bids fair to resemble that of the Greeks among the Romans. "They went forth to battle, but they always fell," yet the captive Celt has enslaved his captor in the realm of imagination. The present volume attempts to begin the pleasant captivity from the earliest years. If it could succeed in giving a common fund of imaginative wealth to the Celtic and the Saxon children of these isles, it might do more for a true union of hearts than all your politics.

**JOSEPH JACOBS.**

## Connla and the Fairy Maiden

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Connla of the Fiery Hair was son of Conn of the Hundred Fights. One day as he stood by the side of his father on the height of Usna, he saw a maiden clad in strange attire coming towards him.

"Whence comest thou, maiden?" said Connla.

"I come from the Plains of the Ever Living," she said, "there where there is neither death nor sin. There we keep holiday always, nor need we help from any in our joy. And in all our pleasure we have no strife. And because we have our homes in the round green hills, men call us the Hill Folk."

The king and all with him wondered much to hear a voice when they saw no one. For save Connla alone, none saw the Fairy Maiden.

"To whom art thou talking, my son?" said Conn the king.



Then the maiden answered, "Connla speaks to a young, fair maid, whom neither death nor old age awaits. I love Connla, and now I call him away to the Plain of Pleasure, Moy Mell, where Boadag is king for aye, nor has there been complaint or sorrow in that land since he has held the kingship. Oh, come with me, Connla of the Fiery Hair, ruddy as the dawn with thy tawny skin. A fairy crown awaits thee to grace thy comely face and royal form. Come, and never shall thy comeliness fade, nor thy youth, till the last awful day of judgment."

The king in fear at what the maiden said, which he heard though he could not see her, called aloud to his Druid, Coran by name.

"Oh, Coran of the many spells," he said, "and of the cunning magic, I call upon thy aid. A task is upon me too great for all my skill and wit, greater than any laid upon me since I seized the kingship. A maiden unseen has met us, and by her power would take from me my dear, my comely son. If thou help not, he will be taken from thy king by woman's wiles and witchery."

Then Coran the Druid stood forth and chanted his spells towards the spot where the maiden's voice had been heard. And none heard her voice again, nor could Connla see her longer. Only as she vanished before the Druid's mighty spell, she threw an apple to Connla.

For a whole month from that day Connla would take nothing, either to eat or to drink, save only from that apple. But as he ate it grew again and always kept whole. And all the while there grew within him a mighty yearning and longing after the maiden he had seen.

But when the last day of the month of waiting came, Connla stood by the side of the king his father on the Plain of Arcomin, and

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again he saw the maiden come towards him, and again she spoke to him.



"'Tis a glorious place, forsooth, that Connla holds among short-lived mortals awaiting the day of death. But now the folk of life, the ever-living ones, beg and bid thee come to Moy Mell, the Plain of

Pleasure, for they have learnt to know thee, seeing thee in thy home among thy dear ones."

When Conn the king heard the maiden's voice he called to his men aloud and said:

"Summon swift my Druid Coran, for I see she has again this day the power of speech."

Then the maiden said: "Oh, mighty Conn, fighter of a hundred fights, the Druid's power is little loved; it has little honour in the mighty land, peopled with so many of the upright. When the Law will come, it will do away with the Druid's magic spells that come from the lips of the false black demon."

Then Conn the king observed that since the maiden came, Connla his son spoke to none that spake to him. So Conn of the hundred fights said to him, "Is it to thy mind what the woman says, my son?"

"'Tis hard upon me," then said Connla; "I love my own folk above all things; but yet, but yet a longing seizes me for the maiden."

When the maiden heard this, she answered and said "The ocean is not so strong as the waves of thy longing. Come with me in my curragh, the gleaming, straight-gliding crystal canoe. Soon we can reach Boadag's realm. I see the bright sun sink, yet far as it is, we can reach it before dark. There is, too, another land worthy of thy journey, a land joyous to all that seek it. Only wives and maidens dwell there. If thou wilt, we can seek it and live there alone together in joy."

When the maiden ceased to speak, Connla of the Fiery Hair rushed away from them and sprang into the curragh, the gleaming, straight-gliding crystal canoe. And then they all, king and court, saw it glide away over the bright sea towards the setting sun. Away and

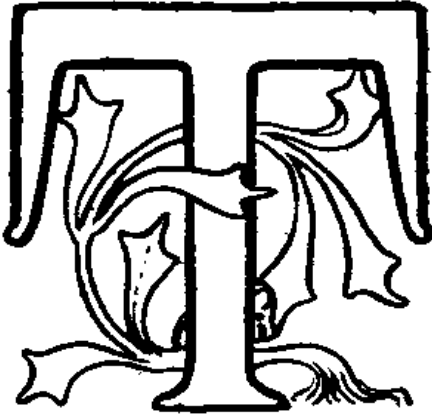
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away, till eye could see it no longer, and Connla and the Fairy Maiden went their way on the sea, and were no more seen, nor did any know where they came.

# Guleesh

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here was once a boy in the County Mayo; Guleesh was his name. There was the finest rath a little way off from the gable of the house, and he was often in the habit of seating himself on the fine grass bank that was running round it. One night he stood, half leaning against the gable of the house, and looking up into the sky, and watching the beautiful white moon over his head. After he had been standing that way for a couple of hours, he said to himself: "My bitter grief that I am not gone away out of this place altogether. I'd sooner be any place in the world than here. Och, it's well for you, white moon," says he, "that's turning round, turning round, as you please yourself, and no man can put you back. I wish I was the same as you."

Hardly was the word out of his mouth when he heard a great noise coming like the sound of many people running together, and talking, and laughing, and making sport, and the sound went by him like a whirl of wind, and he was listening to it going into the rath.

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"Musha, by my soul," says he, "but ye're merry enough, and I'll follow ye."

What was in it but the fairy host, though he did not know at first that it was they who were in it, but he followed them into the rath. It's there he heard the *fulparnee*, and the *folpornee*, the *rap-lay-hoota*, and the *roolya-boolya*, that they had there, and every man of them crying out as loud as he could: "My horse, and bridle, and saddle! My horse, and bridle, and saddle!"

"By my hand," said Guleesh, "my boy, that's not bad. I'll imitate ye," and he cried out as well as they: "My horse, and bridle, and saddle! My horse, and bridle, and saddle!" And on the moment there was a fine horse with a bridle of gold, and a saddle of silver, standing before him. He leaped up on it, and the moment he was on its back he saw clearly that the rath was full of horses, and of little people going riding on them.

Said a man of them to him: "Are you coming with us to-night, Guleesh?"

"I am surely," said Guleesh.

"If you are, come along," said the little man, and out they went all together, riding like the wind, faster than the fastest horse ever you saw a-hunting, and faster than the fox and the hounds at his tail.

The cold winter's wind that was before them, they overtook her, and the cold winter's wind that was behind them, she did not overtake them. And stop nor stay of that full race, did they make none, until they came to the brink of the sea.

Then every one of them said: "Hie over cap! Hie over cap!" and that moment they were up in the air, and before Guleesh had time to remember where he was, they were down on dry land again, and were going like the wind.

At last they stood still, and a man of them said to Guleesh: "Guleesh, do you know where you are now?"

"Not a know," says Guleesh.

"You're in France, Guleesh," said he. "The daughter of the king of France is to be married to-night, the handsomest woman that the sun ever saw, and we must do our best to bring her with us; if we're only able to carry her off; and you must come with us that we may be able to put the young girl up behind you on the horse, when we'll be bringing her away, for it's not lawful for us to put her sitting behind ourselves. But you're flesh and blood, and she can take a good grip of you, so that she won't fall off the horse. Are you satisfied, Guleesh, and will you do what we're telling you?"

"Why shouldn't I be satisfied?" said Guleesh. "I'm satisfied, surely, and anything that ye will tell me to do I'll do it without doubt."

They got off their horses there, and a man of them said a word that Guleesh did not understand, and on the moment they were lifted up, and Guleesh found himself and his companions in the palace. There was a great feast going on there, and there was not a nobleman or a gentleman in the kingdom but was gathered there, dressed in silk and satin, and gold and silver, and the night was as bright as the day with all the lamps and candles that were lit, and Guleesh had to shut his two eyes at the brightness. When he opened them again and looked from him, he thought he never saw anything as fine as all he saw there. There were a hundred tables spread out, and their full of meat and drink on each table of them, flesh-meat, and cakes and sweetmeats, and wine and ale, and every drink that ever a man saw. The musicians were at the two ends of the hall, and they were playing the sweetest music that ever a man's ear heard, and there were young women and fine youths in the middle of the hall, dancing and turning, and going round so quickly

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and so lightly, that it put a *soorawn* in Guleesh's head to be looking at them. There were more there playing tricks, and more making fun and laughing, for such a feast as there was that day had not been in France for twenty years, because the old king had no children alive but only the one daughter, and she was to be married to the son of another king that night. Three days the feast was going on, and the third night she was to be married, and that was the night that Guleesh and the sheehogues came, hoping, if they could, to carry off with them the king's young daughter.

Guleesh and his companions were standing together at the head of the hall, where there was a fine altar dressed up, and two bishops behind it waiting to marry the girl, as soon as the right time should come. Now nobody could see the sheehogues, for they said a word as they came in, that made them all invisible, as if they had not been in it at all.

"Tell me which of them is the king's daughter," said Guleesh, when he was becoming a little used to the noise and the light.

"Don't you see her there away from you?" said the little man that he was talking to.

Guleesh looked where the little man was pointing with his finger, and there he saw the loveliest woman that was, he thought, upon the ridge of the world. The rose and the lily were fighting together in her face, and one could not tell which of them got the victory. Her arms and hands were like the lime, her mouth as red as a strawberry when it is ripe, her foot was as small and as light as another one's hand, her form was smooth and slender, and her hair was falling down from her head in buckles of gold. Her garments and dress were woven with gold and silver, and the bright stone that was in the ring on her hand was as shining as the sun.



Guleesh was nearly blinded with all the loveliness and beauty that was in her; but when he looked again, he saw that she was crying, and that there was the trace of tears in her eyes. "It can't be," said Guleesh, "that there's grief on her, when everybody round her is so full of sport and merriment."

"Musha, then, she is grieved," said the little man; "for it's against her own will she's marrying, and she has no love for the husband she is to marry. The king was going to give her to him three years ago, when she was only fifteen, but she said she was too young, and requested him to leave her as she was yet. The king gave her a year's grace, and when that year was up he gave her another year's grace, and then another; but a week or a day he would not give her longer, and she is eighteen years old to-night, and it's time for her to marry; but, indeed," says he, and he crooked his mouth in an ugly way—"indeed, it's no king's son she'll marry, if I can help it."

Guleesh pitied the handsome young lady greatly when he heard that, and he was heart-broken to think that it would be necessary for her to marry a man she did not like, or, what was worse, to take a nasty sheehogue for a husband. However, he did not say a word, though he could not help giving many a curse to the ill-luck that was laid out for himself, to be helping the people that were to snatch her away from her home and from her father.

He began thinking, then, what it was he ought to do to save her, but he could think of nothing. "Oh! if I could only give her some help and relief," said he, "I wouldn't care whether I were alive or dead; but I see nothing that I can do for her."

He was looking on when the king's son came up to her and asked her for a kiss, but she turned her head away from him. Guleesh had double pity for her then, when he saw the lad taking her by the soft white hand, and drawing her out to dance. They went round in the

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dance near where Guleesh was, and he could plainly see that there were tears in her eyes.

When the dancing was over, the old king, her father, and her mother the queen, came up and said that this was the right time to marry her, that the bishop was ready, and it was time to put the wedding-ring on her and give her to her husband.

The king took the youth by the hand, and the queen took her daughter, and they went up together to the altar, with the lords and great people following them.

When they came near the altar, and were no more than about four yards from it, the little sheehogue stretched out his foot before the girl, and she fell. Before she was able to rise again he threw something that was in his hand upon her, said a couple of words, and upon the moment the maiden was gone from amongst them. Nobody could see her, for that word made her invisible. The little man\_eeen\_ seized her and raised her up behind Guleesh, and the king nor no one else saw them, but out with them through the hall till they came to the door.

Oro! dear Mary! it's there the pity was, and the trouble, and the crying, and the wonder, and the searching, and the *rookawn*, when that lady disappeared from their eyes, and without their seeing what did it. Out of the door of the palace they went, without being stopped or hindered, for nobody saw them, and, "My horse, my bridle, and saddle!" says every man of them. "My horse, my bridle, and saddle!" says Guleesh; and on the moment the horse was standing ready caparisoned before him. "Now, jump up, Guleesh," said the little man, "and put the lady behind you, and we will be going; the morning is not far off from us now."



Guleesh raised her up on the horse's back, and leaped up himself before her, and, "Rise, horse," said he; and his horse, and the other horses with him, went in a full race until they came to the sea.

"Hie over cap!" said every man of them.

"Hie over cap!" said Guleesh; and on the moment the horse rose under him, and cut a leap in the clouds, and came down in Erin.

They did not stop there, but went of a race to the place where was Guleesh's house and the rath. And when they came as far as that, Guleesh turned and caught the young girl in his two arms, and leaped off the horse.

"I call and cross you to myself, in the name of God!" said he; and on the spot, before the word was out of his mouth, the horse fell down, and what was in it but the beam of a plough, of which they had made a horse; and every other horse they had, it was that way

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they made it. Some of them were riding on an old besom, and some on a broken stick, and more on a bohalawn or a hemlock-stalk.

The good people called out together when they heard what Guleesh said:

"Oh! Guleesh, you clown, you thief, that no good may happen you, why did you play that trick on us?"

But they had no power at all to carry off the girl, after Guleesh had consecrated her to himself.

"Oh! Guleesh, isn't that a nice turn you did us, and we so kind to you? What good have we now out of our journey to France. Never mind yet, you clown, but you'll pay us another time for this. Believe us, you'll repent it."

"He'll have no good to get out of the young girl," said the little man that was talking to him in the palace before that, and as he said the word he moved over to her and struck her a slap on the side of the head. "Now," says he, "she'll be without talk any more; now, Guleesh, what good will she be to you when she'll be dumb? It's time for us to go—but you'll remember us, Guleesh!"

When he said that he stretched out his two hands, and before Guleesh was able to give an answer, he and the rest of them were gone into the rath out of his sight, and he saw them no more.

He turned to the young woman and said to her: "Thanks be to God, they're gone. Would you not sooner stay with me than with them?" She gave him no answer. "There's trouble and grief on her yet," said Guleesh in his own mind, and he spoke to her again: "I am afraid that you must spend this night in my father's house, lady, and if there is anything that I can do for you, tell me, and I'll be your servant."

The beautiful girl remained silent, but there were tears in her eyes, and her face was white and red after each other.

"Lady," said Guleesh, "tell me what you would like me to do now. I never belonged at all to that lot of sheehogues who carried you away with them. I am the son of an honest farmer, and I went with them without knowing it. If I'll be able to send you back to your father I'll do it, and I pray you make any use of me now that you may wish."

He looked into her face, and he saw the mouth moving as if she was going to speak, but there came no word from it.

"It cannot be," said Guleesh, "that you are dumb. Did I not hear you speaking to the king's son in the palace to-night? Or has that devil made you really dumb, when he struck his nasty hand on your jaw?"

The girl raised her white smooth hand, and laid her finger on her tongue, to show him that she had lost her voice and power of speech, and the tears ran out of her two eyes like streams, and Guleesh's own eyes were not dry, for as rough as he was on the outside he had a soft heart, and could not stand the sight of the young girl, and she in that unhappy plight.

He began thinking with himself what he ought to do, and he did not like to bring her home with himself to his father's house, for he knew well that they would not believe him, that he had been in France and brought back with him the king of France's daughter, and he was afraid they might make a mock of the young lady or insult her.

As he was doubting what he ought to do, and hesitating, he chanced to remember the priest. "Glory be to God," said he, "I know now what I'll do; I'll bring her to the priest's house, and he won't

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refuse me to keep the lady and care for her." He turned to the lady again and told her that he was loth to take her to his father's house, but that there was an excellent priest very friendly to himself, who would take good care of her, if she wished to remain in his house; but that if there was any other place she would rather go, he said he would bring her to it.

She bent her head, to show him she was obliged, and gave him to understand that she was ready to follow him any place he was going. "We will go to the priest's house, then," said he; "he is under an obligation to me, and will do anything I ask him."

They went together accordingly to the priest's house, and the sun was just rising when they came to the door. Guleesh beat it hard, and as early as it was the priest was up, and opened the door himself. He wondered when he saw Guleesh and the girl, for he was certain that it was coming wanting to be married they were.

"Guleesh, Guleesh, isn't it the nice boy you are that you can't wait till ten o'clock or till twelve, but that you must be coming to me at this hour, looking for marriage, you and your sweetheart? You ought to know that I can't marry you at such a time, or, at all events, can't marry you lawfully. But ubbubboo!" said he, suddenly, as he looked again at the young girl, "in the name of God, who have you here? Who is she, or how did you get her?"

"Father," said Guleesh, "you can marry me, or anybody else, if you wish; but it's not looking for marriage I came to you now, but to ask you, if you please, to give a lodging in your house to this young lady."

The priest looked at him as though he had ten heads on him; but without putting any other question to him, he desired him to come in, himself and the maiden, and when they came in, he shut the door, brought them into the parlour, and put them sitting.