

Chapter 1 : An Irish Woman's Tale on Vimeo

A young girl's misguided moment, a flash in time, produces consequences that spiral outward, fracturing hearts and souls for decades to come. AN IRISHWOMAN'S TALE may be Patti Lacy's debut novel, but it flows with the depth, imagery and intensity of books written by seasoned, bestselling authors.

The geographical tales, *Dindsenchas*, emphasize the importance of female divinities while the historical tradition focuses on the colonizers, inventors, or male warriors with the female characters only intervening in episodes. Goddesses are linked to a place and they seem to draw their power from that place. They are maternal deities caring for the earth itself as well as children. They are often connected to poetry, smith craft, and healing [1]. Many appear to be prophetic especially when foretelling death as well as transformational. Zoomorphism is an important feature for many Irish goddesses. There is a lack of a goddess of love equivalent to Aphrodite or Venus due to the predominance of the maternal element in the culture of the Celt. Mother Goddesses[edit] Some of these goddesses are considered to be all one goddess while other stories treat them as separate. Among the mother goddesses is Anu Ana the goddess of prosperity and Danu Dana. This goddess is adored by poets and smiths and is the mother goddess that watches over childbirth. She is a goddess of prosperity and brings abundance. Brigit can also be categorized as a seasonal goddess and one can win her favor by burying a fowl alive at the meeting of three waters as a form of sacrifice. She survives as Saint Brigit in the Christian faith and some modern folklore makes her midwife to the Blessed Virgin. They are protecting forces that provide the necessities of life within the home. Often they are envisioned as being the earth itself. Their importance has led some scholars to propose a matrilineal social organization and others highlight this argument as being feminist propaganda and deny all indications of importance. They appear during great feasts of Ireland and they bring abundance. The main goddesses are the Machas: Carman, Tailtiu, Tea, but there are other seasonal goddesses. This trio can change to include different goddesses. They reign over the battlefield without having to physically be involved. They do not need to strike a blow because they control the events while the male deities are often depicted as being in the battles. This aspect leads to the discussion of women as the gods of slaughter. Scholars note that the female deities govern the natural event while the male deities govern the social event. Despite the dates of these sources, most of the material they contain predates their composition. It is the oldest surviving manuscript written entirely in the Irish language. Other important sources include a group of four manuscripts originating in the west of Ireland in the late 14th or early 15th century: The first is housed in Trinity College as well as three others are in the Royal Academy. When using these sources, it is, as always, important to question the impact of the circumstances in which they were produced. Most of the manuscripts were created by Christian monks, who may well have been torn between the desire to record their native culture and their religious hostility to pagan beliefs resulting in some of the gods being euhemerised. Many of the later sources may also have formed part of a propaganda effort designed to create a history for the people of Ireland that could bear comparison with the mythological descent of their British invaders from the founders of Rome that was promulgated by Geoffrey of Monmouth and others. There was also a tendency to rework Irish genealogies to fit into the known schema of Greek or Biblical genealogy. It was once unquestioned that medieval Irish literature preserved truly ancient traditions in a form virtually unchanged through centuries of oral tradition back to the ancient Celts of Europe. However, this "nativist" position has been challenged by "revisionist" scholars who believe that much of it was created in Christian times in deliberate imitation of the epics of classical literature that came with Latin learning. A consensus has emerged which encourages the critical reading of the material. Mythological Cycle The Mythological Cycle, comprising stories of the former gods and origins of the Irish, is the least well preserved of the four cycles. It is about the principle people who invaded and inhabited the island. They faced opposition from their enemies, the Fomorians, led by Balor of the Evil Eye. The Metrical *Dindsenchas* is the great onomastics work of early Ireland, giving the naming legends of significant places in a sequence of poems. However, there is considerable evidence, both in the texts and from the wider Celtic world, that they were once considered deities. These are the Ulaid, or people of the North-Eastern corner of Ireland and the

action of the stories centres round the royal court at Emain Macha known in English as Navan Fort , close to the modern town of Armagh. The cycle consists of stories of the births, early lives and training, wooings, battles, feasting, and deaths of the heroes and reflects a warrior society in which warfare consists mainly of single combats and wealth is measured mainly in cattle. These stories are written mainly in prose. This cycle is, in some respects, close to the mythological cycle. Some of the characters from the latter reappear, and the same sort of shape-shifting magic is much in evidence, side by side with a grim, almost callous realism. The stories of the Fenian Cycle appear to be set around the 3rd century and mainly in the provinces of Leinster and Munster. They also differ from the Ulster Cycle in that the stories are told mainly in verse and that in tone they are nearer to the tradition of romance than the tradition of epic. The stories concern the doings of Fionn mac Cumhaill and his band of soldiers, the Fianna. The text is dated from linguistic evidence to the 12th century. The late dates of the manuscripts may reflect a longer oral tradition for the Fenian stories. As a youth, while being trained in the art of poetry, he accidentally burned his thumb while cooking the Salmon of Knowledge, which allowed him to suck or bite his thumb to receive bursts of stupendous wisdom. He took his place as the leader of his band and numerous tales are told of their adventures. The Diarmuid and Grainne story, which is one of the few Fenian prose tales, is a probable source of Tristan and Iseult. The world of the Fenian Cycle is one in which professional warriors spend their time hunting, fighting, and engaging in adventures in the spirit world. New entrants into the band are expected to be knowledgeable in poetry as well as undergo a number of physical tests or ordeals. This cycle creates a bridge between pre-Christian and Christian times.

Cycles of the Kings It was part of the duty of the medieval Irish bards, or court poets , to record the history of the family and the genealogy of the king they served. This they did in poems that blended the mythological and the historical to a greater or lesser degree. The resulting stories form what has come to be known as the Historical Cycle or Cycles of the Kings, or more correctly Cycles, as there are a number of independent groupings. The kings that are included range from the almost entirely mythological Labraid Loingsech , who allegedly became High King of Ireland around BC, to the entirely historical Brian Boru. However, the greatest glory of the Historical Cycle is the Buile Shuibhne The Frenzy of Sweeney , a 12th-century tale told in verse and prose. The story has captured the imaginations of contemporary Irish poets and has been translated by Trevor Joyce and Seamus Heaney.

Adventures[edit] The adventures, or echtrae , are a group of stories of visits to the Irish Other World which may be westward across the sea, underground, or simply invisible to mortals.

Voyages[edit] The voyages, or immrama , are tales of sea journeys and the wonders seen on them that may have resulted from the combination of the experiences of fishermen combined and the Other World elements that inform the adventures. Of the seven immrama mentioned in the manuscripts, only three have survived:

Irish folklore During the first few years of the 20th Century, Herminie T. Kavanagh wrote down many Irish folk tales which she published in magazines and in two books. Noted Irish playwright Lady Gregory also collected folk stories to preserve Irish history. The encyclopedia of Celtic mythology and folklore. Journal of the County Louth Archaeological Society.

Chapter 2 : Book Draw " An Irish Woman's Tale " Christian Women Online

An Irishwoman's Tale - Kindle edition by Patti Lacy. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading An Irishwoman's Tale.

Alphabetical lists of Irish names and meanings " www. Associated with the Cauldron of Life, enlightenment, inspiration, wisdom. A peninsula on the southwest tip of Ireland is name for her. In myth, there were three sister goddesses of the Tuatha De Danaan named Brigid: Nicknames " Bridie, Bidelia, Bidina, Breda. Variant of the name Brighid. Saint Cairech Dergain is the patron saint of the women of the Kelly and Madden families. In legend, Clidna was the name of one of the three beautiful daughters of the poet Manannan mac Lir. A fairy of the same name was the guardian spirit of the MacCarthys. Derdriu very old spelling , Dierdre, Dedre, Deidra. A prophecy said that when she married her mother would die, therefore she was guarded by monsters. But Art got past all obstacles and took her for his wife. Anglicized Dorren, Dorothy; Doirend, Doirind. Her husband shot her with his sling, and she fell into a pool that was then called Dubhlinn, or Dublin. She was kidnapped by Brandubh and rescued with the help of Cuimhne. In legend, Eva was one of the wives of Nemed, and early invader of Ireland. Eibhlihin, Eily, Ebliu, Aibhilin. Mythical Eithne was the mother of the god Lugh. Also the name of many legendary queens, including the wives of Conn of the Hundred Battles and Cormac mac Airt. Also the name of eight saints. She refused to marry him until he answered a series of riddles, for she would only marry the man who was her equal in noble birth, beauty and wisdom. She is said to have the six gifts of womanhood: Heroine in the tale The Wooing of Etain, telling of the competition for her love between the fairy king Midir and the mortal king Eochaid Airem. Her death was considered to be one of the three great losses of the Tuatha. Also six Irish saints by this name. Flann Feorna was king of Kerry in the 8th C. She got rid of Etain by using magic and turning her into a fly. One of her miracles was to overcome an army by unleashing her bees on them. Sometimes anglicized as Gormley. In a medieval tale, Grainne was betrothed to Finn mac Cumhaill, but eloped with Diarmaid. Saint Ite was abbess of Killeedy in County Limerick. Composed a famous lullaby to baby Jesus.

Chapter 3 : Irish Fairy Tales - Wikipedia

An Irishwoman's Tale by Patti Lacy Mary Freeman's earliest memory has haunted her since childhood: An old oak table, bitter faces drinking bitter tea, a heated discussion of what's to be done with the "little eejit" her.

Here are some of the most legendary female icons the Emerald Isle has offered up. Queen Maeve of Connacht According to Irish mythology in pre-Christian times Queen Maeve led the warriors of Connacht into battle to claim the most famous bull in Ireland. The tale is known as the Cattle Raid of Cooley. Her husband, up to that point, had the best bull in Ireland, but she heard the Cooley bull was better and set out successfully to capture it. Maeve was married, but her husband must not have been the jealous type as she had many lovers. Her father was a chieftain and sea trader and she learned how to handle herself on his ships. Striking out on her own she became known as the Pirate Queen capturing English ships and taking their cargo. She lived to a ripe old age. Countess Markievicz 5 Constance Gore-Booth was an unlikely revolutionary. She was from wealthy Anglo Irish stock and grew up on a rich estate in Sligo. She married a Polish count. However, she soon identified with Irish nationalism and became a major player in the Irish Citizen Army, founded by James Connolly, and dedicated her life to the poor. She was the Minister for Labour in the first Irish government, only the second woman in Europe to get a government ministerial role. She fought on the Republican side in the Irish Civil War. She died in at 59 from complications from appendicitis. Maud Gonne 5 A contemporary of Countess Markievicz. Born to wealth in Britain she discovered her revolutionary zeal in France and then went to Ireland. She founded the Daughters of Ireland and had a long and tempestuous affair with WB Yeats but refused to marry him. In she almost died after being arrested for nationalist agitation. Antrim in what is today Northern Ireland who was killed as part of the Rebellion of the United Irishmen. She is the subject of many folk ballads and poems written since her time down to the present day. She fought in the Battle of Ballynahinch against the Yeomanry and was killed in retreat along with her brother and lover. She had her right hand cut off before she was decapitated. She is a folk hero to all in Ulster, with both loyalists and republicans claiming her as their own, as typified by the centenary celebrations in where locals broke a monument to her sooner than let Nationalists, who traveled from Belfast, have a ceremony in her honor. Who is your favorite Irish woman from history? Let us know in the comments section, below.

Chapter 4 : The Wooing of Etain: An Irish Tale of Love, Loss, and Jealousy | Ancient Origins

An Irishwoman's Tale by Patti Lacy About the Book Mary Freeman's earliest memory has haunted her since childhood: An old oak table, bitter faces drinking bitter tea, a.

The abbot convinces Tuan of the truth of the Gospel. Finnian asks Tuan to describe his past. Tuan reveals that he is centuries old and was one of the original settlers of Ireland. Tuan lost consciousness in a violent storm and woke to find himself transformed into a powerful stag. Tuan passes through a number of lives: As a salmon, Tuan is caught, roasted, and eaten by the queen of Ireland. He is reborn as her son. Uail was killed by members of clann-Morna, who desired to lead the Fianna. To protect Fionn from clann-Morna, his mother sends him to be raised in the forest by two druids, Bovmall and Lia Luachra. These women nurture Fionn and train him to run, jump, and swim. When Fionn is an old boy, his location is discovered by the Mornas, but he evades them by hiding in a tree. His location compromised, Fionn accompanies a band of poets on their travels. A robber kills the poets. Fiacuil takes in Fionn. He serves under two kings but leaves the service of each when he feels his identity to be in jeopardy. Fionn then spends years in service to the wise poet Finegas, who educates Fionn and eventually gives him the Salmon of Knowledge to eat. At this point, Fionn is a young man, both strong and wise. He announces his identity and is given a seat of honour. Each Samhain, the fairy Aillen mac Midna is known to attack the city and cause much destruction. Fionn volunteers to defend the city against Aillen. As he approaches the fairy, Fiacuil emerges from the forest and offers Fionn his magical spear, with which he will be able to resist the sorcery of Aillen. Fionn chases Aillen and kills him shortly before Aillen can escape into Faery. Fionn returns to Tara, where the High King offers him any reward. Fionn asks to be made the captain of the Fianna. The High King grants this request, and the warriors present including the warriors of clann-Morna offer their services to Fionn. She marries an Ulster gentleman, Iollan Eachtach. Iollan formerly had a fairy lover, Uct Dealv, who became furious that Tuiren had stolen Iollan from her. When Tuiren emerges, Uct Dealv transforms her into a dog. Uct Dealv brings the dog to Fergus Fionnliath, a man famed for his hatred of dogs. She tells Fergus that Fionn has ordered him to care for the dog until Fionn asks for its return. Tuiren manages to win over Fergus, who abandons his hatred of dogs. Eventually, Fionn learns that Tuiren is no longer living with Iollan, and he demands her return. Iollan travels to Uct Dealv and begs her to reveal what she has done with Tuiren. After exacting a promise of eternal loyalty from Iollan, Uct Dealv accompanies him to the home of Fergus and changes Tuiren back into a human. Fergus is heartbroken at losing his dog, so Fionn sends him a new puppy, which quickly cheers him up. Fionn decides to take the fawn back to his camp. She also offers Fionn her hand in marriage. Fionn gladly accepts and promises to protect Sadhbh. Later, Fionn leads the Fianna to fight off an incursion of men from Lochlann. After the battle, he returns to find Sadhbh gone and his home in chaos. His butler explains that a figure who looked like Fionn approached the castle, and Sadhbh ran out to meet him. The man transformed Sadhbh into a deer, and the pair vanished. Fionn spends years searching Ireland for this deer, but he cannot locate it. The boy tells Fionn of his years spent in Faery, during which time Doirche kept him and his mother still in deer form in a cave, before finally ejecting the boy. Fionn names the boy Oisín. They encounter a beautiful woman driving a chariot. The High King asks for her name, where she is from, and what she is doing. The woman refuses to provide any information. The High King asks for her hand in marriage. The woman accepts, though she has fallen in love with Crimthann and would prefer to marry him. The king names the woman Becfolá. Long after, Becfolá is living in Tara with the High King. She reveals her feelings to Crimthann and they make a plan to flee Tara. When Becfolá attempts to rendezvous with Crimthann, she is misdirected by fairies and ends up lost in the forest. She escapes from hungry wolves, meets a traveller, and accompanies him to a small island where he fights seven men for the lordship of the island. Thereafter, he escorts Becfolá back to Tara, and she realises that no time has passed since she left. She decides not to follow through on her plan to meet Crimthann. The next day, at a feast, a cleric is present who witnessed the fight for lordship of the small island. He saw Becfolá there and accuses her of unfaithfulness. Becfolá admits her guilt and leaves Tara forever. He insults his captain, Fionn, by giving gifts to the bards and entertainers more lavish than those offered by Fionn. Fionn

asks where he acquired so much wealth. The discussion quickly degenerates into boasts, threats, and finally a large brawl. Fionn insists that he will not make peace with clann-Morna until the High King has pronounced judgment on the attack. They travel to Tara and give testimony to the High King, his son, and his daughter. Therefore, neither side shall pay the other. Despite the family feud, Fionn and Goll remain personal friends. He challenges the Fianna to present a champion who can out-fight, out-wrestle, or out-race him. If they cannot, he insists that Ireland pay him tribute and grant him sovereignty. On the way, he encounters an enormous, sloppily-dressed man who calls himself The Carl of the Drab Coat. Carl insists that only he can outrun Cael. Fionna believes The Carl and selects him as the champion of the Fianna. Cael of the Iron insists upon a sixty-mile race. The Carl wants to sleep late, so he offers Cael a one-hour headstart. After waking, The Carl passes Cael, but is himself overtaken when he stops to eat blackberries. The Carl runs back to retrieve his coattails, then passes Cael again and wins the race. Upon reaching the finish, Cael draws his sword and charges The Carl. The Carl hits Cael with a fist full of blackberries, tosses him onto his ship, and sends him back to Thessaly. The Carl reveals himself to be a powerful lord of the Sidhe. They notice the women and approach the cave, where fairy magic makes them weak. The sisters tie them up and hide them in the cave. As the Fianna return in groups of two or three, they are drawn to the cave and captured. Finally, only Goll mac Morna remains free. The sisters attempt to kill him, but Goll slays two of them, and the third surrenders. The fourth daughter of the fairy king appears. She is a powerful warrior. Goll barely defeats her in battle. As a reward, Fionn offers the hand of his daughter in marriage to Goll. Becuma of the White Skin[edit] Becuma, a woman from the many-colored land beyond Faery, is banished to Ireland for running away from her husband. Conn, an important king, notices Becuma arrive by boat. Conn asks Becuma to marry him, not his son. Becuma agrees on condition that he send his son away for a year to give her time to learn to love Conn without distraction. When Art returns, Ireland is in the midst of a great famine. Conn hears a prophecy that he must sacrifice the son of a sinless couple to end the famine. After a long journey, he locates such a boy: He claims that he must borrow their son, who must bathe in the waters of Ireland, to break the famine. The parents are reluctant, but the boy insists on accompanying Conn back to Ireland. He objects to this change of plan, and much debate about what to do breaks out in Ireland. Eventually, the boy is convinced to be a sacrifice.

Chapter 5 : Celtic Fairy Tales - The Horned Women - Kids St. Patrick's Day Short Stories

This month one of our readers will win a copy of Patti Lacy's book, An Irishwoman's Tale. Product Description Far away from her Irish home, Mary Freeman begins to adapt to life in Midwest America, but family turmoil and her own haunting memories threaten to ruin her future.

Chapter 6 : Irish Folklore & Mythology Stories From Ireland - Myths & Legends

"An Irishwoman's Tale" is not only a novel for the Irish, but for anyone who longs to heal from the oppressive tragedy of rejection. It is for the wayward daughter shackled in prison, as well as for the prestigious businesswoman throttled by invisible white knuckles from the past.

Chapter 7 : Women in Celtic Myths

Irish Fairy Tales is a retelling of ten Irish folktales by the Irish author James blog.quintoapp.com English illustrator Arthur Rackham provided interior artwork, including numerous black and white illustrations and sixteen color plates.

Chapter 8 : Girl Names | Irish & Celtic Names and Meanings

Irish folklore contains many magical stories of gods, warriors and even leprechauns. As a superstitious nation folklore has captured the imagination of many.

Chapter 9 : Traditional Irish Fairy Tales by James Stephens

In Irish mythology, the Dagda was a high priest who had a large and beautiful harp. During a war, a rival tribe stole Dagda's harp and took it to an abandoned castle. During a war, a rival tribe stole Dagda's harp and took it to an abandoned castle.