

AN RUBHA

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Naidheachd a' Chlachain
TIP Language Learning
The Bull's Complaint
An Muileann Dubh
Nòs is Fonn
Church Move Album
and more...

Photo by Pauline MacLellan

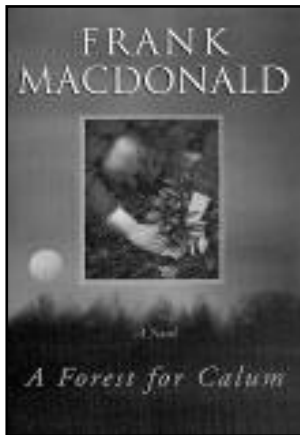
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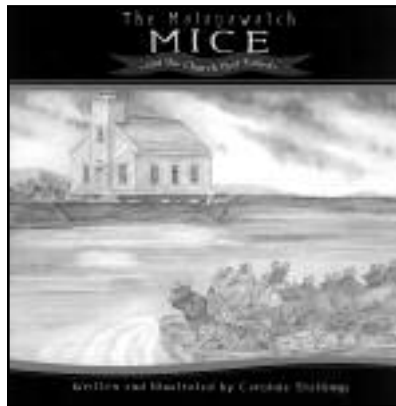
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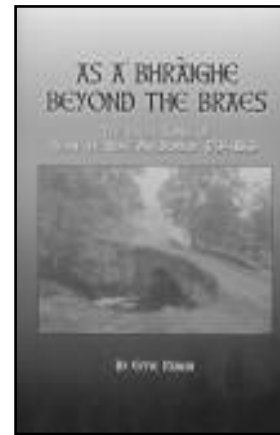
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Fiction: Second Sight by Meg Henderson, Butterflies Dance in the Dark by Beatrice MacNeil, and others...

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Nova Scotia Highland Village Society

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inside this issue...

- 4 From the Director's Desk
by Rodney Chaisson
- 5 Dedication
by Jim St.Clair
- 6 The Bull's Complaint: A Cape Breton Flyting
by Seumas Watson
- 7 New Rounder Records titles feature Cape Breton Fiddle Masters
- 8 *Eadarainn*, a Rona Lightfoot Recording
A Review by Seumas Watson
- 9 Cash's Carding Mill - Textile Production in Rural Cape Breton
by Vicki Quimby
- 10 *Naidheachd a' Chlachain* - The Village News
- 12 Church Move Photo Album
- 14 *An Muileann Dubh*: Story and Tune
by Dr. Seósamh Watson
- 15 *Mar is léir dhomh*: Viewpoint
by Seumus Watson
- 16 TIP Language Learning in Nova Scotia
by Seamus Watson
- 18 *Nòs is Fonn*: Song Recording Project
by Shamus MacDonald
- 20 *The Minniehaha & New Acquisitions*
by Pauline MacLean
- 21 *Ach an Cuan: Sabhal Mór Ostaig* Student at Highland Village
by Claire Wastle

Front cover photo: Pictured here are Michael MacKenzie, son of David and Arlene MacKenzie, Christmas Island and Raven Hachi, daughter of Connie Nickerson and Gerald Hachi, Sydney. They are dressed in traditional Oidhche Shamhna (Halloween) costumes while plying for treats during an historical re-enactment in the Highland Village taigh dubh (black house). By the old Gaelic way of reckoning significant times of the year, winter's beginning was Oidhche Shamhna, known in English as All Saints Eve, or Halloween. Gaels in Cape Breton have kept this night of seasonal change to the present with customs brought to the island from the Scottish Highlands two centuries ago. The Village marks this Celtic calendar event with the special program Oidhche Mhór nam Bòcan (*The Great Night of Ghosts.*) Photo by Pauline MacLean.

From the Director's Desk

Rodney Chaisson

Welcome to a newly freshened publication from the Nova Scotia Highland Village Society. We have a new name accompanied with content and design enhancements. **An Rubha** will pick up where *Naidheachd a' Chlachain* left off in 2002 with news on the activities of the Society and articles inspired by Gaelic cultural heritage in Nova Scotia. **An Rubha** means "the point" in reference to the physical location of our site on Hector's Point (*Rubha Eachainn*).

This is our first publication in four years. For that I apologise. Since the Winter 2001/2002 issue of *Naidheachd a' Chlachain*, the last one published, we have been immersed in an ambitious program of strategic planning and change. This has involved a reorganization of staffing, significant site development activities, substantial interpretive and cultural programming development, and more. In all of that activity, our semi-annual publication got lost.

With **An Rubha**, we are renewing our commitment to producing a quality publication highlighting Gaelic heritage and updating our members on activities of the Society. This publication will be produced twice a year. An editorial team has been established internally to aid with the publication process.

Our inaugural issue of **An Rubha** sets the tone for what we hope to be the future of this publication - *seanachas* and other examples of intangible culture from Nova Scotia's Gaelic heritage; research and articles prepared by staff; contributions from internationally acknowledged researchers and academics; new initiatives and activities regarding Gaelic renewal in Nova Scotia (& internationally); update on Highland Village news, a photo album, and more.

I hope you enjoy **An Rubha**, its content and format. We are very interested in your feedback. Submissions are also welcomed. See page 3 for all of our contact information.

The past few years have been busy yet rewarding for the Society. In 2000, we entered into a new relationship with the Province of Nova Scotia, through the Nova Scotia Museum, for the operation of the Highland Village. This new relationship and status, has provided the operation with many new opportunities that did not exist previously. It has provided us with a direct increase in financial resources (increase in budget) as well as indirect access to other perks (joint marketing, oil & postage prices, computers, truck, and other resources).

In addition to a renewed commitment to our operation, the Province of Nova Scotia

has also acknowledged the importance of Gaelic language and culture in Nova Scotia, and has begun making investments in its reconstruction. A Gaelic affairs office has been established in Mabou. The Gaelic Activities Fund is a \$100,000 a year funding program for community groups was set up. A formal agreement was signed between the Province of Nova Scotia and the Highland Council of Scotland to work on mutually beneficial projects, an objective of which is Gaelic language development. There are other initiatives as well.

The Highland Village is working hard with other community groups, individuals, institutions and government on the reconstruction of Gaelic language and culture. Our involvement is not only a critical part of our mandate, it enables us to give back to our community, as well as ensure that cultural resources exist in the future. Finlay MacLeod's Total Immersion Plus (TIP) methodology presents the Gaelic community with a vehicle for language growth (p16).

Our renewed commitment to Gaelic language and culture is certainly evident on site. Scheduled *cèilidhs*, increased language skills and usage, more storytelling and song sessions, special events and programs with enhanced language and cultural content are all working towards our interpretive goals and vision for the museum. These representations and presentations will increase considerably over the next few years with new investments in skit development, and research on traditional crafts and other aspects of Gaelic life. This work is being aided by tourism development monies from the NS Department of Tourism, Culture & Heritage.

Significant energies have also been focused on improving the material representation on site. The addition of the former Malagwatch United Church (p 12) to our site and the acquisition of the Cash carding machinery (p 9) have expanded not only the tangible presence of Gaelic life on our site, they also present us with exciting potential for programming and interpretation. In addition, we have also been undertaking research to improve the representation of material culture in each of our period buildings.

The Highland Village has come a long way in the past few years. We are beginning to see returns for our hard work and determination. As the tourism sector and the rural economy experiences significant change over the next few years, the Village is better positioned to adapt and grow. We will be more connected with our community. We will be better able to meet the needs of the experience seeking visitor. There's still a lot of work to do. We are up to the challenge



Nova Scotia Highland Village Society

The Nova Scotia Highland Village Society (Comunn Clachan Gàidhealach na h-Albann Nuaidh) was incorporated on November 3, 1959 under the Societies Act of Nova Scotia. Its purpose was to construct and operate an outdoor folk museum dedicated to the Gaelic culture in Nova Scotia.



The vision of the Highland Village Museum/An Clachan Gàidhealach is to be internationally acknowledged for advancing research, fostering appreciation, learning and sharing authentic Gaelic language and heritage while serving a vibrant Gaelic cultural community.

The mission of the Highland Village Museum/An Clachan Gàidhealach, a living history museum, is to research, collect, preserve and share the Gaelic heritage and culture of Nova Scotia and represent it accurately and vibrantly.

The Highland Village Museum/An Clachan Gàidhealach is a part of the Nova Scotia Museum Family (Nova Scotia's Provincial Museums), Department of Tourism, Culture & Heritage. The Nova Scotia Highland Village Society operates the site on behalf of the Province.

A PART OF THE NOVA SCOTIA MUSEUM
MUSEUM OF THAIGH-TASSAIDH
NA H-ALBANN NUAIDH



The Society is a member of Comhairle na Gàidhlig (Gaelic Council of NS), National Trust of Scotland, CLI, Gaelic Society of Inverness (Scotland), Federation of NS Heritage (FNSH), Canadian Museums Assoc. (CMA), Iona Connection Heritage Coop., Council of NS Archives (CNSA), Genealogical Assoc. of NS (GANS), Cape Breton Genealogy & Heritage Society, Interpretation Canada, Assoc. of Living Historical Farms and Agricultural Museums (ALHFAM), American Assoc. for State & Local History (AASLH), Tourism Industry Assoc. of NS (TIANS), Baddeck & Area Business Tourism Assoc. (BABTA), Destination Cape Breton Assoc., and Grand Narrows & District Board of Trade.



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Dedication

Jim St. Clair

Over the past few years we have lost many friends; our last remaining founder, Fr. Alex A. Ross, great supporters and Gaelic tradition bearers such as Mary Margaret MacLean (who served on our board for many years), Johnny Williams of Melford, and many others. All of these individuals were important to the Gaelic culture and to the Highland Village. We miss all of them.

Two years ago, this past November, we were hit particularly hard with the sudden passing of our then President Brian Hussey. Brian was a wonderful supporter of the Highland Village, of its vision, its staff, and its potential for growth and celebration of Gaelic language and culture. At his memorial service, Jim St. Clair, former board member and a past president of the Society, read a tribute he prepared. He has given us permission to include it to share. Brian has left his mark on all of us. He is greatly missed. This issue of *An Rubha* is dedicated to Brian and the many friends we have lost over the past few years.

A TRIBUTE TO BRIAN HUSSEY FAITH, HOPE & LOVE ABIDE

In each of our hearts, there is an image of Brian - a personal and emotion-stirring one - whether we are wife and best friend or children or mother or close relatives or co-workers or participants in activities or friends.

That image may be summed up with Brian the Sailor in our mind, the sailor with all the attributes of a person skillfully guiding a boat - weather it be an actual sailboat or a piece of electronic equipment or a discussion about policy or a social gathering or a time of learning (recently in Gaelic and Museum Studies) - his hand on the tiller is steady.

Faith he had in the goodness of life - in the belief in prayer (and he did receive unexpectedly the answer to his) - in the trust that things could be worked out - in his faith in the vision of justice voiced by the United Church - in his confidence that change could occur through discussion or medical services or indeed through laughter and comradeship - the faith he had that his work as "party-line" organizer helped Cape Breton be a stronger and more unified place.

The faith led to hope - hope in his marriage with Janet - that it would be a deep and real bonding - and it was - that hope that blossomed in our midst, those of us on the Highland Village Board where the romance began; and where he delighted as well in the good relationships between people.

The hope so evident in him that the lives of his sons would be full and happy - and we all hope that.

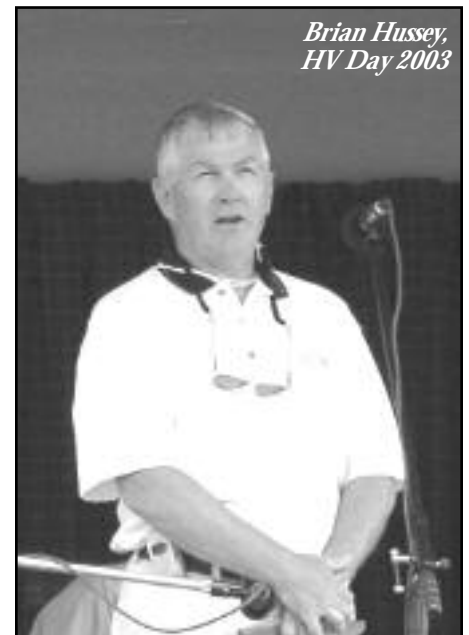
So it is that we all grew in our presence with him as we realized that he was not only a skillful master of a ship, but also a caring and insightful member of a crew, who tried to see the good in all - the hopeful possibilities. He led too often by example rather than by ego or personal ambition. We enjoyed the light touch that he brought to difficult times - as he for instance delighted in the suggestion of staff at the Highland Village that a bit of rope braided would do for a time for his lost hair.

Faith - and - hope - and love - thus, we loved him - his gentle ways - his cheerful greeting - his interest in the future - we loved his confidence that life on Cape Breton would improve for all - that his health would be better - his confidence that the Malagwatch Church would indeed move across his beloved Bras d'Or Lakes. We rejoiced in his capacity to include all in his life - the young singers and musicians - love grew around him - as a particular blessing to us all in his and Janet's love which made us all happy - and we can only continue to say to one another that love never dies - and that nothing separates us from the love of God.

"Faith - hope - love - these three abide and the greatest of these is love" - "blest be the ties that bind our hearts - the fellowship of kindred minds is like to that above. When we are called to part, it gives us inward pain, but we shall still be joined in heart and hope to meet again.

Home now is the sailor, home from the sea and safe from the storms of life.

Brian - we love you - *beannachd leat agus soraith leat. Soraith leat agus beannachd leat.* Amen.



*Brian Hussey,
 HV Day 2003*

The Bull's Complaint: A Cape Breton Flyting

Seamus Watson

The following introductory text and song, *Òran an Tairbh* (The Bull's Song), is reported here as written in the Stephen Angus Beaton's Gaelic song collection (available in the Highland Village library). The gist of the story is the rough reaction of a bull to his being yoked to work on a farm in Mull River, Inverness County. The bull, called Cameron Croft, is sent to another farm in the Christmas Island district. In the Gaelic tradition of flyting, the composer of the first song, Dan S. MacDonald, is responded to by a Christmas Island bard, Hughie MacKenzie.

Song composed by Dan S. MacDonald (Miramachi), Mull River for the bull they had over there called "Cameron Croft." He turned on Dan S. one day and nearly killed him. Joe, Dan S's brother, would be trying to work the bull. He (the bull) was not used to that kind of yoke and didn't work very good. He was shipped over to Christmas Island, and someone over there made a song in reply. S.J. MacKinnon was the agricultural man at the time. (Stephen Angus Beaton manuscript.)

Òran an Tairbh
le Dòmhnall S. MacDhòmhnaill

'S ann a thuir Eòsaph ri athair
Feuch an toir thu dhomh seòladh
Chan eil mi eòlach air an achfhuinn
Bhith 'ga cuir air an t-seòrs' ud
Nuair a dh'èibheas mi "haw" ris
Nì e tionnadh 'nam coinneimh
'S nuair a chanas mi "woh" ris
Nì e stiùireadh do 'n choille
'S cha dean e stad

(Joseph said to his father "Try and put me on the right track. I'm not familiar with the gear used for that kind (of beast). When I holler haw to him, he turns to face me and when I call whoa he makes for the woods and won't stop.")

Thuir athair 's e 'freagairt
Dean an dòigh bh'aca 'n Albainn
'S cha robh mirean dheth cearbach
Cuir bogha mu amhaich
Agus braidean 's dealg ann
Ceangail daingean an t-earball
Is an sin, leig air falbh e
'S mo bheannachd leis

(His father replied, "Do it the way it was done in Scotland and it worked without fault. Put a yoke around his neck with a collar and pin. Tie the tail securely and then let him go to it. He has my blessing.)

'S e an tarbh ghabh an tamailt
'S e cho mór as a bharrail
Nuair a chunnaic e 'n airneis
'S na cabraichean cama
Bha mi eòlach 's a' mhór-roinn
'S iomadh àit' ann 's na dh'fhàn mi
Leithid do threogalais neònach
Cha deachaidh riamh chuir air m'amhaich
'S mi Cameron Croft

(That was the insulted bull, and he so conceited, when he saw the equipment and the crooked poles. (He said), "I've lived in many places around the province, and the like of this plowing harness was never put around my neck. I am Cameron Croft.")

* "Mile marbhaig do 'n t-saoghal
'S an rud tha daonnan an dàn dhuinn
Bha mi eòlach air uaisle
'S na h-uile h-àite 's na thàmh mi
O'n a thànaig mi 'n taobh seo
Do 'n chrò ri cùl Mhàbou
Cha ghabh iad rium ach mo dhìol
'S iad 'g a m' riasladh le Gàidhlig
Aig fear mu seach."

("Curse the world and our inescapable fate. I knew the gentry wherever I lived. Since coming the way to a pen in back of Mabou, I'm only tolerated and tortured with Gaelic by one man after another.)

* "Ach, ochain mar a thachair
Gura truagh mar a dh'èirich
Bha mi eòlach an Kentville
Bhithinn tric air na féilltean
'S bhiodh luchd nan ad bhìbhir
Daonnan sìobhalta, réidh rium
'S mun chaill mi na h-adhaircean
Bha na mnathan orm spéiseil
'S a h-uile neach."

("Woe as it happened and pitiful the circumstances. I was well known in Kentville where I often attended the fairs. People wearing beaver hats were civil to me and, before my horns were shorn, women treated me with affection as did everyone.")

* "Ach le beannachd an fhortain
Nì mi 'n t-àite seo fhàgail
Chan eil ann ach a' bhochdain
Agus móran droch càradh
Théid mi dh'Eilean na Nollaig
Bheir iad ann mi an carbad
Ach tha Mac Fhionghuin a' nochdadh
Gu bheil stoc gu math Gàidhlig ann
O mo chreach."

("If blessed by fortune, I will leave this place. There is nothing here but poverty and ill repair. I'll go to Christmas Island. They will take me there in a vehicle, but MacKinnon says there are good Highland folk there. Oh, my ruination.")

*[*Final three verses from Susan Norwood manuscript and printed in Bàrdachd á Albainn Nuaidh edited by C.I.N. MacLeod.]*

The words for Hughie's song in response, *Òran An Tairbh*, is edited from a transcription by the late John Joe MacKenzie (*Jonaidh Eairdsidh Dhòmhnaill Bhig*, Rear Christmas Island. In noting the song, John Joe describes Cameron Croft as addressing his circumstances from his new home in Christmas Island parish.

In the year 1935, the farmers in the area of Benacadie, Highlands and Rear Christmas Island grouped together and organized an "Agricultural Society." Their first project was the purchase of a pure bred bull. Hearing that a Mr. MacDonald in Mabou had a registered Guernsey for sale, a couple of the boys went over and made a purchase. MacDonald told them not to trust the animal, as he had attacked him one day he hitched him to the harrows.

Before they left, he sang a song for them which he composed in defamation of the animal. He challenged anyone in Christmas Island Parish to compose a better one. This was the inspiration for this song, a copy of which appeared in the Antigonish Casket at that time. (MacTalla nan Cùl manuscript)

Òran an Tairbh
le Eòghan MacCoinnich

Guma slàn leis na fearaibh
Thug mi thairis às Mabou
'S e mo dhùrachd dhaibh sonas
A bhi màille gu bràch riuth'
Gun robh mise fo chùram
Mi ri bùraich 's a' rainich
Ann an toiseach an Dùdlachd
'S mi 'nam chrùban 's an bhàthaich
Am measg nan cearc

(Farewell to the men who brought me over from Mabou. I wish them eternal happiness. I was in dire straits at the beginning of December, kicking (?) and bellowing and crouched in the byre among the hens.)

The Bull's Complaint continued...

Thug mi còrr 's tri bliadhna'
A Rìgh, bu chianail a bha mi
Ri obair 'gam riasladh
Gann do bhiadh 's gun mi làidir
'S e bhì 'treabhadh 's a' cliathachadh
Rinn mo liathadh 's a chnàmh mi
'S mi 'faicinn spréidh muigh air na raoin-
tean
'S iad a' glaothaich, "Bheil nàir' ort
Ri obair daimh?"

(I was more than three years, God I was pathetic, at harrying work. Scarce of food and weak, plowing and harrowing aged and wasted me while I saw herds on the meadows calling out, "Are you ashamed doing the work of an ox?")

'S e MacDhòmhnail an duine
Nach dean mi furan gu bràch ris
Thug mi ionnsaidh air turas
An dùil gun cuirinn gu bàs e
Cha dugadh e biadh dhomh
'S e bu mhiann leis mo chàineadh
'S rinn a bhràthair dhomh òran
'S cha bu chòir chuir 's a' phaipear
cha robh e ceart

(MacDonald is the man whom I will never codially greet. I assaulted him once expecting to end his life. He would not feed me. His wish was to humiliate me and his brother made a song that shouldn't have been put in the paper. It wasn't right.)

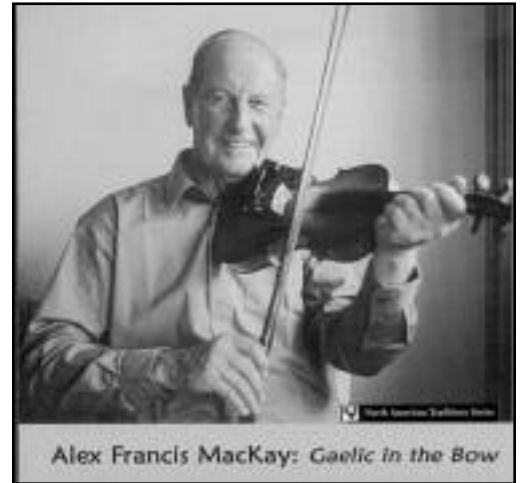
Gur e Fionnladh** an t-uasal
A tha suirce 'na nàdur
Gura h-e ghabh an truas dhiom
Nuair a chual' e mo chàradh
Thuir e rium, " Na biodh bròn ort
Tha daoine còir anns an àite
'S mun tig deireadh na bliadhna
Nì thu diochuimhn' air Mabou
A rinn do chreach

(Finley is the worthy who is gentle by nature. He is the one that who felt sorry for me when he heard of my plight. He said to me, "Don't be depressed. There are kindly men in the place and before the year's end you will forget Mabou that was your ruination.")

Tha mi nisd mar 's math leam
Fhuair mi cairtealan blàtha
Agus taghadh a' cheartais
Gun ghuth (air) smachadh no càineadh
Ged nach eil mi ach tana
Tha mi 'm barail an dràsda
Mun tig toiseach an earraich
Gum bidh dreacha agus ailleachd
Air Cameron Croft

New Rounder Records titles feature Cape Breton Fiddle Masters

Two recent Rounder label recordings to check out by those with a taste for older styles of Cape Breton fiddling have been made from the playing of Joe Peter MacLean (*Eòs Theàrlaich Eòis*), Boisdale, Cape Breton County and Alex Francis MacKay (*Alastair Aonghais Iain*), Kingsville, Inverness County. MacLean and MacKay are Gaelic speaking fiddlers versed in the music of Cape Breton's Scottish community since childhood and exceptional in their depth of repertoire. MacKay is accompanied by Queensville via Washabuck piano player Gordon (Lighthouse) MacLean, who also appears with Joe Peter MacLean along with Paul Wukitsch and Janet Cameron. The CDs are titled *Back of Boisdale* (MacLean) and *Gaelic in the Bow* (MacKay).



Alex Francis MacKay: Gaelic in the Bow



JOE PETER MACLEAN: BACK OF BOISDALE

Rounder Records is an independent label with a history of insightful traditional recordings since its founding by three folk music advocates in 1970. Its home base is Cambridge, Massachusetts. The company, now with a catalog of titles exceeding 3,000, remains active in the field and is currently working in cooperation with the Library of Congress to reissue the series *Folk Music of the United States*. Originally initiated in 1942, the series recordings were made available to the public from the Library's Archive of Folk Culture .

Back of Boisdale and *Gaelic in the Bow* include extensive biographical information on both fiddlers in addition to

tune selections. CDs should be available at usual outlets (including the Highland Village Gift Shop) and the Rounder catalog can be accessed on-line at www.rounder.com.

(I am now as I would wish to be. I got warm quarters and proper justice, with no word of punishment, or abusive talk. Although I am only thin, it is my present opinion that before spring comes Cameron Croft will be comely in appearance.)

** [Note: *Fionnladh Eachainn Fhionnlaidh*, (*MacCoinnich*), *airneo Fionnladh* (*MacGill'Fhinnein*) *Beataig*]

Translations by Seumas Watson.

Eadarain; a Rona Lightfoot recording

A Review by Jim Watson

South Uist's storehouse of Gaelic culture has produced notable exponents far out of proportion to its population. Cape Breton's relationship to this island of musicians, poets, singers and storytellers goes back to Highland emigration, and many Nova Scotia families can trace descent to Uist Gaels crossing the Atlantic in the early nineteenth century. Reputedly, the first Gaelic song composed in Cape Breton was made by South Uist man *Micheal Mòr* (MacDonald) who praised Judique's natural bounty by the shores of Northumberland Strait in 1775. Lately, Cape Breton fiddlers and step-dancers have participated as instructors at the annual South Uist Gaelic music event *Ceòlas*. Among those tutoring in the 2005 *Ceòlas* program was Rona Lightfoot whose music and songs are rooted in her native South Uist, but not unfamiliar to Cape Breton Island.

It often happens in the world of Gaelic culture that individuals who are quietly respected in every day circles don't seek commercial popularity. These are the kind of artists that seldom surface as performers with box office currency, although they might be in the position of doyen to their junior contemporaries. Rona Lightfoot could be described as such a person, culturally influential, but perhaps less well known to the larger public. The CD production titled *Eadarainn* can't help but bring attention to the importance of her representations.

To appreciate Rona Lightfoot's songs and piping selections on *Eadarainn*, it is helpful to consider her family as Uist natives in the former territory of Clan Ranald's sphere of Gaelic influence. Rona's mother was Kate MacDonald (née Campbell), perhaps better known as *Bean Eairdsidh Raghnaill*, an outstanding Gaelic singer and key informant for the School of Scottish Studies. (See *Tocher*, issue 27.) Kate was born into a household at Garryhellie in 1897 where she was immersed in the songs, music and stories of an island prodigious in its Gaelic culture.

Rona Lightfoot's maternal grandmother, Mòr Campbell, spoke little English and is reported to have been an extraordinary Gaelic singer in all ways and a considerable source for Kate's own song repertoire. (The authority of Mòr on the meanings of obscure Gaelic words in songs brought her family to refer to her as "The Dictionary." She died at the age of 102.) Kate MacDonald's paternal aunt, Catriona Campbell, also contributed significantly to the songs she knew. Of course there were others, from whom songs were learned in the company of the day.

On Kate's maternal side again, her uncle was Angus MacLellan, well known South Uist storyteller whose autobiography *Saoghal*

an Treobhaiche, recorded and edited by John Lorne Campbell, was published in Gaelic (1972) and stands as a Scottish Gaelic classic in the genre of Ireland's *An t-Oileánach* by Tomás Ó Críomhthainn. As well as singing, Kate MacDonald's childhood was filled with music. Her father, Neil Campbell, and brother Angus were both pipers. At the age of 29, Kate became the wife of another piper, Archie MacDonald (*Eairdsidh Raghnaill 'ic Ruairidh 'ic Raghnaill*), and was henceforth identified socially by her husband's abbreviated patronymic. They had a family of four boys and three girls. Two of them, Neil and Rona, were noted for their piping. Rona was described by the late Dr. Donald Archie MacDonald as "... probably the finest woman piper Scotland has ever produced."

The only surprise about Rona Lightfoot's CD *Eadarainn* is that more of her piping and song representations haven't appeared in an extended recording format prior to now. Her repertoire is about generational transmission. At present, there are fewer and fewer performers of Gaelic music and song who could call on the deep wells of home and family tradition in a similar way.

Eadarainn contains fourteen tracks of piping and singing. The cuts selected give the CD a book like quality through their variety of types. Tracks 10, 12 and 14 feature Rona's pipe playing with a fine example of *canntaireachd* for strathspey and reel on track 6 and a lament on track 12. The rest of the CD is comprised of vocal selections giving samples of Rona's own depth of musical tradition and a wide range of Gaelic songs' usages in cultural expression. These include songs for milling and dandling, humorous songs, *puirt á beul* and a lament.

Track one is titled *Mo Nighean Chruinn Donn air Bharraibh nan Tonn*. It is described in the liner notes as being a courting song. Cape Bretoners will recognize the melody as that to a sailing song still known in the island titled *Tha M'inntinn Trom 's Cha Tòg Mi Fonn*. The second song is an excellent *òran luaidh* that speaks in the first person of a young woman's animosity towards a competitor for the love of a man for whom she has a fancy. The fourth cut is a piping selection named as *Maol Donn*, perhaps more commonly known as MacCrimmon's Sweetheart. Speculation is that it was composed by a 17th century Clan Ranald Piper. The fifth track here gives Rona singing *Cuach MhicGhill Anndrais*, a conversation between two men who meet on the way to a wedding party. They sit to have a drink from the keg of whisky one is carrying to the event with the result that neither the whisky or the men arrived at the wedding.



The CD's seventh cut offers a lament for an unidentified MacDonald, likely learned from Rona's mother *Bean Eairdsidh Raghnaill*. (It is reported in the School of Scottish Studies publication *Tocher*, issue 27.) *Ille Bhàin*, track 8, is a dandling song for an infant who has yet to walk. It begins with the line, *Ille Bhàin, Bidh Do Làmh air a h-Uile Maighdean*. (Fair-haired lad you'll have your hands on every girl.) *Tha Mo Bhreacan Fliuch fo 'n Dìle* is familiar to all who've ever attended a Cape Breton milling frolic. Rona's air is a dead-ringer for that of late Inverness County singer, *Seonaidh Aonghais Bhig* (Johnny Williams) and an excellent reminder that being a vocalist does not mean that one can sing Gaelic songs.

Cut, 11 from *Eadarainn* gives us *puirt á beul*, two reels, *Ruidhealadh Cailleach ris a' Bhalg* and *Eadarainn Mòr Ruadh* followed by the *piobrach Cùmha Alasdair* (12) and *Tal, Tal' ars a' Chailleach* (13), another *port á beul* set in reel time and learned by Rhona from her mother. The concluding track (14) is a set of jigs played on the Highland pipes.

It is clear that *Eadarainn* has been a careful production concerned for Rona Lightfoot's understanding of standards for Gaelic presentations. Underlying the CD from beginning to end is a sense that this material is communal property. Its delivery is direct without affectation, or pretensions. These qualities are enhanced by Rona's own stamp in approaching songs and making music as the rare person who plays an instrument and also sings. Piping here is reminiscent of older styles of Cape Breton fiddling, played without haste and with a strong idiosyncratic flavor.

Musical arrangements are supportive of the far greater importance of voice and the song being sung. Back up musicians and vocalists are some of Gaeldom's best. Appearing on *Eadarainn* are Deidre Graham, *dàrasch*, Iain MacDonald, whistle and flute, Carol-Anne MacKay, accordion, Allan Henderson, fiddle and piano and Maighread Stewart and Annag MacInnis as backup singers. The liner notes for *Eadarainn* are informative and of high quality, reporting in both Gaelic and English. The list of acknowledgments is also impressive with a special thanks to Rona MacLean, widow of Alastair MacLean (brother to Calum and Sorley) who was the first to record *Bean Eairdsidh Raghnaill* in 1951.

Cash's Carding Mill

Vicki Quimby

"People would bring their wool and they had a machine that would card it, and the wool comes out in rolls. Makes it easy for the women who were doing the spinning."

(Hilda MacDonald, Cape Breton's Magazine, No. 12, pg.15)

For most of the 19th century, the making of cloth and clothing was a necessary and time-consuming task for women of rural Cape Breton families. Most of the work was done in the home with hand tools such as carders, spinning wheels, spindles, and looms.

The process of carding was essential. Before wool can be spun into yarn for knitting or weaving cloth, it must be carded, that is made into rolls (rolagan) in preparation for spinning. Hand carders were wooden paddles with metal teeth embedded in leather. The wool was brushed out between the metal teeth, a small bit at a time, and as the combing progressed, was transferred from one carder to the other until the fibres were thoroughly aligned. The direction of the carders was then reversed and a roll was "doffed off," that is, slipped off the carder. These were motions that were repeated over and over until there were finally enough rolls for spinning.

As the century progressed, so did the advent of machinery into rural industry. Gristmills, sawmills, and horse-drawn mowers saved hours of back-breaking labour needed for grinding, sawing, or cutting hay. Carding mills, too, could save a family much effort. A mill could produce as many rolls in one hour as a woman could in one day using hand carders. These rolls were more even in thickness than any made by hand, allowing them to be spun up much more quickly.

The census of 1851 shows that 6 weaving and carding mills were operating in various parts of the island. One of the more well-known of this period was Glendyer Mills near Mabou, where dyeing and fulling services were available as well as the carding. By 1891, there were 21 carding and fulling mills in operation in Cape Breton. One of these was Cash's carding mill in Irish Cove. These mills were largely water-powered and were often combined with other types of mills, such as sawmills, gristmills, or shingle mills.

A carding machine, developed from a 1748 patent, and changing little since 1773, consists of several rotating drums of different sizes. These are covered with



Photo by Rodney Chaisson

Charlie Cash with his grandfather's equipment, in its new home at the Highland Village.

a leather backing fitted with wire teeth, reminiscent of the material used in hand carders. As the wool passes through the machine, these cylinders grab the wool in one direction and release it in the other, the tangled fibres of wool becoming brushed and aligned.

This mill is made up of three separate parts. In the front is the picker. Its cylinder conceals a spike-toothed drum which fluffs and loosens the clean wool. The breaker cards make up the middle section of the mill. In this machine, the wool is transferred to the feed rolls which feed the wool to the tumbler and onto the main cylinder. The main cylinder carries the wool along to the smaller cylinders called workers and strippers. The wool is removed by the first worker and deposited back onto the main cylinder by the first stripper. Then the main cylinder passes it to the next worker and stripper, etc. This series of rollers operates in the same direction, but at different speeds due to larger and smaller diameters. Next, a fancy uses long bristles to fluff the wool up on the main cylinder so that a doffer can remove it and, finally, the comber takes the wool off the doffer.

The last section of the mill, the finishing cards, consists of essentially the same machinery, but with finer teeth. Also, batts for stuffing quilts could be produced instead of rolls.

Cash's carding mill was purchased second hand in 1883 by Frank Cash, an Irish immigrant who settled in the com-

munity of Irish Cove, Cape Breton in the early 1800's. He bought the machinery, manufactured by E. C. Cleveland in Worcester, Massachusetts, from a Mr. Chisholm in Loch Lomond, Cape Breton. It was originally powered by water, using a 21-foot-high man-made dam. Later, a gas-powered engine, called a one-lunger was added, to be used when the water supply was inadequate. Over time, the operation was expanded to include a shingle mill, sawmill and a gristmill.

Residents of the surrounding areas would send their wool to the mill by road and by boat. It had to arrive at the mill clean and washed and some people even dyed their wool before they sent it. Late summer and fall were the busiest times at the mill, when over a thousand pounds of wool was carded in a month. Each customer's wool was carded separately and weighed at the end for pricing. In 1880 the price was 3 cents per pound; by 1900 it was 5 cents; and by 1933, 8 cents per pound.

Frank's son, Tom, took over the carding business in 1921 and ran it until 1946. By this time, fewer families were spinning wool and there was little demand for the rolls. Thereafter, it was operated only occasionally for custom work.

Charlie Cash, Tom's son, who worked the mill with his father, wanted the carding mill to be preserved and experienced by future generations. He has graciously donated it to the Highland Village.

Naidheachd a' Chlachain - The Village News

The 2004 and 2005 seasons have seen the interpretive program successfully expand the Village's material collection, daily site-animation, staff training and community outreach contributing to Gaelic renewal in Cape Breton and on the mainland.

Material and animation additions include the acquisition of Soay sheep, a primitive domestic animal associated with the black house, and the initiation of "Barvas ware" pottery making, also in context to Hebridean black houses. Significant larger projects were relocation of the Malagawatch Church to the hill (see photo album on page 12) and setting into operational use, Cash's Carding Mill, generously donated by Charlie Cash of Middle Cape (see article by Vicki Quimby on page 9). An on-going activities schedule was also established with demonstrations of home crafts and cultural representations featured daily.

Notably on the side of staff training and community outreach is the success and spread of interest in a new immersion pedagogy introduced to Nova Scotia by Scotland's Finlay MacLeod, Chief Executive of CNSA, the Gaelic Preschool Council in Scotland. MacLeod has developed a teaching methodology called Total Immersion Plus (TIP) for adult learners of Gaelic. The approach is a stress-free and confidence-building language learning program based on the co-ordination of speech and action. MacLeod claims TIP can bring



*Dr. John Gibson,
Guggenheim recipient speaks on the
Cape Breton piping tradition*

children or adults to a functional level of Gaelic conversation in 200 hours. For more on TIP see article on pages 16 & 17.

Finlay visited Nova Scotia for two weeks at the invitation of the Highland Village

Museum in the fall of 2004. He instructed a one-week training course for fluent speakers of Gaelic who wish to become TIP teachers. He also visited the homes of parents who speak Gaelic to their children or who would like their children to hear more Gaelic in the home. Returning in the spring of 2005, MacLeod ran an extended trainers' course in Grass Cove for two weeks. With Gaelic Activities Program Assistance, Jeff MacDonald, Kingsville, was subsequently placed on staff for the 2005 season and conducted daily classes integrating staff training, and site interpretation through Gaelic. Instruction for the public was also offered free of charge.

Highland Village was pleased to welcome new interpretive staff members over the past two years. Aileen MacLean joined costumed guide staff in summer of 2004. She brings with her pottery skills, initiating the barvas ware interpretation, and is currently researching the Highland basket making tradition. Catherine Gillis came on board in the summer of 2005 as an excellent addition to animation staffing with a flair for acting in skits portraying traditional Gaelic folklore. Joanne MacIntyre joined the staff as Chief Interpreter in 2005. Joanne, a Gaelic learner, singer and step dancer has brought multi-tasking skills to her position while creating an on-going activities schedule with demonstrations of home crafts and cultural representations featured daily. All three have gone a long way to contribute to living interpretation at the Highland Village.

The presence of Gaelic language and culture at the core of Highland Village animation continues to develop measurably. The availability of Jeff MacDonald to train staff in Gaelic language skills while assisting with interpretation points has been a considerable help. Many of this year's student staff are keen to learn Gaelic and come with step-dancing skills. Three of the student staff had completed the annual *Eilean*



*MacDonald House céilidh for Eilean nan Òg
with Iona Gaelic Singers & Mary Jane Lamond*

nan Òg program. The twice weekly afternoon *céilidh* sessions were a favorite of visitors again and were very well attended. Sessions introduce Gaelic storytelling, song and dancing at the MacDonald House and gave visitors and opportunity to socialize in a Gaelic cultural environment.

Scottish summer student Claire Wastle, from *Sabhal Mór Ostaig*, has returned to the site for a second year through the Memorandum of Understanding with the Highland Council and the Province of



Soay Lambs

Nova Scotia. Claire and her eight year old son Robb were assets to on-site animation and human resource development. Both speak Gaelic fluently and nicely profile the language while communicating as they work in costume around the site. They served as interpreters and tutors, with Claire helping regular staff members and Robb assisting in each of the *Làithean Sona* programs for children. They also

contributed to Highland Village community outreach in Christmas Island as cultural resource people at the weekly *Féis an Eilein* Gaelic Camp for Children.

Research on and off the site by Vicki Quimby has produced good results with much information acquired on the subject of the Gaels' customs and methods in producing cloth. Vicki's research has also resulted in discovering other references which will be helpful in interpreting aspects of material culture with a view towards future exhibits. Her research was the foun-



Interpreter Marie Chehy makes biscuits with participants of L  ithean Sona, our childrens program.

dation of Wool Processing in Gaelic Nova Scotia, a seventeen minute documentary prepared by the Nova Scotia Department of Education and now viewable in Cash's Carding Mill or available through our gift shop.

Evening presentations continued to be an off-hours attraction for the community of interest in Gaelic historical and cultural themes. We were pleased to host Laurie MacKinnon, researcher of Cape Breton Gaelic songs, Dr. Se s samh Watson, Chair of Modern Irish, University College of Dublin, Dr. John Gibson, Guggenheim recipient, Dr. John Shaw, Senior Lecturer, School of Scottish Studies University of Edinburgh, Dr. Donald MacGillvray, Cape Breton University, Dr. Wilson McLeod, Senior Lecturer, Department of Celtic, University of Edinburgh, Rona Lightfoot, piper and outstanding South Uist traditional singer, and Dr. Margaret Bennett, folklore researcher and author of books and articles on Scotland and Canada's Gaelic tradition.

The Village was pleased to serve as host for BBC *Radio nan G idheal* during an October 2004 recording session that combined Gaelic singers and musicians from Cape Breton and Scotland. The all-Gaelic ninety minute program was mc'd by Mabou's Effie Rankin and BBC's Kenny MacIver. Titled *C ilidh an Eilean Cheap Breatainn* (A Cape Breton Ceilidh), the production was broadcast to an international listening audience on New Year's Eve 2004.

Highland Village celebrated the reprinting of *An t- ranaiche*. The Gaelic Songster by Truman Matheson with a book launch and Gaelic song session. An extensive collection of popular Gaelic songs well known to Gaels on both sides of the Atlantic, *An t- ranaiche* was collated and first published by Archibald Sinclair, Glasgow, Scotland in 1879. The book became a valued reference work for many households in Scottish Nova Scotia and well worn copies of the original remain in use to the present. Matheson and his collaborators are to be congratulated for making *An t- ranaiche* once again widely available to the public. Copies are available at the Highland Village gift shop.

Finally, Highland Village welcomed Amber Bondy, a Museum Management and Curatorship intern for a term of fifteen weeks. Amber completed a post-graduate certification course with Sir Sandford Flemming College, Peterborough, Ontario. Her focus of expertise is exhibit creation. She demonstrated exceptional competence in designing orientation panels for the visitor centre foyer.

The bi-lingual panels are divided into three themes: Highland History and Emigration, Settlement in Nova Scotia and Maintaining Nova Scotia's Gaelic Heritage. The exhibit is an excellent addition to the Village's interpretation capacity. Complementing guidelines contained in the Cole and Kennedy Report 2003, it provides visitors with a general introduction to Gaelic Nova Scotia and the themes they will encounter while touring the hill.



Sir. Sandford Fleming College intern Amber Bondy with her completed exhibit.

Amber also created an information board for the forge explaining the central aspect of ironwork to rural life among Gaels while bringing attention to the work of Village ironworker John MacDonald. We are grateful for her contributions.

The initiative of all staff committees, and individual employees should be cited for exceptional commitment to the interpretation of Gaelic life at Highland Village. Their suggestions have been innovative and numerous.

Interpretive programming for 2004 - 2005 has been well in keeping with projec-



(top) Interpretive staff learn how to make traditional baskets from Donna Manual (top left). (middle) Clydesdale horse "Doc" helped out on site this summer courtesy of Greg Gillis, Grand Mira North. (bottom) Highland Cattle courtesy of Charles and Sharon MacDonald, Northwest Arm.

tions based on *S ath 's Iomairt: A Five Year Action Plan for Gaelic Development 2001 - 2006*. Highland Village's objective to become a living-history museum of "acknowledged excellence" is advancing as we continue to concentrate on the storyline that distinguishes this museum from others in the province while contributing to its cultural community.

Church Move Photo Album

In the fall of 2003, the Highland Village undertook its most ambitious project ever; the relocation and restoration of the former Malagawatch United Church (Malagawatch Union Presbyterian Church 1874-1925). The project captured local, national and international headlines. The 2000 sq. ft. church was moved 2 km by road in Malagawatch, 14 nautical miles across the Bras d'Or Lakes to Iona, and then 1.5 km by road to the Highland Village site. Once on site, the Highland Village began the process of restoration. The church officially opened to the public in July 2004. Since then it has been used for site interpretation, services, weddings, concerts and other presentations. The Society thanks the River & Lakeside Pastoral Charge for donating the building. The project was financed by Enterprise Cape Breton Corporation, Donner Canadian Foundation, Municipality of Victoria County and many individual donations. Special thanks to Walter MacNeil, who chaired the process, Les MacIntyre for ensuring a safe move, Guy MacLean for bringing the Donner Canadian Foundation on board, Wayne MacIntosh for funding advice, Jimmy & Donna MacNeil for the wreath that guided the church on its journey, and many others. A plaque has been placed in the church foyer with the names of all those involved in the process.



Photos:

(1) Malagawatch Church, from Clara Dennis collection, Nova Scotia Archives & Records Management, no date.

(2) Malagawatch United Church, summer 2002.

(3) Leaving original site in Malagawatch.

(4) Coming round the bend in Malagawatch to meet the barge.

(5) Being loaded on the barge.

(6) Sailing in the River Denys Basin.

All photos by Rodney Chaisson unless otherwise noted.





Photos:

(7) Docked in Iona next to St. Columba Church.

(8) Docked at the Iona wharf.

(9) Disembarking in Iona.

(10) Travelling up Highway 223 to Highland Village.

(11) New home at Highland Village Museum.

(12) Moving to its new foundation

(13) A crowning touch: a new steeple.

(14) A new promotional icon for the museum. (l-r) Shannon MacKenzie, Robb Wastle & Jeff MacDonald. Photo by Wally Hayes, Nova Scotia Tourism.

An Muileann Dubh: Story and Tune

Dr. Seósamh Watson

Highland Village was very pleased to host Dr. Seósamh Watson with wife Dr. Vivian Hick and daughters, Rhonwyn and Rhiannon for the third annual Joe Neil MacNeil Memorial Lecture in the summer of 2004.

Watson is no stranger to Cape Breton having conducted surveys of Gaelic dialects on the island complementing similar work he has done in Ireland and Scotland. His academic interests include folklore and Gaelic storytelling. As a fluent speaker of Irish and Scottish Gaelic, Dr. Watson has collected and published in both dialects for academic journals and field related publications.

He has worked extensively to record the folklore of the Bluestacks Mountains in south County Donegal, where he established a major collection of Gaelic stories from the recitation of the late Mrs. Mary Moy (*Máire Rua, bean Uí Mhaí*). Máire Rua was also a fine exponent of traditional Irish Gaelic singing as practiced in her area. In addition to his work in Ireland and Cape Breton, Seósamh Watson recorded many of the last Gaelic speaking folk in Scotland's Black Isle and Easter Ross region.

Watson's presentation theme was the *Celtic Spirit in Gaelic Literature*. Through readings and lecture, he examined expressions of

Celtic culture in Gaelic literature and explored the influences of Celtic society on literary figures writing in their native languages.

The following was recorded by Seósamh Watson from the recitation of the late John Allan Beaton (*Iain Ailean mac Iain 'ic Raghnaill*) of Broad Cove Marsh, Inverness County in July, 1983. The story explains the making of a reel known as *Am Muileann Dubh*, or The Devil's Mills in English.

JOHN ALLAN BEATON

BROAD COVE MARSH

Recorded by Seósamh Watson July 1983

Iain Ailean Peaton: ... Ann an Gàidhlig ... 's e Muileann Dubh a' Logadair. Agus an naidheachd a bh'air a' phort ... an t-ainm bhon a thug 'ad ... An rud a thug orr' an t-ainm seo a thoirt air, Muileann Dubh a' Logadair.

Bha fear a' seo 's bha e ... bha e slack. Null 's a' gheamhradh a bh'ann, 's chaidh e dh'iarraidh an t-sagart. Agus start e air n-ais leis an t-sagart. Agus bha a' fear eile, cha robh móran ùin' aig' airson a bhi bhi beò agus bha e airson cabhag a dhèanamh.

Agus bha a' sagart a bha seo agus a' fear eile, bha 'ad uamhasach measail air ceòl, meas gabhaidh ac' air ceòl. Agus bha 'ad a' dol

seachad air a' mhuileann a bha seo 's dh'fhairich 'ad port cho slick 's a dh'fhairich 'ad riamh. O, bha am port, bha e cho slick 's cha ... cha ghabhadh ... cha ghabhadh gun stad 'ad dh'éisdeachd ris. Bha 'ad a' feitheadh ris a' phort 's a' feitheadh ri ... gu'n tigeadh am port gu ceann. 'S cha robh am port a' tighinn gu ceann no crìoch.

'S fa dheireadh thuir an sagart ris an fhear eile, "Tog rithe," thuir esan. "Bidh sinn anmoch 'son an fhear a tha slack," thuir esan. "S e an Donas tha siod," thuir esan, "agus e 'feuchainn ri sinn a chumail air n-ais. Agus tog rithe! Cha n-fhaod sinn a bhith 'g éisdeachd leis a' phort."

Thog 'ad rithe 's dur a rànaig 'ad, bha 'ad anmoch. Bha an fear a bha 'ad 'dol a choimhead air, bha e marbh. 'S dh'ionnsaich 'ad am port an oidhche sin agus sin am port. 'S e Devil's Mills a th'ac' air ann am Beurla. 'Se Muileann Dubh an Logadair a bh'air ann an Gàidhlig.

Seósamh Watson: Gu dé am facal mu dheireadh?

Iain Ailean Peutan: Tha seans' gur e siod an t-ainm a bh'air a'... air far a' robh Muileann an Logadair. Bha ... ga b'e dé bh'ann 's a' Logadair cha n-eil fhios a'm ach 's e

MUILEANN DUBH Reel

Athole Collection... J. B. C. & Co. & S. B. Vol. I.

From *The Athole Collection of the Dance Music of Scotland, Volume I*, page 44.

Compiled and arranged by James Stewart Robertson. Published by MacLachlan & Stewart, London, 1883.

An Muileann Dubh continued...

Muileann Dubh an Logadair a bh' ac' air a'...bh'ac' air a' phort. Ga b'e dé a' ... tha seansa guru ga b'e càit' a' robh ... càit' a' robh am muileann, ach sin an naidheachd a bh'ac' air a' phort, co-dhiù agus ... 's e Devil's Mills a th'ac' air a' phort ann am Beurla.

Translation
The Black Mill: Story and Tune

John Allan Beaton: In Gaelic it's called *Muileann Dubh a' Logadair*. This is the story behind the tune ... the name they gave it ... what made them call it *Muileann Dubh a' Logadair*.

There was this fellow and he was pretty sick. It was over around wintertime and he (another fellow) went to get the priest and he started back with him. The other fellow didn't have much time to live, so this fellow wanted to make haste. The priest and this fellow were very fond of music, terribly fond of music.

And they were going by this mill and they heard as nice a tune as they had ever heard. Oh, it was so slick. You couldn't but stop to listen to it. They waited and waited for the tune to an end, but, well, there was no conclusion or ending to it.

At last the priest said to the other fellow, "Get going. We'll be late for the sick man. That's the devil there and he's trying to keep us back. Get going! We can't be listening to the tune." And they took off!

And when they arrived, they were late. The fellow they were going to see was dead. And they learned the tune that night and that's the tune. In English it's called Devil's Mills. *Muileann Dubh a' Logadair* was its name in Gaelic.

Seòsamh Watson: What was that last word?

John Allan Beaton: Likely that was the name of the ... where *Muileann Dubh a' Logadair* was. Whatever an *Logadair* was, I don't know. But *Muileann Dubh a' Logadair* was what they called the tune.

[Note: in '*Logadair*' we may have the corruption of an original form, cf. the Lochaber placename, Achluacharach, in Gley Roy.]

A Port á Beul Setting For Am Muileann Dubh

A' cheud char:

Tha nead na circe fraoich anns a' mhuileann dubh, 's a' mhuileann dubh
Tha nead na circe fraoich anns a' mhuileann dubh as t-samhradh

Mar is léir dhomh

Seumas Watson

The *Nàs is Fonn* song collection project completed for Highland Village Museum by Shamus MacDonald has been a valuable addition to the museum's library resources. While the future of Gaelic singing as a social practice continues in popularity among small numbers of appreciative listeners and singers, the purpose and communal aspects of Gaelic singing are in danger of slipping from sight. Highland Village and the public of interest can be grateful to the Iona Gaelic singers and the late Johnny Williams for contributing their cultural skills, songs and perspectives on Gaelic singing to a recording project that can be accessed for reference by groups and individuals desiring to research, or maintain this non-performance stage tradition.

The musicality of Nova Scotia's Gaelic culture, Cape Breton fiddling and step-dancing in particular has been acknowledged by international audiences for decades. Musicians exemplifying this special sound range in generations from Buddy MacMaster to Ashley MacIssac, household names who continue to play Cape Breton music around the world. The province's Gaelic song tradition, is, or has been, represented by performers like Mary Jane Lamond, The Barra MacNeil's and The Rankin Family, who have also received their share of recognition. Although some would distinguish song, music and dance as separate enterprises, these expressions of Gaelic culture have existed as integrated entities in Scottish communities to the present. The performers mentioned above, among many others, have all been directly influenced by experiencing the Gaels' shared music, dance and song in their own homes or Cape Breton communities.

"Scotch" music's instrumental side continues to show strength and is publically evident.

However, styles of communal singing, in keeping with retraction of the Gaelic language, have been reduced to a handful of proponents who naturally perform the art as they learned it in their formative years. In districts where there have been distinct regional singing styles and singers, such as Framboise, the North Shore, Iona, Christmas Island and South West Margaree - little remains today except for the Iona Gaelic singers.

Communal singing in the Gaelic context refers to people gathered together for the purpose of sharing songs. These songs are of several types, perhaps now the most usual of which are work songs which were sung while cloth from the loom was milled by hand to full it. Other genres include sailing songs, laments, elegies, love songs, satires and songs of comedy often locally composed. The singing of songs communally is a practice originating with Highland immigrants who settled in Nova Scotia during the early to mid-nineteenth century.

As a tool for cultural development, it is important that this vehicle of artistic expression and highly social form of song presentation remains a vibrant part of modern Gaelic Nova Scotia. To this end, Highland Village has compiled sound recording of the repertoires of the Iona Gaelic Singers and Inverness County singer *Seonaidh Aonghais Bhig*. Criteria for selecting these singers was based on their song corpuses which are, perhaps, the most extant remaining in Nova Scotia.

As a museum focused on interpreting Gaelic Nova Scotia through the language and culture of the Gaels, we are inspired by their good will and commitment to Cape Breton's unaccompanied song tradition.

- *Seumas Watson*

First turn

(The moor hen's nest is in the black mill, the black mill, the black mill. The moor hen's nest is in the black mill at summer time.)

An darna car:

Tha 'm muileann dubh air thurraban, tha
'm muileann dubh air thurraban
Tha 'm muileann dubh air thurraban 's a'
togairt dol a dhannta

Second turn:

(The black mill is pitching, the black mill is pitching and eager for dancing.)

TIP Language Learning in Nova Scotia

Seumas Watson



Photo by Jean MacNeil

Ranald MacKenzie (centre) of Mabou practices TIP teaching with (left to right) Kaye Anne MacNeil, Benacadie, Bernard Cameron, Mabou & Kathleen MacDonald, Kingsville.

Total Immersion Plus teacher training and presentation series was co-ordinated by the Highland Village Museum and the Gaelic College. Financial support for the initiative was provided by the co-operating institutions and the Culture Division of Nova Scotia Tourism, Culture and Heritage through the Gaelic Activities Program.

Finlay MacLeod, Director of *Comhairle nan Sgoiltean Àraich* (The Gaelic Pre-school Council CNSA), in conjunction with the staff of CNSA, has developed an innovative immersion program for adult Gaelic learners. CNSA is a Gaelic educational organization that has been in the van guard of establishing Gaelic medium pre-schools throughout Scotland since the 1970s.

The CNSA adult course, titled Total Immersion Plus (TIP), is based on the principles of Total Physical Response, conceived by Dr. James Asher. Adaptations of Dr. Asher's pedagogy are now in use internationally, with notable success documented among the indigenous peoples of Hawaii and New Zealand. In view of the Scottish demand for fluent adults in multiple social roles, CNSA's vision is to leaven the learning environment for children in Gaelic medium schools by giv-

ing them more opportunities to hear parents and elders speaking Gaelic in non-institutional settings like the home.

As a method that places an onus on using language in natural surroundings, Total Immersion Plus holds promise as an effective course offering for adult Gaelic learners in Nova Scotia. Responding to inquiries from Highland Village in the spring of 2004, CNSA director Finlay MacLeod expressed a generous interest in visiting Nova Scotia to demonstrate the methodology and train Gaelic instructors in its techniques and applications. Highland Village Museum and the Gaelic College took this opportunity to initiate an inaugural project to compliment their respective mandates for advancing the province's Gaelic language and culture.

Total Immersion Plus: A New Approach to Teaching Adults Gaelic From CNSA

Comhairle nan Sgoiltean Àraich (CNSA) is an independent organization dedicated to teaching and preserving the Gaelic language. Established with four playgroups in 1982, its

initial focus was on pre-school education through the medium of Gaelic. Today, CNSA offers early Gaelic education in 120 playgroup settings serving more than 2,000 children and has become an international resource for parents and schools engaged in Gaelic language development.

To meet the growing need for adult Gaelic speakers in Scotland, CNSA has created the Total Immersion Plus program to bring adults to fluency as quickly as possible. The program is designed to accommodate parents, educators, linguists and mature learners. It also features comfortable incorporation of older Gaelic speakers as resources for its curriculum. In this way community based Gaelic speakers can become part of the TIP learning experience and develop contributing skill sets that can be on-going.

The Total Immersion Plus methodology contains two components: 1) teacher training, 2) adult immersion programming.

The environment for TIP classes is a natural one, and if possible a home setting is preferred. Through the course's methods, language is taught without the aid of written

materials, nor is note taking, or reading allowed. The pedagogical premise is to synthesize the early experiences of childhood during which language is acquired effortlessly through exposure.

CNSA objectives for its approach to Gaelic immersion for adults are as follows:

1. To take adult students to a Gaelic conversational level within a 200 hour time span or less. The underlying rhythm of the whole learning course is that language acquisition occurs speedily.
2. To develop adult language of the home and community, so as to enable students to converse in Gaelic naturally and easily with their children, other members of their family and the wider community.

Week One: Teachers' Training Course, Grass Cove, Cape Breton (29/11 - 3/12)

Week one, the first phase of TIP teacher training, was presented to trainers by CNSA Director Finlay MacLeod from November 29th to December 3rd. Sessions were held in the private home of Jean and Duncan MacNeil of Grass Cove, Victoria County, Nova Scotia. Daily orientations ran from 9:30 AM - 4:30 PM. Instruction was entirely through the medium of Gaelic. Sixteen individuals representing adult educators, public school teachers and language learners were present for Total Immersion Plus training.

The MacNeil home provided an excellent and natural environment for TIP training. Sessions were divided between a finished basement area, modeled as a recreation area with sewing room and laundry, and the main-floor of the house, which included a kitchen and living room.

From Day one, the tone was set for Gaelic immersion training as Finlay MacLeod declared the entire MacNeil household as a Gaelic only place. The one exception was the living room space, designated as the "English Room", where students were briefed on session content and allowed periodic opportunities to speak English.

Week-long sessions consisted of orientation on the pedagogic principles of Total Immersion Plus, detailed explanation of CNSA handbooks for use by instructors and demonstrations of the actions and language of the methodology. Learners assisted in the presentation of lessons prepared by trainee tutors as students receiving instruction.



Finlay MacLeod, Chief Executive of CNSA in Scotland explains the Total Immersion Plus methodology to student tutors at a workshop in Grass Cove in April 2005.

Week Two: Presentations and Information Sessions (4/12 - 10/12)

Week two of Finlay MacLeod's working visit to Nova Scotia was spent delivering a series of presentations on topics related to adult immersion planning and developing Gaelic pre-schools. Sessions were well attended with over one hundred and forty participants turning out to hear Finlay MacLeod speak on language learning programs and methodologies for adults and children.

Some general results arising from this initiative are as follows:

- * Introduction of an innovative language training program for adult Gaelic learners to Nova Scotia.
- * Advancement of human resource development goals through acquiring new approaches to teaching adults Gaelic in a community setting.
- * Provision of cultural outreach to interested community members concerned with Gaelic language renewal in Cape Breton. These included public school teachers, parents, potential Gaelic teachers, organizational members and the general public.
- * Increased institutional liaison with individuals, organizations and institutions within Nova Scotia and Scotland pursuing Gaelic development.
- * Significant image building for Gaelic language through media coverage of Total Immersion Plus Nova Scotia and in

Scotland through outlets such as CBC, provincial newspapers and West Highland Free Press.

TIP PHASE TWO AND FOLLOW-UP

Teacher training for Total Immersion Plus encompassed two weeks of orientation. The final segment of teacher training phase one, held on December 5th, was a group session conducted in English and inclusive of learners and tutor trainees. Feedback was very positive, and participants agreed unanimously that TIP was an excellent approach to Gaelic language teaching with potential for effectively increasing the number of Gaelic speakers in Nova Scotia.

Subsequent to the introduction of TIP teacher training in the fall of 2004, Finlay MacLeod returned to Nova Scotia and conducted two additional weeks of training in Iona in April 2005. This session was sponsored by *Comhairle na Gàidhlig* with assistance from the Gaelic Activities Program of Nova Scotia Tourism, Culture & Heritage.

The success of this new language teaching method has been demonstrated by well attended classes in Glendale, Christmas Island, Little Narrows, Baddeck, Sydney, Iona and St. Anns.

The fall of 2005, brought MacLeod once again to Halifax for an additional two weeks of teacher training on the mainland of Nova Scotia. This was followed with a strategic planning session in Port Hawkesbury to formally organise the future for Gaelic language teaching in Nova Scotia through the TIP methodology.

Nòs is Fonn: Song Recording Project

Shamus MacDonald

The following account is a brief review of work completed at the Highland Village Museum/*An Clachan Gàidhealach*, aimed at recording a sampling of the Gaelic song repertoire and communal singing style maintained in central Cape Breton. An index of all the songs and song fragments which have been collected is also included. The project was titled *Nòs is Fonn* and funded by the Province of Nova Scotia under the aegis of the Gaelic Activities Program.

As a group, singers in the Iona and Christmas Island region draw on a rich Gaelic song tradition once found throughout much of northern Nova Scotia. Today however, they also represent the best remaining native-born examples of this tradition generally and as a distinctive regional-style in particular. Over the course of nine informal gatherings held at the Highland Village during the spring of 2005, seven singers were recorded. All of these individuals have a long-standing dedication to the song traditions of the area and are well versed in its cultural heritage. Contributors were:

- * Johnny Gillis: (Jamesville) *Iain mac Ruairidh Nill Iain Bhàin*
- * Peter MacLean: (Rear Christmas Island) *Peadar Jack Pheadair mac Caluim Ghobha*
- * Jamie MacNeil: (Boisdale) *Seumas Iain Sheumais Dhòmhnaill Òig Iain Ruairidh*
- * Maxie MacNeil: (Highland Hill) *Calum mac Dhòmhnaill Aonghais Iain Aonghais Eòin*
- * Mickey MacNeil: (Jamesville) *Micheal Eòin Chalum Sheumais Mhòir*
- * Rod C. MacNeil: (Barra Glen) *Ruairidh Iain Sheumais Dhòmhnaill Òig Iain Ruairidh*
- * Jim Watson: (Highland Village Manager of Interpretation) *Seumas mac Sheumais Sheumais*
- * Johnny Williams: (Melford) *Seonaidh Aonghais Bhig, nach maireann*

A total of seventy songs was recorded from the above singers. While many songs are not complete, they supply sufficient melodies and sample verses to be considered ample for our purpose. Numerous song fragments were also recalled during our meetings. On a number of occasions more complete versions of these songs were recovered in subsequent recording sessions after singers were encouraged to think about missing verses at home. Of the fourteen song fragments presently included in this collection, it is likely more complete versions could be recovered with additional time and research.

Although many of the songs represented in this collection are well-known throughout Gaelic Nova Scotia, various local compositions are also included. Several of these are of high quality and were praised by the singers, including two laments; *Cùmha do Dhòmhnull MacFhionghain* (composed by Neil MacNeil -

Niall Mòr - Highland Hill) and *Cùmha do Mhicheal Murphy* (composed by Donald MacNeil - *Dòmhnall Bharra* - Red Point).

Of special interest to the collection are a number of songs which are ascribed to members of Scotland's bardic elite such as John MacLean (*Iain mac Ailein*) and Duncan MacIntyre (*Dunnchadh Bàn*). These include *Bithibh Eutrom's Togaibh Fonn*, *Òran Seachran Seilge* and *Hò Ro Gun Togamaid Hùgan Fhathast*. It is also significant to note those songs which are specifically associated with the musical tradition of Barra: *Annag a Ghaoil*, *Hao ill o* and *'S Moch an Diugh Gun d'Rinn mi Gluasad* are good examples. As the Iona and Christmas Island region was settled primarily by emigrants from this island, and because in-migration subsequent to settlement has been negligible, the song corpus in the area continues to display a connection to Barra despite generations of separation, a fact reflected in John Lorne Campbell's *Songs Remembered in Exile*.

The informal approach taken to recording encouraged informants to fall into the well-established routine of a house visit where so many aspects of oral culture were historically transmitted. As a result, a broad range of topics were discussed and are reflected in the recordings. Historical information regarding the song-singing tradition in the central Cape Breton area and its social contexts are well represented and add considerably to the value of research. Whenever possible we have also recovered the patronymics of local tradition-bearers, singers and bards who have passed away. Discussions about the local practice of jigging tunes and singing *puirt-à-beul* have also been recorded, with two full examples: *Dòmhnall Beag an t-Siùcaik* and *Calum Crubach*. Finally, background information on the composition of a number of songs inspired by local topics, including *Màiri Lurach* (composed by Malcom Gillis - *Calum Eòghain* - South West Margaree) and *Gearain nam Maighdean* (composed by Hughie MacKenzie - *Eòghan mac Eairidh Sheumais* - Rear Christmas Island) adds considerably to the interest of the collection as a whole.

Although research was specifically concerned with songs, a great deal of local history and folklore was recorded as were many stories. Consequently, this study is far more reflective of the traditional oral culture of the Iona and Christmas Island area than one might expect for a song collection. Moreover, the quality of information we received on several topics also shows the potential for further recording aimed at other aspects of the oral tradition.

Though our research aimed to elicit information on the historical context of the singing tradition in central Cape Breton, setting this in a larger culture framework was equally important to our study. To that end, accounts of early



(L-R) Maxie MacNeil,
Peter MacLean & John Gillis

pipers and fiddlers - and their links - are featured in the *Nòs is Fonn* collection, as is information about dancers and fighting at dances. A discussion about local traveling people from the first half of the twentieth century has been recorded as well.

During research, informants supplied a number of Gaelic expressions and proverbs, various important calendar customs, including those associated with New Year's Eve (*Oidhche Challain*) and All Souls' Day (*Latha nam Marbh*). Information about local superstitions and popular beliefs was recorded, together with a taboo connected with the water in which eggs are boiled; the root of the following expression recalled by Joe Neil MacNeil (*Eòs Nill Bhig*) in *Sgeul gu Latha*, *'S ann orra chaidh uisge nan uighean bho fhear liath gu leanabh*; The egg-water came down on them from the white-haired man to the infant.

A number of interesting accounts of active divination, the evil eye and a remedy for the evil eye (silver water, *uisge-airgid*) have been recorded as well. As we might expect, stories about forerunners and the second-sight were readily supplied by informants, along with many humorous anecdotes, testifying to the continued vitality of these forms of entertainment among Gaelic speakers. Accompanying the above, we have also collected a number of traditional Gaelic folktales including *Biorachan Beag agus Biorachan Mòr*, *Cailleach nan Cnò* and *Di-Luain, Di-Màirt*.

Though by no means exhaustive, this collection provides a good overview of the Gaelic song tradition and oral culture of central Cape Breton at the beginning of the 21st century.

*Shamus MacDonald, Halifax, holds a Master's degree in Scottish Studies from the University of Edinburgh. His full report and recordings of the *Nòs is Fonn* project are available through the Highland Village Library. Funding for the project was provided by the Gaelic Activities Program through the Culture Division of the Department of Tourism, Culture and Heritage.

Nòs is Fonn:

Two Selected Song Texts with Translations

1. Òran na Stàrr

Singer: Peter MacLean (Peadar Jack Pheadair mac Caluim Ghobha), Rear Christmas Island

Hillean ò hillean ì
Hillean ò hillean ò
Fàl li lé s' na ho rò ì
Gu dé nì mi mur faigh mi thu
(What will I do if I can't have you.)

Gum bidh cuimhn' agam gu bràth
Air a' bhliadhn' a fhuair mi 'Starr
Cha robh ban-sgoilear 's an àit
Nach dug a làmh 's a' ghealladh dhomh
(I'll never forget the year I got the Starr. There wasn't a school mistress around who didn't give me her hand and promise.)

Clann Choinnich 's na cnuic ud shuas
Bidh iad a' fochaid orm 's gach uair
Gu tric a thug mi 'ad mun cuairt
Le truas anns a' Phontiac
(The MacKenzies up there from yonder hills will mock me every time. Out of pity, they often drove me about in the Pontiac.)

Gura h-ann feasgar anmoch Di luain
Chaidh mi dh'àite Chaluum Ruaidh*
A dh'iarraidh dà chaor 's uan
'S bidh tuasaid ann mur faigh mi iad
(Late Monday evening I went to Red Malcolm's place to get two sheep and a lamb. There will be a row if I don't get them.)

A' dol sìos an turn cham
Chaidh an tuainealach 'nam cheann
Bha mi treun nuair a bha mi beò
'S e Seumas Eòghain is athair dhomh
(Going down the crooked turn, my head began to spin. Being alive, I was brave. Seamus Eòin is my father.)

Dh'èibh an t-innseanach "Let go.
I'm afraid she'll burst, explode."
Leum mi air a' running board
'S cha mhór nach d'rug a' lasair orm.
(The Indian hollered "Let go. I'm afraid she'll burst, explode. I jumped on the running board and was nearly caught by the flames.")

**Alternative verse*

** Dol amach Bheinn Iain Bhàin
Chaidh an carbad orm 'na smàl
Gum b'e an t-innseanach an tràll
Nach dànaig 'gam cuideachadh
(On the way to Fair John's Mountain, the car went to pieces on me. The Indian deserted and wouldn't give me a helping hand.)

Mig mo bhràthair, théich e ghuam
Gum do leum e air a' bhruaich

A' Chonair Mhuire deanamh fuaim
'S gun chuir e chuairt le aithreachas
(My brother Mick deserted me. He jumped out on the hill. The rosary beads were rattling as he said them in repentance.)

Nuair a thig astaigh a' mhios Màirt
Théid mi choimhead air an Sàr [Yazier]
Nì mi bargan ris gu dàil
Airson Chevrolet na Pontiac
(When the month of March comes, I'll go see Yazier (the car dealer.) I'll make a bargain with him right away to buy a Chev or Pontiac.)

**[Note: Calum Ruadh Dhòmhnail Bhàin MacDhòmhnail]*

****Recorded by Shamus MacDonald. Transcription and translation by Jim Watson. It is unclear who made this local song, although Peter MacLean was certain that it was composed in the Christmas Island area, possibly a collaboration between Eòghan Eairdsidh Sheumais (Hughie MacKenzie) and Jonaidh Eairdsidh Dhòmhnail Bhig (Johnny MacKenzie). It seems that the owner of Starr was Dan Joe Sheumais Eòghain (MacNeil).*

2. Mo Nighean Donn Bu Laghach Thu

Singer: Johnny Williams (Seonaidh Aonghais Bhig), Melford

Mo nighean donn bu laghach thu
Ho rò b'e mo roghainn thu
'S mo nighean donn bu laghach thu
'S mo roghainn thus' air bhòichead
(You are comely my brown haired girl. Ho rò you are the one that I chose. You are fetching my brown haired girl. I choose you for your beauty.)

Gur fhada leam-s' an geamhradh
Gos an tig a' samhradh
Sin nuair a bha'n t-àm
Nuair a gheall mi do phòsadh
(The winter is long while waiting for summer. That's when I promised you marriage.)

'S thig 'ad as gach àite
Far mullach nam beann àrda
A choimhead ort a Mhàiri
Gur àsan tha gòrach
(They (suits) come from every direction, from the mountain tops, to see you Mary. They are misguided.)

Gun tig 'ad far nam munaidhean
Cho lionar ris na cuileagan
A choimhead air mo chruinneag-s'
Nuair a chluinneas 'ad mu bòichead
(When they hear of her beauty, they come from the moorlands as thick as flies to see my sweetheart.)

Cha chualas do chùl-chàinidh
Cridheal mar a b'abhait
Thug thu sin bho t'mhàthair

A dh'àraich 'ad òig thu
(You were never criticized behind your back and always lighthearted. You got that manner from your mother who reared you as a child.)

Bha thu cridheal sundach
'S sgiobalt' air an ùrlar
Nuair thionndas tu do chùl rium
Bidh mo shùil ort an còmhnaidh
(You are cheerful, happy and nimble on the dance floor. When you turn your back to me, my eye will never leave you.)

Mo nighean donn a' chuaillein
Gur h-òg a thug mi luaidh dhut
Cha doir 'ad idir bhuam thu
Ma dh'fhuasglas an t-òr ort
(I have loved you since I was young, my brown haired girl of tresses. If gold will free you, they will never take you from me.)

Mo nighean donn nam blàth-shùil
'S òg a thug mi gràdh dhut
Cha b'ann air na sràidean
Chaidh t'àrach a 's òige
(I have loved you since I was young, my brown haired girl with the tender gaze. You weren't raised on the streets as a child.)

Mharbhainn iasg na mara dhut
Shiubhlainn long nan crannagan
Cha bhiodh goideas (*?) arain ort
(*goideadh)
Cho fads a mhaireas dhomhsa
(I would catch the fish of the sea for you and sail the masted ship. There will be no need for stealing bread as long as I live.)

'S tha do chainnt a mhàthair
A bheireadh siod ort m' fhàgail (?)
Na biodh idir nàir' ort
A Mhàiri 's tu bòidheach
(Your talk, mother, has left me this way (?). Do not be ashamed Mary. You are lovely.)

Cha n-eil aon 's an àite
A bheireadh idir bàrr ort
Nam biodh ort a dh'aird'
A dhà na trì òirlich
(There isn't one in these parts that could place themselves higher than you, if you were two or three inches taller in height.)
**This last verse is a humorous Gaelic play on words.*

**Self recorded by Johnny Williams. Transcribed and translated by Jim Watson. A song well known throughout Gaelic Cape Breton, Johnny Williams' setting is sung with a slow tempo and his own stylized ornamentations. A version of this song containing only three verses is reported in Story and Song from Lochness-side (pg 250), published in 1914 and reprinted by the Gaelic Society of Inverness in 1982.*

The Minniehaha & New Acquisitions

Pauline MacLean

The following piece came from the scrapbook of Mrs. Katie Bell (MacDougall) MacKenzie who lived in Boston but was originally from Lake Ainslie. It describes a trip on the Minniehaha, a boat used at Lake Ainslie during the latter part of the 1890s to the early 1900s. Though there is no date or author on the clipping, it seems to have been a very festive outing. The scrapbooks were loaned to the Lake Ainslie Historical Society by Myrtle MacDougall, a relative of Katie Bell.

THE FIRST SAILING OF THE MINNIEHAHA

A most noteworthy event took place in the quiet vicinity yesterday when the *Minniehaha* ploughed, for the first time the beautiful waters of Lake Ainslie. While the bay and harbour, creeks and nooks of Cape Breton, in virtue of their position and commercial relation with the rest of the world were frequented from early years by the sail and steam of foreign countries, the crystal waters of Lake Ainslie were destined to remain blank until her own enterprising sons should honor and decorate her unrivaled charms with such floating facilities and our less picturesque inlets so long and so luxuriously enjoyed. The industrious tillers of her soil have long and patiently awaited and anxiously watched for this eventful day. It is not surprising, therefore, that the *Minniehaha* yesterday received along the line such hearty greetings and loud salutations. The flying of flags, the firing of guns and the waving of handkerchiefs by her cottagers were expressions of congratulations as well as indicators of welcome. Amidst such rejoicing this neat yacht shot out from Argyle wharf and steamed down east side of Scotsville where we were piloted by Mr. MacFarlane through the narrow, but deep and winding river of Margaree to Scotsville bridge which was covered with the surrounding people, who, in response to her whistle, came to give the *Minniehaha* a cheerful reception. From thence, we steered along the beautiful pro—shores ———— and to Loch Ban, Strathlorne where we took bearings for Argyle, our point of starting, thus closing a circuit of about 40 miles, which in fact was all that pleasant associates, delightful ride and charming scenery could make. Among the serious thoughts of the occasion would naturally suggest, to a reflective mind was the fact that of all our forefathers, who first settled here and with hard and rustic toil left us such verdant skills only one has been spared to see a steam boat on the lake and one is the venerable and much respected Mr.



The Minniehaha on Lake Ainslie, c. 1900

McGregor, father of the Rev. Donald McGregor, and the late lamented Murdock McGregor, a student for the ministry, who died before completion of his college years. From such reflections one can see the truth of Byron's lines.

“.....! On whose arbitrary wing
The varying hours must flag or fly,
Whose hardy winter, fleeting spring
But drag or drive us on to dye”

Returning from those melancholy sidelines into which we have unconsciously drifted, let me hit my text on the head- The first trip of the *Minniehaha* on Lake Ainslie was a rich and joyous feast of fat things. Needless to say, that both gratitude and congratulations are justly due the McMillan Bros. For this enterprise, which will be a benefit to our business men, a support to the traveling public and a source of pleasure to tourists that come to enjoy the various sports and Scenery of Lake Ainslie.

Yours truly,
(Author missing from newspaper article)

DONORS - ARTIFACTS & ARCHIVAL ITEMS

The Highland Village wishes to thank our donors for their generous gifts of artifacts and archival items (2002 to 2005).

Bruce Allen, Marion Bridge
Angus Archibald Ferguson, Sydney
Bonnie Bowman, Ottawa Brook
Sally Boyle, Mabou

Marie Bryden Bradley, Castle Bay
Catherine Bryden, Castle Bay
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Bev Webber, Tor Bay
John Walker, Truro
John & Diane Williams, Middle River

Ach an Cuan: Sabhal Mór Ostaig Student at Highland Village

Claire Wastle

Under the auspices of the Memorandum of Understanding between the Government of Nova Scotia and the Highland Council, Scotland, Highland Village was able to return Sabhal Mór Ostaig student Claire Wastle on-site as a costumed animator and community worker. Printed here bi-lingually is Claire's final report on completing her term at Hector's Point, Iona.

Aithisg mu dheireadh bho
Claire Wastle aig A' Chlachan
Ghàidhealach, Ceap Breatainn
25mh den Lunasdal 2005

Cha ghabh e creidsinn gur e a-màireach a bhios na là mu dheireadh againn aig A' Chlachan. Dh'fhalbh aon sheachdain deug seachad ann am prìobadh na sùla. A-rithist, chòrd an ùine a tha sinn air cur seachad ann an Ceap Breatainn rinn gu mòr – fàgaidh sinn àite is daoine sònraichte fhèin.

A thaobh obair, tha mi a' creidsinn gun deach cùisean glè mhath. Bha mi an sàs le mòran thachartas shuas air a' chnoc – ag obair sna taighean, sa ghàrradh, leis na beat-haichean agus fiù 's còmhla ris a' ghobha anns a' cheàrdaich. A bharrachd air sin bha mi an sàs am prògram na cloinne ris an canadh iad Na Làithean Sona. Tha am prògram seo ann a h-uile Diciadain, nuair a thig clann dhan Chlachan airson là a chur seachad nar measg. Am bliadhna-sa, bha mi gan toirt a-muigh dhan choille far an robh iad ag ionnsachadh ciamar a bha cùisean airson muinntir na h-imriche nuair a ràinig iad Ceap Breatainn bhon Ghàidhealtachd còrr is dà cheud bliadhna air ais.

Shìos, far a' chnuic, bha mi ag obair air pròiseact còmhla ri Amber Bondy agus tha mi toilichte ràdh gu bheil an taisbeanadh aice deiseil nise, a' crochadh air a' bhalla san ionad fàilteachaidh is e a' coimhead snog is fios-rachail. Cuideachd, bha mi ag obair air òraid a thug mi seachad a-raoir mun t-Sabhal Mhòr agus ag ionnsachadh aig foghlam àrd-ìre tro mheadhan na Gàidhlig.

Am bliadhna-sa, tha mi air a bhith a' cleachdadh Gàidhlig fada nas trice le luchd-obrach a' Chlachain na bha mi an uiridh. Thàinig piseach air mòran dhuibh on a thòisich iad air an dòigh theagaisg ùr a chleachdadh.

Agus chanainnsa cuideachd, gun robh mi a' bruidhinn fada na bu trice ri luchd-turais mun chànan fhèin, mun oidhirp a tha air a dhèanamh na làithean-sa 'son a' chanain a shabhaladh (an seo ann an Alba Nuadh agus air ais san t-Seann Dùthaich) agus cùisean mar sin. Tha mi fhìn a' creidsinn gur e obair fìor chudthromach a tha seo, airson cuideigin a bhith air a' chnoc, a' cur a' chànainair

shùilean dha 'n luchd-tadhail, a' bruidhinn mun chànan agus a' freagairt nan cèist aca. Chòrd seo rium gu mòr agus thachair mi ri tòrr dhaoine inntinneach.

Taobh a-muigh a' Chlachain, bha mi a-null ann an Eilean na Nollaig gu tric far an robh mi ag obair le Fèis an Eilean. A-rithist, bha mi gu sònraichte an sàs le prògram na cloinne. An seo, bha mi a' cleachdadh Gàidhlig gu tric 's mi a' feuchain ri beagan Gàidhlig, abairtean feumail is faclan freagarrach, a theagasg dhaibh. Chòrd seo rium gu mòr. Rinn mi duilleagan spòrsail sa Ghàidhlig – wordsearches msaa – a b' urrainn dhaibh cleachdadh a-rithist 's a-rithist.

Mar oileanach nam meadhan, bha mi gu math fortanach cothrom fhaighinn a bhith a' dol timcheall còmhla ri muinntir Media nan Eilean a bha a-null bhon Eilean Sgitheanach airson prògram a chlàradh mu dheidhinn Fèis an Eilean airson BBC Alba.

Taobh a-muigh obair, bha sinn glè thrang fad na h-ùine. Chaidh sinn an siud 's an seo, air feadh an eilein, bho ceann seachain a chur sinn seachad ann am Mabou còmhla ri Ragnall MacCoinnich agus a theaghlach. gu 'dannsa ceàrnag' ann an Glencoe, gu cuairt ann am bàt'-iasgaich is mòran rudan math eile. Agus thachair sinn ri mòran caraidean ùra!

Thog mi mòran dhealbh a-rithist, agus tha mi an-dòchas gun cùm mi a' dol leis an làrach-lìn a thòisich mi mar phàirt den chùrsa agam an-uiridh anns an robh mi a' cruthachadh làraich a' cleachdadh dealbhan a' Chlachain. A bharrachd air sin tha mi air sgeulachd chloinne a thòiseachadh, sa Ghàidhlig, mu beathaichean a' Chlachain.

Bliadhna air ais, thuirt mi gum bu toigh leinn tilleadh. Thill sinn gu dearbh agus 's e cuairt uabhasach fhèin math a bh' ann. Tha fios againn gu bheil sinn air a bhith gu math fortanach airson dà thrup a dhèanamh tarsaing a' Chuain Mhòir dhan A' Chlachan Ghàidhealach. Chan eil mi cinnteach cuin no ciamar, ach tillidh sinn a-rithist.

Bu toigh leam an cothrom seo a chleachdadh airson taing mhòr a thoirt do: Roinn na Turasachd, a' Chultair agus an Dualchais, Comhairle na Gàidhealtachd, Rodney Chaisson (Fear-stiùiridh a' Chlachain), Seumas Watson (Fear-stiùiridh an Taisbeanaidh), muinntir a' Chlachain, Fèis an Eilein (Eilean na Nollaig), Media nan Eilean (An t-Eilean Sgitheanach), Sine Bean



Claire Wastle

Dhunnchaidh is Dunnchadh MacNill (Còbh an Fheòir), Ragnall MacCoinnich is Sine NicCoinnich (Mabou) agus Pat Bean Pheadair is Peadar MacNill (Boisdale) aig a bheil an taigh far a bheil ar cridheachan a' fuireach.

Mòran taing dhuibh uile!

Final Report from Claire Wastle at The
Highland Village, Cape Breton
25 August 2005

It's unbelievable that tomorrow will be our last day working at the Village. Eleven weeks went by so quickly. Once again, our time in Cape Breton has been happy, fruitful and very special.

With regards to work, things have gone very well. I have been involved in many activities on the Hill including working in the building, in the garden, with the animals and even with the blacksmith in the forge. As well as that, I have been involved with the regular Wednesday childrens' programme when children come to spend the day on-site. This year I have been taking them out to the woods to teach them about the situation faced by emigrants when they arrived in Cape Breton from the Gàidhealtachd.

Off the Hill, I worked on a project with Amber Bondy and I'm happy to report that her exhibition is now hanging on the wall in the reception centre where

continued on page 22...

Claire Wastle continued... from page 21

it looks nice and is informative. I also worked on a lecture that I gave last night on Sabhal Mòr and studying at degree level through the medium of Gaelic.

This year, I have used more Gaelic with the Village staff than I did last year. Many of them have benefited from the new teaching method that is being used.

And I would also say that I have spent an even greater amount of time this year talking to visitors about Gaelic – the language itself, the state of it and the current attempts to stabilise and revive it. I personally believe that this is really important work, for someone to be visible up on the Hill, promoting the language and answering the numerous questions that visitors ask. I have thoroughly enjoyed meeting and talking to a huge variety of people and giving them an in-sight into the language and culture.

Away from the Village I again worked with Fèis an Eilean over in Christmas Island and was particularly involved with their childrens' programme where I Gaelic and tried to teach them some basic phrases and vocabulary. I have made some fun worksheets for them, word-searches etc, which can be used again

and again.

I took lots more photos this year and hope to carry on building the website that I started as part of my course last year at college using photos of the Village. As well, I have started writing a children's Gaelic story based on the animals at the Village.

As a media student I was particularly fortunate to get the opportunity to spend time out with the film crew from Media nan Eilean who were over from Skye recording a programme about the Fèis for BBC Scotland.

Away from work, we were constantly busy. We visited here and there, the length and breadth of the island, from a weekend in Mabou with Ronald MacKenzie and his family, to a square dance in Glencoe, to a fishing boat trip...the list is endless. And we met lots of news friends too!

A year ago I said that we would willingly return. We did indeed return and it was a really great trip. I know that we are very lucky to have made two trips across the Big Sea to The Highland Village. I'm not sure when or how, but we will return again!

I would like to take this opportunity to thank: The Department of Tourism, Culture and Heritage Nova Scotia, The Highland Council, Rodney Chaisson,



Robb Wastle

Jim Watson and all the staff at the Highland Village, Fèis an Eilein (Christmas Island), Media nan Eilean (Isle of Skye), Jean and Duncan MacNeil (Grass Cove), Ronald and Sine MacKenzie (Mabou) and Peter and Pat MacNeil whose lovely Iona cottage has become our home from home.

Thank you all!

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Thanks also to all who donated artifacts and archival material (see page 20), to those who helped out at our many fundraising events and programs, to those attending our programs or visiting our site, and everyone else who in some way supported the Highland Village.

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Join the Nova Scotia Highland Village Society.*

The Nova Scotia Highland Village Society is incorporated as a non-profit Society under the Societies Act of the Province of Nova Scotia, and a registered charity with the Canada Revenue Agency. The Society is made up of a membership which elects the Board of Trustees (from their ranks) to operate the Society on their behalf. Members can attend meetings, elect the Board, sit on committees, receive and approve annual reports including audited financial statements, receive **An Rubha** (semi-annual newsletter), receive notices for events, and feel a sense of pride in contributing to Nova Scotia's Gaelic Culture. Membership is open to anyone.



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AN RUBHA

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