



Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	Syllabus Course Description Textbook TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus Course Description Textbook TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	Syllabus Course Description Textbook TOC
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus Course Description Textbook TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	Syllabus Course Description Textbook TOC
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	Syllabus Course Description Textbook TOC
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing a skill in the creative or performing arts, including courses that are <b>primarily</b> studio classes in the Herberger College of the Arts and in the College of Design.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing skill in the use of a language – <b><u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u></b></li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses which emphasize the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to teaching skills.</li> </ul>	

Course Prefix	Number	Title	Designation
REL	250	History of Religion in Ireland	HU, H

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasize the study of values, of the development of philosophies, religions, ethics, or belief systems, and/or aesthetic experiences.	Students focus on the development of three distinct religious traditions in Ireland: the Neolithic religion of the indigenous Irish, the insular Celtic religion of Ireland, and early Medieval Christianity in Ireland. Students learn the primary deities, ritual practice, theological controversies as well as synchronization of these diverse religious systems.	Course Competencies: 3, 4, 5, 7, 8, 10. Course Outline: I, II, III, IV, V. Syllabus: Unit 1, Unit 2, Unit 3, Unit 4.
2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Students engage in reading primary and secondary texts associated with the religious traditions of Ireland. Students are required to read the entire text of the <u>Tain</u> —the epic myth of Hyberno-Celtic culture as well as numerous ancillary myths of the tradition. Students analyze these texts by comparing/contrasting them with surviving material culture from the period, as well as contemporary historical analysis of the period.	Course Competencies: 3, 4, 5, 7. Course Outline: I, II, IV, V. Syllabus: Unit 1, Unit 2, Unit 3.
3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	Students study the megalithic burial sites of the Neolithic Irish, Druidic “natural” sanctuaries, early Medieval Christian churches and monasteries, ritual/sacrificial objects from all three periods, Bronze age defensive fortifications or “fairy forts”, Anglo/Norman castles.	Course Competencies: 1, 2, 5, 9, 10. Course Outline: I, II, III, V. Syllabus: Unit 1, Unit 2, Unit 3, Unit 4
4.a Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	REL 250 is primarily a comparative historical analysis of three distinct, but interwoven, religious systems: the Neolithic religion of the indigenous Irish population, the insular Celtic religion of Ireland, and Celtic Christianity from the early Medieval period. It also	Course Competencies: 1, 2, 3, 4, 5, 6, 8, 10. Course Outline: I, II, III, IV, V. Syllabus: Unit 1, Unit 2, Unit 3, Unit 4.

	<p>focuses on how these three distinct religious traditions were blended over time creating a distinct folklore tradition which survives to the present.</p>	
<p>4.b Concerns aesthetic systems and values, literary and visual arts.</p>	<p>Fortunately, all three religious traditions studied in this class leave a rich trail of material culture which can be studied. The megalithic portal tombs of the Neolithic Irish are substantial monuments in their own right and many are rich in petroglyphic art. There are also significant, though often enigmatic, burial goods found at these sites. While the insular Celtic religion of the Bronze Age did not have monumental religious architecture, their ritual practice of sacrificing material wealth as votive objects in bogs, lakes and rivers provides an even greater supply of objects, both mundane and sacred, utilitarian and artistic, to be analyzed. Finally, the early Medieval Christian tradition blended native Celtic artistic styles with the Christian religion. The "Celtic Christian" style which emerged gives us illuminated manuscripts like the Book of Kells as well as unparalleled examples of Hyberno-Romanesque architecture, and a rich tradition of votive objects associated with worship.</p>	<p>Course Competencies: 1, 2, 5, 6, 9, 10. Course Outline: I, II, III, V. Syllabus: Unit 1, Unit 2, Unit 3, Unit 4.</p>
<p>4.d Deepen awareness of the analysis of literature and the development of literary traditions.</p>	<p>One of the principal activities of REL 250 is to analyze the mythological tradition of Bronze Age and early Medieval Ireland. While the narratives which form the pre-Christian Irish mythology are prehistorical, they are committed to text in the early Medieval period. Thus, much like the Homeric tradition records Mycenaean myth through the lens of Archaic Greek culture, the Hyberno-Celtic mythology is recorded and interpreted through the lens of early Medieval Christianity. This requires the student to read and understand the text itself and also analyze the ways recording and transmission of text</p>	<p>Course Competencies: 1, 2, 4, 9. Course Outline: I, II, III. Syllabus: Unit 1, Unit 2, Unit 3, Unit 4.</p>



	<p>affects the narrative and its meaning. Further, in the Irish tradition the Celtic myths affect the later Christian mythology as well. For example, the Irish hagiography of the early mythological period strongly resembles the hero stories of the earlier Celtic period demonstrating a synchronization of the two traditions.</p>	
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**Official Course Description: MCCCCD Approval: 10/28/03****REL250 20042-99999**

LEC 3 Credit(s) 3 Period(s)

**History of Religion in Ireland**

Survey of the religious traditions of Ireland in their socio-political context from the Neolithic to the Modern period.

Prerequisites: None

[Go to Competencies](#) [Go to Outline](#)**MCCCCD Official Course Competencies:****REL250 20042-99999 History of Religion in Ireland**

1. Identify the major developmental periods of Celtic culture. (I)
2. Explain the difficulties associated with identifying the Celtic Culture. (I, II)
3. Identify the major deities and ritual practices of pre-Christian Celtic religion in Ireland. (I, II)
4. Identify the five major mythological cycles of pre-Christian Ireland. (I, II)
5. Describe and critically evaluate the role of Irish Christianity in early Medieval Europe. (III)
6. Explain the relationship between the Anglo/Norman invasion of Britton and Ireland and the development of Medieval Christianity in Ireland. (III)
7. Explain the causes of the Protestant Reformation. (IV)
8. Describe the impact of the Protestant Reformation on Irish Religion and Culture. (IV)
9. Explain the relationship between the socio-economic environment and the development of religion in Ireland. (I, II, III, IV, V)
10. Explain the causes of religious transformation and syncretism in Ireland. (II, III, IV, V)

[Go to Description](#) [Go to top of Competencies](#)**MCCCCD Official Course Outline:****REL250 20042-99999 History of Religion in Ireland**

- I. The Ancient Celts and their Religion
  - A. Who were the Celts?
  - B. Ancient sources on Celtic religion
  - C. The gods and ritual practice in ancient Celtic religion
- II. Celtic Religion in the Greco-Roman World
  - A. Expansion of the Roman Empire (58 BCE – 410 CE)
  - B. Continental syncretism
  - C. Insular syncretism and the Irish exception
- III. The Introduction of Christianity to Ireland
  - A. Monastic Christianity in Ireland
  - B. The Viking invasion and the decline of monasticism
  - C. The Anglo-Norman invasion and the ascendancy of the cathedral
- IV. The Protestant Reformation and Ireland
  - A. From Henry VIII to Charles I: Plantations and Anglicanism
  - B. The War of the Kings and the religious division of Ireland

- C. The Period of the penal laws
- V. The Revival of Celticism in Ireland
  - A. The Hunger and the Diaspora
  - B. The revival of folklore and tradition
  - C. Saints, gods, and faeries: Religious syncretism in contemporary Irish culture

[Go to Description](#)   [Go to top of Competencies](#)   [Go to top of Outline](#)

RELIGION 250  
HISTORY OF RELIGION IN IRELAND  
PROFESSOR – DR. BARRY J. VAUGHAN  
SUMMER 2009

**REQUIRED TEXTS:**

**title:** A History of the Irish Church: 400-700ad. (Dublin: The Columba Press, 1991)

**author:** John R. Walsh, and Thomas Bradley

**title:** Celtic Gods and heroes. (New York: Dover Press, 2000)

**author:** Marie-Louise Sjoestedt

**title:** The Tain: From the Irish Epic “Tain Bo Cuailnge. (New York: Oxford University Press, 2000)

**author/translator:** Thomas Kinsella

**RECOMMENDED TEXTS:**

**title:** How the Irish Saved Civilization. Updated 2<sup>nd</sup> Edition. (New York: Doubleday Press, 1995.)

**author:** Thomas Cahill

**COURSE GOALS:**

This course is designed as a *survey* of the history of religion in Ireland. Besides learning about the divinities and ritual practices of the Irish people from the Neolithic to the early Modern Period, we will focus on the historical and cultural development that provides the necessary background to understanding the complex religious history of Ireland. At the end of the course students should be able to:

- 1) Identify the major religious themes of Neolithic Irish culture;
- 2) Explain the difficulties associated with identifying the Celtic Culture;
- 3) Identify the major deities and ritual practices of Celtic religion in Ireland;
- 4) Identify the origins of Christianity in Ireland
- 5) Explain the role of monasticism in the conversion Ireland to Christianity
- 4) Describe and critically evaluate the role of Irish Christianity in early Medieval Europe;
- 5) Explain the role of mythology in the “Celtic Revival”;
- 6) Identify examples of religious transformation and syncretism in Ireland.

**COURSE REQUIREMENTS:**

*Attendance* - students are **required to attend class** as scheduled. Absences are excused in the case of illness (standard proof of illness is required) or other College sanctioned activities (see student handbook for details). If you know you will be absent on an exam day *please* make arrangements to take the exam *early*. There will be **no make-up exams** for unexcused absences. If you miss an exam for any reason, please contact me immediately!

*Tardiness* – I am not particularly offended by tardiness (after all, you are paying for this course). I understand that sometimes factors beyond our control conspire to make us late. If you are late to class, come on in and find a place to sit. However, please be courteous to your classmates and do not make a disturbance if you are late. Finally, please do not allow tardiness to become a habit.

*Grades* - will be figured on the following basis:

1. Exams: Midterm and Final, each worth 100 points.
2. Reading Responses: One response to each assigned reading, 10 points each

**grade scale and symbols:** based on five hundred total points, below is the percentage scale used to determine your final course grade and an explanation of the grade symbols used.

270-300 (90%-100%)	A <i>Excellent</i>
240-269 (80%-89%)	B <i>Above Average</i>
210-239 (70%-79%)	C <i>Average</i>
180-209 (60%-69%)	D <i>Minimal Passing</i>
0-119	F <i>Failure</i>
	Y <i>Withdraw Failing</i>
	W <i>Withdraw Passing</i>
	I <i>Incomplete</i>

**statement on plagiarism/academic misconduct** – Due to the proliferation of academic material available on the internet, plagiarism is on the rise in American academic institutions. Plagiarism is the use of two or more consecutive words from someone else's written work without proper citation, or passing off someone else's words as your own. Plagiarism includes paraphrasing someone else's work without giving proper citation of the source material. Plagiarism is theft of intellectual property and WILL NOT BE TOLLERATED.

Academic misconduct is a more general term for cheating of any variety. Obviously, the assignments you turn in should reflect YOUR OWN work, and any attempt to circumvent this process is harmful. Therefore, any plagiarized, or otherwise academically inappropriate assignment will receive an automatic 0 (or F), and the assignment cannot be made up or replaced. If two or more assignments are plagiarized or the product of academic misconduct in the course of a semester, the offending student may receive an automatic F for the course.

### **student responsibilities :**

**students with disabilities** – It is the policy of Mesa Community College, in compliance with the Americans with Disabilities Act, to offer reasonable accommodations to students with disabilities. If you are disabled and need accommodation you should contact the MCC Student Disabilities Office in the Student Services Village before any assignments are due. It is the student's responsibility to contact the Student Disabilities Office with any request for special services.

**dropping/withdrawal** – It is part of a student's academic responsibility to decide whether or not to drop or withdraw from a course once enrolled. If you find this course does not meet your needs or that you need to withdraw for other reasons you must secure a Drop/Add slip from the Registrar's Office, fill out the appropriate information, and bring it to the professor. If you need to withdraw but are unable to come to campus please contact me via telephone or email. I will assume that all students who enroll in the course intend to finish. I will not automatically withdraw you from this course if you simply stop coming to class!

**cell phones/pagers** – All phones should be placed in the "off" or "standby" position, or your ringer should be silenced in class.

**responsibility for information** – Students are responsible for knowing and understanding all information contained in this syllabus. If you do not understand some portion of this document, please contact the professor for clarification. All student rights and responsibilities are governed through the MCC Student Handbook; students should be aware of all policies contained therein.

### **contact information:**

phone: 078.254.0570

**email:** bfvaughan@mesacc.edu (the most reliable and fastest way to get in touch with me)

**website:** <http://www.mc.maricopa.edu/~bfvaughan/>. On the course website you will find a large amount of useful information including a complete set of course notes, study guides, an electronic library of classic texts in Philosophy, an interactive dictionary, syllabi (just in case you lose this one), a forum area for your class, as well as links to other philosophy web sites. We will discuss and demonstrate how to access this material in class for those of you not already familiar with the World Wide Web.

**alteration of syllabus information:**

The information contained in this syllabus is subject to change. Students will be notified in class of any alteration of schedule, assignment, or grading policy.



# tentative course outline

## topic

## assignment

### Unit 1 – Ancient Irish Religion

Monday (6/1) Bank Holiday

Tuesday (6/2) Basic Concepts in Religious Studies

Wednesday (6/3) Pre-Celtic Religion in Ireland

Thursday (6/4) The Coming of the Celts, Pre-Tain myths

Friday (6/5) Field Trip – Neolithic burial mounds

*S. xiii-xxi, 1-37*

*S. 38-95, K. 1-50*

Loughcrew

### Unit 2 – Hiberno-Celtic Religion: Tain Bo Cuailnge

Monday (6/8) Cause of the raid, War deeds of Cuchulainn

Tuesday (6/9) Combat: The Rising of the Ulstermen

Wednesday (6/10) The Final Conflict

Thursday (6/11) Dublin City

Friday (6/12) Dublin City

Saturday (6/13) Dublin City

*K. 50-156*

*K 156-205*

*K 206-253*

City as Text

City as Text

City as Text

## midterm

### Unit 3 - Early Christianity and Ireland:

Monday (6/15) Early Christianity, Theological Diversity

Tuesday (6/16) Christianity in Ireland: St. Patrick

Wednesday (6/17) Irish Monasticism and the Conversion of Ireland

Thursday (6/18) Colum Cille, Brendan, and Irish Missionaries

Friday (6/19) Field Trip – Early Medieval Monastery

*W 9-53*

*W 69-93*

*W. 94-105*

*W. 118-138*

Clonmacnoise

### Unit 4 - Early Medieval Christian Ireland:

Monday (6/22) The end of the Irish Church

Tuesday (6/23) The end of the Irish Church

Wednesday (6/24) Irish Folklore/Religious syncretism

Thursday (6/25) Irish Folklore/Religious syncretism

Friday (6/26) Field Trip – Anglo/Norman Castle

*W. 156-179*

*cont.*

*“The Secret of Roan Inis”*

*“The Fairy Faith”*

Trim Castle

final

## covenant on class decorum

1. I shall refrain from making personal attacks upon fellow interlocutors; likewise, I will not mistake an attack *upon an argument* I present as a personal attack.
2. I reserve the right to disagree with *any* argument on *any* subject regardless of whether or not it reflects my own, or the majority opinion. In like manner, I will *not assume* that an argument presented by a classmate or the professor necessarily represents their personal opinion.
3. I hereby agree to disagree *agreeably* so as to avoid personal injury or vendettas.
4. I reserve the right to participate in class discussions and arguments, and I shall endeavor to engage ideas and opinions that differ from my own thus enhancing my academic pilgrimage.
5. I hereby agree not to pout about or refrain from engaging arguments that seem weak or problematic. I accept as part of *my* academic responsibility the obligation to speak up whether I agree or disagree.
6. I reserve the right to take all classroom grievances to the person with whom I have the grievance, regardless of whether it is a student *or the professor* (if we cannot work out the problem there is an official grievance process which we can follow – details are in your student handbook).
7. I shall attempt to be open to, and respect all persons in the classroom even when we disagree.
8. I shall, to the best of my ability, respect and incorporate the maxims of this covenant and endeavor to uphold my end of all agreements made herein.

If you do not feel that you can live up to the terms of this agreement, you should drop this course immediately!

# THE TAIN

TRANSLATED FROM THE IRISH EPIC  
TAIN BO CUAILNGE

BY THOMAS KINSELLA

WITH BRUSH DRAWINGS  
BY LOUIS LE BROCQUY

OXFORD  
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CONTENTS

Translator's Note and Acknowledgements	page vii
Artist's Note	viii
Introduction	ix
Maps	xvii
I The Ireland of the Táin	
II The Route of the Táin	
III In Conaille and Cuailnge	
Some Recommended Books	xxiv
Pronunciation of Irish Words	xxv

BEFORE THE TAIN

How the Táin Bó Cuailnge was found again	I
Conchobor:	
How Conchobor was Begotten and how he took the Kingship of Ulster	3
The Pangs of Ulster	6
Exile of the Sons of Uisliu	8
Cúchulainn:	
How Cúchulainn was Begotten	21
Cúchulainn's Courtship of Emer and his Training in Arms with Scáthach	25
The Death of Aife's One Son	39
The Quarrel of the Two Pig-keepers and how the Bulls were Begotten	46

THE TAIN

I The Pillow Talk	52
II The Táin Bó Cuailnge begins	58
III The Army Encounters Cúchulainn	65
IV Cúchulainn's Boyhood Deeds	76
V 'death death'	92
VI From Finnabair Chuailnge to Conaille	100

VII	Single Combat	114
VIII	The Bull is Found. Further Single Combats. Cúchulainn and the Morrígan	125
IX	The Pact is Broken. The Great Carnage	137
X	Combat with Fergus and others	156
XI	Combat of Ferdia and Cúchulainn	168
XII	Ulster Rises from its Pangs	206
XIII	The Companies Advance	224
XIV	The Last Battle	238
	Notes on the Text	255

## TRANSLATOR'S NOTE AND ACKNOWLEDGEMENTS

The making of this translation has been very much an aside to other things. It is fifteen years since I was first tempted to do it. I had just found the oldest version of the Deirdre story and been struck by its superiority over the usual one, and I thought I would look closer at the rest of the Ulster stories. I was unprepared for the difficulties in the way of this mild curiosity. There were plenty of 'retellings' in the book-shops, but actual translations were scarce, and those I could find were generally dull. I emerged with the conviction that Lady Gregory's 'Cuchulain of Muirthemne', though only a paraphrase, gave the best idea of the Ulster stories. This merely emphasised the dearth, for her book, even as a paraphrase, seemed lacking in some important ways, refining away the coarse elements and rationalising the monstrous and gigantesque; as well as this, the *Táin Bó Cuailnge*, the prose epic which is the centre-piece of the Ulster cycle — and the oldest vernacular epic in Western literature — seemed inadequately represented.

The *Táin*, or Cattle Raid, is the nearest approach to a great epic that Ireland has produced. For parts of the narrative, and for some of the ancillary stories, achievement at the highest level of saga literature may fairly be claimed. It seemed extraordinary that, for all the romanticised, fairy tale, versified, dramatised and bowdlerised versions of the Ulster cycle, there had never been a readable translation of the older version of the *Táin*, tidied a little and completed from other sources — nothing in English to give an idea of the story as we first have it. So I undertook the present translation, and completed it as time offered. It is not intended as a scholarly work (for which I had neither motive nor equipment) but as a living version of the story, leaving as few obstacles as possible between the original and the reader.

Grateful acknowledgement is made to all who in any way helped with this translation, in particular

to Bórd Scoláireachtaí Cómhairte for a six-month fellowship in 1963, which enabled the main translation to begin; to the Minister for Finance for permission to take advantage of the fellowship; and to Professors James Carney and David Greene and the late Donagh Mac Donagh for their help in this matter;

to Southern Illinois University for the time and facilities to finish the translation;

to Professor John V. Kelleher of Harvard University, Professor Proinsias MacCana of University College Dublin and Mr. Gene C. Haley of Harvard University for the help detailed in the Introduction;

to Professor David Greene for his help in connection with some amendments to the first edition;

# CELTIC GODS AND HEROES

Marie-Louise Sjoestedt

DOVER PUBLICATIONS, INC.  
Mineola, New York



## CONTENTS

	Page
TRANSLATOR'S PREFACE	v
INTRODUCTION	xiii
Chapter	
I THE MYTHOLOGICAL PERIOD	I
II THE GODS OF THE CONTINENTAL CELTS	14
III THE MOTHER-GODDESSES OF IRELAND	24
IV THE CHIEFTAIN-GODS OF IRELAND	38
V THE FEAST OF THE FIRST OF NOVEMBER	47
VI THE HERO OF THE TRIBE	57
VII THE HEROES OUTSIDE THE TRIBE	81
CONCLUSION	92
BIBLIOGRAPHY	96
INDEXES	101

John R. Walsh and Thomas Bradley

Dedicated to our pupils, past and present  
*Would that you might aim at greater and better!*  
[Confessio, 47]

A History of  
the Irish Church  
400–700 AD



the columba press

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## Contents

Foreword	7
1. Pre-Patrician Christianity	9
2. Patrick: The Man	21
3. Patrick: The Mission and its Setting	39
4. Patrick and the Church of Armagh	54
5. Irish Monasticism	69
6. Some Famous Monastic Founders	81
7. Colum Cille	94
8. Prominent Irish Saints in Britain	106
9. Columban and Other Peregrini	118
10. The Irish Penitentials	139
11. The Paschal Controversy	156
12. Celtic Church Art	167
Bibliography and References	180

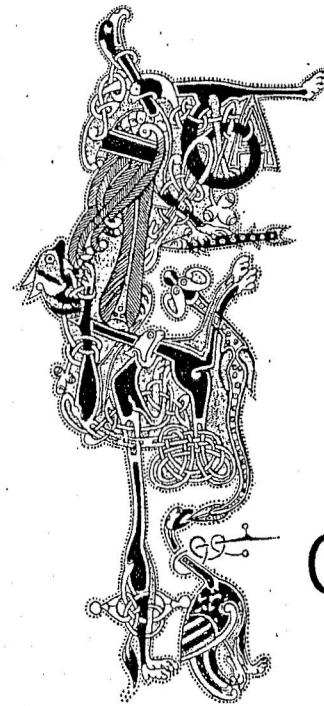
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American Writers* (with Susan Cahill)

*A Literary Guide to Ireland*  
(with Susan Cahill)

*Jesus' Little Instruction Book*

*Looking for Books:  
How to Find Hard to Find Books*



# How the Irish Saved Civilization

*The Untold Story of Ireland's*

*Heroic Role from the Fall of Rome to the Rise of  
Medieval Europe* • **Thomas Cahill**



Nan A. Talese DOUBLEDAY New York London Toronto Sydney Auckland

# Table of Contents

INTRODUCTION:

*How Real Is History?* 1

I: THE END OF THE WORLD:

*How Rome Fell—and Why* 9

II: WHAT WAS LOST:

*The Complexities of the Classical Tradition* 33

III: A SHIFTING WORLD OF DARKNESS:

*Unholy Ireland* 69

IV: GOOD NEWS FROM FAR OFF:

*The First Missionary* 99

V: A SOLID WORLD OF LIGHT:

*Holy Ireland* 121

VI: WHAT WAS FOUND:

*How the Irish Saved Civilization* 145

CONTENTS

ix

VII: THE END OF THE WORLD:  
*Is There Any Hope?* 197

*Pronunciation Guide to Key Irish Words* 219

*Bibliographical Sources* 221

*Chronology* 231

*Acknowledgments* 235

*Index* 239

CONTENTS

x

# Introduction



*How Real Is History?*