

## Amach As Ucht Na Sliabh

Birds have been important symbols in our art and culture for thousands of years. They have inspired poets and painters, and feature in many place names and legends. In this book, Niall Mac Coitir draws together the mythology, legends and folklore of Ireland's birds, both wild and domestic. The birds are presented in seasonal order based on their migratory habits (the cuckoo and summer) or on their cultural associations (the robin with Christmas). He also explores how birds are often powerful symbols of various virtues and qualities, such as the goose, which is a symbol of watchfulness and bravery. This challenges us to look at birds in a different way, as dynamic creatures that have influenced our society over the millennia. Written with imagination and enthusiasm, this mix of natural history, mythology and folklore will delight and enlighten all interested in the birds of Ireland.

The oldest records indicate that the performance of poetry in Gaelic Ireland was normally accompanied by music, providing a point of continuity with past tradition while bolstering a sense of community in the present. Music would also offer, particularly for poets writing in English from the eighteenth century onwards, a perceived authenticity, a connection with an older tradition perceived as being untarnished by linguistic and cultural division. While providing an innovative analysis of theoretical work in music and literary studies, this book examines how traditional Irish music, including the related song tradition (primarily in Irish), has influenced, and is apparent in, the work of Irish poets. While looking generally at where this influence is evident historically and in contemporary Irish poetry, this work focuses primarily on the work of six poets, three who write in English and three who write primarily in the Irish language: Thomas Kinsella, Seamus Heaney, Ciaran Carson, Gearóid Mac Lochlainn, Nuala Ní Dhomhnaill and Cathal Ó Searcaigh.

Between 1935 and 1970 the Irish Folklore Commission (Coimisiún Béaloideasa Éireann), under-funded and at great personal cost to its staff, assembled one of the world's largest folklore collections. The cultural, linguistic, political and ideological factors that had a bearing on the establishment and making permanent of the Commission and that impinged on many aspects of its work are here elucidated. This study also deals with the working methods and conditions of employment of the Commission's field and Head Office staff as well with Séamus Ó Duilearga's direction of the Commission. This work should be of interest not only to students of Irish oral tradition but to folklorists everywhere. The history of the Irish Folklore Commission is a part of a wider history, that of the history of folkloristics in Europe and North America in particular. Moreover, the Irish Folklore Commission maintained contacts with scholars on all five continents, and this work has relevance for many areas of the developing world today, where conditions are not dissimilar to those that pertained in Ireland in the 1930's when this great salvage operation was funded by the young, independent Irish state.

In an autobiography, the fifth-century Irish saint describes his early life, his enslavement, his sins, and his dedication to Christianity

Impreasin na Gaeilge / Impressions of the Irish language (2014) is a research book on the sound of the Irish language based on native voices of the Gael from the Gaeltacht itself. The book is based on empirical work by two authors from County Clare. An tAthair Seóirse Mac Clúin based Réilthíní Óir on the Irish of the Great Blasket Islands. Réilthíní Óir comprised the native Irish of Tomás Ó Criomhthain and the islanders of the Great Blasket Islands prior to 1922. The original title is revised in full with modern additions based on current native Irish (2007-2014). The language planning researcher is Seosamh Mac Ionnrachtaigh from Kilrush West Clare. This combined research results in an Irish-Irish Dictionary of the Irish language with key explanations in English. The book and accompanying cd will consist of song, music and lore of the acclaimed

Conamara tradition bearer, Colm Ó Caodháin (1893 - 1975) from Glinsce, Carna, County Galway. During the golden era of collecting in the twentieth century, Colm's contribution to collectors in Ireland and abroad is exceptional. In particular, Séamus Ennis during his period with the Irish Folklore Commission and later with Radio Éireann and the BBC continuously returned to Colm as a source. To date, there has never been a publication solely dedicated to Colm and his repertoire.

Amach as Ucht Na Sliabh  
Amach as ucht na sliabhcnuasach béaloidis a chruinnigh daltaí sna Scoileanna Náisiúnta i bParóiste Ghaoth Dobhair faoi Scéim na Scol 1937-'38  
Cumann Staire Agus Seanchais Ghaoth Dobhair I Gcomhar Le Comharchumann Forbartha Ghaoth Dobhair  
The Irish Folklore Commission 1935-1970  
History, ideology, methodology  
BoD - Books on Demand

Name the five Great Trees of Ireland? What trees are most often found beside holy wells or cemeteries? Which tree gave the Red Branch Knights of Ulster their name? Ireland was once so heavily wooded it was said a squirrel could travel from Cork to Killarney without touching the ground. So it is no surprise that, in ancient Ireland, mythology and folklore were a part of the people's general knowledge about trees. Many of the myths and legends and much of the folklore associated with native trees persists to this day and are gathered together in this book.

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