an rubha

The Highland Village Gaelic Folklife Magazine

Vol. 14 No. 2

Air a' Bhaile | On the Farm
The Grist Mill

Excerpt from "Mac-Talla"
Litir À Ceap Nòr | A Letter from Cape North

Fo na Cabair | Under the Rafters
Ann an Cuideach a chéile | Settlement Patterns

Highland Village Museum
An Clachan Gàidhealach

Nova Scotia Highland Village Society

An Drochaid
EADARAINN

Tha An Drochaid Eadarainn stéidhichte air Stòras a' Bhaile: sgoil bheul-aithris air a cumail aig a' Chlachan Ghàidhealach gu bliadhnail. `Na làraich-lìn eadar-gnìomhail, tha An Drochaid Eadarainn a' cleachdadh tecneolais mar mhodh a lìonas beàrn far a bheil dualchas air tar-aisig o ghlùin gu glùin a dhìth.

Gus dualchas Gàidhlig na h-Albann Nuaidh a chur an céill, tha An Drochaid Eadarainn a' tarraing air clàraidhean, air an tasgadh is `gan deanamh an là an-diugh, a chuireas air thaisbeanadh cultur Gàidhealach na Mór-roinn.

Air a' làraich-lìn seo, togar fianais air luchd na Gàidhlig tro an stòraidhean, òrain, ceòl is dannsa, dualchainnt, sloinntearachd, creideamh, nòs a' bhìdh agus leigheasan aig baile.

Thig luchd-tadhail còmhla cruinn mar chom-w air An Drochaid Bheò, roinn cho-obrachail na làraich far am faod iad an cuid fhéin do dhualchas na h-Albann Nuaidh a riarachadh an cuideachd a chéile.

An Drochaid Eadarainn (The Bridge Between Us) is an interactive website emulating the social transmission of Gaelic language and culture through technology. Communicating recorded expressions of Nova Scotia Gaelic culture, visitors will witness native speakers through storytelling, music and dance, dialectal samples, kinship, belief, traditional foods, home remedies and cures.

Participants can meet, share and exchange Nova Scotia Gaelic traditions on *An Drochaid Bheò* (The Living Bridge), an interactive feature of the website.

www.androchaid.ca

Like us on Facebook
An Drochaid Eadarainn

Follow us on Twitter
@AnDrochaid

An Rubha

Clàr-Innse | Inside This Issue

©2015. All content is copyright of the Nova Scotia Highland Village Society, unless otherwise noted.

An Rubha (The Point) is published in Iona, Nova Scotia, Canada by Commun Clachan Gàidhealach na h-Albann Nuaidh | Nova Scoia Highland Village Society. Comments, suggestions and contributions are welcome.

Content:
4119 Rathad 223 | 4119 Highway 223
Sanndraigh | Iona,
Alba Nuadh | Nova Scotia
Guthan | Phone: 902-725-2272
Toll Free: 1-866-4Gaelic | 1-866-442-3542
Facs | Fax: 902-725-2227
highlandvillage@novascotia.ca
www.highlandvillage.ca
Facebook: Highland Village Museum
Twitter: @highlandv
Instagram: highland_village
Blog: www. cabarfeidh.ca

Editorial Committee:
Rodney Chaisson, Katie MacDonald, Pauline MacLean, Katherine MacLeod & Seumas Watson.

Contributors:
Emily Clegg, Rodney Chaisson, Pauline MacLean, Stacey MacLean, Katherine MacLeod, Vicki Quimby, John Shaw, Barry Shears & Seumas Watson.

Layout:
Katherine MacLeod

Printing:
City Printers Ltd, Sydney, NS

Front Cover:
Emily Clegg, Agricultural Renewal Coordinator, and Emily MacDonald, animator, picking fresh beets from one of the many gardens which can be found throughout the Village.

ISSN # 1914-6043

Mailed under Canada Post Canadian Publication Mail Product Sales Agreement. #41257540

Tapadh leibh-se gu mór

The Nova Scotia Highland Village Society gratefully acknowledges the support of its government partners. In addition to our core funding from the Nova Scotia Department of Communities, Culture & Heritage (Nova Scotia Museum), support has also been received from:

The Nova Scotia Departments of Internal Services, Economic & Rural Development & Tourism, Community Services, and the Office of Gaelic Affairs;

Government of Canada through the Atlantic Canada Opportunities Agency & Service Canada;

Municipality of Victoria County through District 1 and the Recreation & Tourism Department.

Facal bhon Neach-stiùiridh | From the Director's Desk

Relevance: Defining the Value and Impact of Museums & Culture

Rodney Chasisson

Nova Scotia Communities, Culture & Heritage is about to embark on a process to develop a culture strategy for government. A group of Cape Breton Island culture leaders are working with the Cape Breton Partnership's Prosperity Framework to develop a culture sector strategy for the Island. As both of these processes move forward, the sector is also seeking to more effectively define its value and impact.

First, let's look at tangible economic data. This past fall, Statistics Canada released the Canadian Culture Satellite Account. This report outlines how culture, the arts and heritage contribute to Canada's economy - specifically GDP and jobs. According to the report, the culture sector (creative or artistic activity, the goods produced by it, and the preservation of heritage) contributed $47.8 billion to the Canadian Economy (or 3.1% of Canada's GDP) in 2010. That is over 50% more than the accommodation and food services industry ($30.6 billion), and over twice that of agriculture, forestry, fishing and hunting ($23.9 billion) combined. Nationally, the sector sustains 647,301 jobs which is 3.7% of the total jobs in Canada.

So how does heritage measure up? It contributes $781 million to the Canadian economy and 19,000 jobs. Heritage is defined as cultural & natural heritage (including museums), libraries and archives. Cultural heritage alone contributes $251 million.

These are impressive numbers, especially considering that they only deal with purely cultural activites. Ancilllary activities (such as retail, food services, etc.) and other indirect impacts (such as tourism, travel) are not included in this measure. Nova Scotian, and other provincial, data is expected in early 2015.

So now that we have a better sense of the tangible economic impact of museums and culture, what about the intangible, the public good impact, the social return on investment? As museums and cultural organisations, we were created to provide a pubic good - for instance, education, enlightenment, stewardship, community capacity building, self-fulfilment, etc. But how do we measure that?

Recently, the larger locally managed sites of the Nova Scotia Museum asked themselves that question. We know that we: promote heritage and cultural identities in our communities; are cultural and community centres - the "heartbeat" of our communities; are strategic partners with various groups and institutions in community, economic, social and cultural development; are actively involved in community sustainability, both geographically and thematically; contribute to community life, identity, and self-esteem, making our communities great healthy places to raise families; are economic generators in our communities - provide jobs, purchase supplies and services, and attract other revenue generation to our communities; and are community resource centres and key partners in community activities and events.

While we can easily provide examples to illustrate each of these contributions, it is still very anecdotal. How do we tangibly demonstrate the intangible impact of our sites and organisations?

Enter GPI (Genuine Progress Index). GPI values social, economic and environmental assets. It carefully appraises both costs and benefits and balances them against each other - in essence it is"full-cost" accounting. GPI Atlantic, a Nova Scotia-based think tank, was engaged to undertake research to enable us to provide tangible evidence of our intangible impact to Nova Scotians. GPI Atlantic has been working on measures of wellbeing and progress for nearly 16 years.

After conducting interviews and undertaking an extensive literature review, GPI prepared a draft report entitled *Valuing the Contributions of Nova Scotia Museums to the Wellbeing of Nova Scotians*. This draft technical report provides a number of methodological approaches to articulating the value of museums - in a holistic sense - not just economic impact.

The main framework of the report is that of wellbeing and the 'capitals' that contribute to this wellbeing: (a) cultural capital - through preserving, protecting and promoting cultural heritage resources and providing opportunities for the public to experience and enjoy these resources; (b) human capital - by enhancing quality of life and lifelong learning; (c) social capital - by increasing community cohesion and celebrating diversity; (d) economic capital - by contributing to prosperity and the sustainability of communities; and (e) natural capital - by contributing to the sustainability of natural heritage (land, water, air and wildlife).

The report also talks about SROI (Social Return on Investment), a tool to evaluate an entire organization to find its value. It shares examples, primarily from the United Kindom, of how SROI is used to place a monetary value on social, economic and environmental benefits and costs created by the organization. SROI is about value, rather than money.

While the report does not supply a value, it gives us the tools to define that value. It provides lots of food for thought as we embark on those two culture strategy processes.

Rodney Chaisson is Director of the Highland Village.

Leanaibh dlùth ri cliu bhur sinnsir.

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 Scottish Gaelic culture in Nova Scotia.

Since 2000, the Nova Scotia Highland Village Society has operated the Highland Village Museum/*An Clachan Gàidhealach*, A Part of the Nova Scotia Museum, in partnership with the Nova Scotia Department of Communities, Culture & Heritage.

Highland Village Museum
AN CLACHAN GÀIDHEALACH
A PART *of* THE NOVA SCOTIA MUSEUM

Our vision 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.

Our mission is to research, collect, preserve and share the Gaelic heritage and culture of Nova Scotia and represent it accurately and vibrantly.

We are a member of National Trust of Scotland, CLI *Gàidhlig*, Gaelic Society of Inverness (Scotland), Association of Nova Scotia Museums (ANSM), Canadian Museums Assoc. (CMA), Heritage Cape Breton Connection, Council of NS Archives (CNSA), Genealogical Assoc. of NS (GANS), Cape Breton Genealogical & Historical Association, Interpretation Canada, Assoc. of Living History Farms and Agricultural Museums (ALHFAM), Celtic Heart of North America Marketing Cooperative, Tourism Industry Assoc of NS (TIANS), Baddeck & Area Business Tourism Assoc. (BABTA), Sydney & Area Chamber of Commerce, Strait Area Chamber of Commerce, and Cape Breton Partnership.

Pipe Music in Cape Breton

Barry Shears

"Oh there were good pipers. Of course, they had the Gaelic touch to the tunes. There is a lot of that lost. A lot of the Gaelic touch is lost from the tunes today. I suppose they cannot help it. They are only playing it correctly by note. They are only playing them as correct as they are written. But you haven't got the memory, the history... You didn't hear them played, so you are only going following the style that is in the book and there is a lot missing from the book. There's only the framework." Joe Neil MacNeil

Joe Neil MacNeil was describing the pipe music of a bygone era, as played by the last of the old style players in Cape Breton. For most of the 19th and early 20th centuries pipe music was nurtured in the home, in a largely Gaelic environment and in several instances by women of the house, or extended family. Many of the melodies had Gaelic words that helped establish rhythm and phrasing, in addition to being an aid in memorization. This was Gaelic music. It was dance music, and they were delighted to share their music and their experiences with anyone who made time to visit them. Sadly, by the end of the 20th century there were only a handful of these musicians still alive.

Pictured here is Joe Hughie MacIntyre of French Road / Grand Mira. Joe Hughie was the son of Donald "Domhnuil mac Thormaid `ic Dhomhnuil `ic an Tàilleir"

But what of their music? It was different, but not in a bad way. For pipers trained in modern bagpipe technique, it sounds foreign and therefore somehow incorrect.

But the playing and recollections of these senior musicians plainly illustrates what a wonderful and diverse tradition of dance music existed in Cape Breton, and most of the Nova Scotia *Gaidhealtachd*, earlier last century. Pipers such as Art Severance of Foruchu supplied first-hand accounts of piping for solo and group step-dancing in the 1920s and 30s from Gabarus Lake to Meat Cove to Inverness Town; Alex Currie was very generous with his music and memories, and the MacIntyre pipers of French Road, Sydney and Glace Bay added considerably to my understanding of what constituted traditional piping in Cape Breton. I consider myself fortunate to have met these men and collected some of their memories and music.

Some of the recordings available to me were not professionally recorded and they reveal some unbalanced chanters and drones not quite in tune, but these were men in their 60s and 70s and certainly not in their prime. One has only to look beyond these minor tonal issues to hear the real value of these homemade recordings. It's the way in which the music was interpreted and expressed, and the "freshness" often found in the regional settings (arrangements) of many common pipe tunes. Contrary to modern interpretation, there never was a single definitive style of performance among the old pipers in Cape Breton. It varied from area to area, community to community.

After cross referencing many of the tunes found on these recordings, with collections of bagpipe music published in Scotland in the 19th century, one is immediately struck by the quality of the arrangements. The music was not all from the Old Country. Locally composed tunes took their rightful place alongside many of the melodies brought from Scotland. Unfortunately, most of these local compositions are not easily retrieved since they were never written down and instead have to be painstakingly gleaned from archival recordings.

In the past few years, I've had more time to listen and reflect on the research recordings I've complied since the 1980s and have come to realize that the old pipers had a powerful influence on the style of music I play as well as many of the tunes I've memorized over the years. As I listen again to these taped interviews and performances, I am reminded of the invaluable legacy these musicians have left behind.

Barry Shears is a Cape Breton piper, researcher and author of three tune-books arranged for pipers. His specialty is traditional dance music played in the Gaelic style.

Are you looking for your Cape Breton ancestors?

ROOTS Cape Breton
Sinnsearachd

Có ris a tha do dhàimh?
Who are your relatives?

We can help. Roots Cape Breton is a research service for those in search of their connection to Cape Breton. With our knowledge of sources and local history plus our research library, we have information to cover most of the Island. Fill in your details on our research form, click submit and we will reply with our estimate.

Visit us at:
www.rootscapebreton.com

Or e-mail your requests to:
rootscapebreton@novascotia.ca

Naidheachd a' Chlachain | The Village News

2014 at the Hector's Point

Katherine MacLeod

In preparation for the upcoming 2015 season, it is essential to reflect on the endeavours of the year past.

Animation staff has successfully completed their fourth season of first-person interpretation. With each passing year, interpreters have continued to develop and refine their characters and storylines. Their efforts have led to numerous positive comments from visitors, many of whom have said they were completely drawn into the Nova Scotia Gaels' story because of our staff. We also welcomed new animators this year: Phyllis Williams, Matthew Moore and Emily MacDonald, who quickly adapted to their new roles as historical characters. *Na Cleasaichean* (The Village Players) joined us for their second season, bringing additional first-person animation to the site by providing intangible cultural representations through the medium of Gaelic.

The 2014 season also saw the number of *céilidhs* and *froileagan luadhaidh* (milling frolics) increased, with sessions growing from four to six days a week. Visitors in attendance were able to have an immersive cultural experience, featuring Gaelic songs, stories and demonstrations of Scotch music - fiddle and mouth tunes, accompanied by step dancing.

During the off-season, children's programming was brought under review, resulting in several changes to the living history programs, *Làithean Sona* and *Na Deugairean*. Both programs implemented new itineraries for the day's activities. As a consequence, significant increase in attendance was achieved, with participation reaching capacity throughout most of July and August. Notably, children returned week after week, accomplishing the main goal of the revamped programming. As well, we were very fortunate to have Stacey MacLean on site, who took on the role of facilitator for the *Spòrs* program. She also researched and compiled a brief catalogue of Gaelic children's games, native to both Gaelic Scotland and Cape Breton. We hope to continue development of the *Spòrs* program in the upcoming season.

Great group shot of some of this year's Living History participants.

As part of community outreach, a number of significant activities took place at the Highland Village over the 2014 season. *Caidreabh na Tì,* conversational gatherings, continued to be a draw for Gaelic-speakers during of the off season, with sessions held on the first Tuesday of every month in the Welcome Centre. Spring saw a return of the popular school program *Sgadan is Buntata*. Animators made school visits throughout Cape Breton in the last week of May as part of Gaelic Awareness Month. Early in August, the annual immersive four-day folklife school, *Stòras a' Bhaile,* was held and very well attended. *Stòras* learners were supported with a social learning methodology in domains of Nova Scotia Gaelic culture, such as communal singing and storytelling.

Each year, the Highland Village presents a number of diverse lecture topics pertinent to Gaelic Nova Scotia. This season, we featured four exceptional presentations. Beginning in May, we welcomed Roddy MacLean, an educator, expert on aspects of Gaelic culture and BBC journalist from Scotland. Roddy toured Nova Scotia lecturing on the theme of Gaels in the Land: Environment and Heritage. Following his presentation in the Tuning Room, he led participants in a walk around the site, as they explored, and named in Gaelic, the natural flora and fauna found around the Village. In August, Dr. John Shaw presented the annual *An Gàidheal Portmhor* - The Musical Gael: Alex Francis MacKay Memorial Lecture. Dr. Shaw's lecture underlined the interconnection of Gaelic expression with transmission of "Scotch music" stylizations. The subject matter linked together songs, stories, proverbs, oral histories and music with field recordings of Gaelic-speakers from different districts of Cape Breton. The second lecture in the Scotch Music series was titled *Sìol nam Pìobaire* | The Seed of the Pipers. Author, independent researcher and piper Barry Shears welcomed the audience with a set of tunes on the pipes prior to his lecture. Once everyone was settled, he examined the traditional music and regional playing styles for dancing in the New World *Gàidhealtachd*, during the second half of the 20th century. Our fourth, and last public talk, was the annual Joe Neil MacNeil Memorial lecture, given this year by Dr. Michael Linkletter, St.F.X. and former BBC director and Gaelic consultant Johnny Alick MacPherson. Their literary partnership brought forward the publication *Fògradh, Fàisneachd, Filidheachd* (Parting, Prophecy, Poetry), based on selected nineteenth-century writings of the Rev. Duncan Black Blair appearing in the Gaelic newspaper *MacTalla*.

In addition to daily animation at the Village, visitors were offered a wide choice of other experiences and cultural events. An afternoon of traditional Cape Breton Gaelic song was led by Mabou Coal Mine's *Eòsag NicFhraing* / Joanne MacIntyre, who recently released her first CD, *Craobh A' Mhathain*. Another Gaelic song workshop was held in the late fall with Mischa Macpherson of Scotland, as she visited with us during Celtic Colours. Chris Norman and Best of Boxwood provided a wonderful evening of music for visitors attending the Musique Royale concert, with a special appearance by Dougie MacPhee, who accompanied the group on piano for a great blast of tunes. As well, we hosted a youth concert as part of the first KitchenFest with 100% of proceeds going toward *Na Gaisgich Òga* / The Young Heroes and *Stóras na h-Òigridh* / Treasures of Youth funds.

Highland Village collaborated once again in 2014 with Eskasoni Cultural Journeys and Fortress of Louisbourg, who provided additional animators for both our Carding Mill Day and Pioneer Day programs. Our partnership with both organizations has allowed us to enhance our interpretation, while providing the visitor with an added experience as they toured the Village.

The success of many of our special programs would not be possible without help from our amazing volunteers. We thank them, each and all, for their continued support. (550 volunteer hours were contributed to our annual Halloween program, *Oidhche nam Bòcan*, held over three nights).

As always, the dedication, hard work and commitment of Highland Village staff is at the core of its successes, including this year's TripAdvisor Certificate of Excellence 2014. *Ceud taing*!

Katherine MacLeod is the Highland Village's Learning & Media Specialist.

Fo na Cabair | Under the Rafters

Ann an Cuideach a chéile | Settlement Patterns

Part three - by Seumas Watson

The geographic source for most of Nova Scotia's Gaelic-speaking immigrants was the western Highlands and the Hebrides. Often emigrating in groups native to one region, the Gaels settled into their new homes grouped as homogenously as they had been Scotland.

Termed chain-emigration, settlements in the New World were socially based on kinship, region of origin and religion. Accordingly, eastern Nova Scotia's "Scottish" districts retained the characteristics of culture and language that distinguished them in their Highland territories. Gaelic dialects, still heard in Cape Breton, continue to reveal the district from which a person hails, leading to a reasonable guess as to the Scottish source of the speaker's antecedents.

Areas of Nova Scotia where group colonization occurred take in Picotu County, settled by Protestant immigrants from Sutherlandshire and Wester Ross. Antigonish County largely settled by Catholic Gaels from Eigg, Morar, Knoidart and Moideart. Victoria Coluny's St. Anns Bay, and North Shore area, were pioneered by Lewis, Harris and Assynt Presbyterians. The Iona peninsula of Cape Breton and Victoria Counties were settled mostly by Catholics from Barra and South Uist. Inverness County recieved immigrants from the Inner and Outer Hebrides and the mainland of Highland Scotland. These areas included South Uist, Moideart, Lochaber, Eigg, Arasaig and Strath Glas.

In some parts of Cape Breton, Gaels of varying religious affiliations formed communities in close proximity to each other. Despite attending different churches, they were united in a commonality of culture, language and a need to cooperate to ensure advancement. Late Gaelic informant, Alex MacLellan (*Alastair Mhurchaidh Iain mac Iain Òig*), was born and raised in the New Boston area of Cape Breton County. His family's and neighbours' ancestors immigrated from North Uist and took up land claims adjacent to a large Catholic population of South Uist and Morar stock in Grand Mira. He recalls the relationship of Protestants and Catholics in the days of his upbringing:

Start `ad àite dhaibh fhéin (na Prostanaich) dìreach mar a bha `ad anns an t-seann dùthaich. `S chaidh an uair sen na Papanaich `nan àite air an taobh eile dhe `n abhainn (Abhainn Mhira. Cho fads 's aithne dhomh, `s ann mar sen a bha an gnothuch ag obair. Ach bha `ad a' faighinn air adhart uamhasach math `m miosg a' chéile. Bha `ad a' cruinneachadh còmhla steady. Bhiodh `ad a' céilidh. Cha robh sìon ann an uair sen ach ag innse seann stòraidhean, rudan mar sen, agus ag òl tì. Dheanadh `ad taoim mór 's bhiodh `ad anns an taigh fad na h-oidhche. Cha chreid mi gu robh cus aca ri òl. O, bha taoimeachan mór aca `m miosg a chéile.

Agus an aon rud àm a' gheamhraidh, bha `ad uile còmhla. Duine `togail taigh, bha `ad a' sin còmhla - sobhal no rud mar sen. Agus nam bitheadh duine `s an teaghlach bochd, uell, bhiodh `ad a' cuideachadh bean an taighe cho math `s a b'urrainn dhaibh.

They set themselves up (the North Uist Protestants) in their own locality, just like they were in Scotland. The Catholics (of South Uist and Morar origin) settled in on the other side of the (Mira) river. As far as I know, that's the way it worked. But they got along extremely well with each other. They got together regularly. They visited (each other). There was nothing to do in those days but tell old stories, things like that, and drinking tea. They'd have a great time in the house, all night long. I don't think they had much liquor. Oh, they had a wonderful time in each others' company.

It was the same thing in the winter, they all got together. If anyone was building a house, they gathered around then - or to a raise barn or anything like that. If the man of the family was sick, well, they helped the woman of the house as best they could. ©

Seumas Waston, Manager of Interpretation. Part four will appear in the next issue of An Rubha. Illustration by Ellison Robertson. ©

"Bhon àm a chuireadh iad a' choille thar a buinn leis an tuaigh, bha obair mhór air toirt gu ìre bàrr a thoirt. Le cinnt, bha na coimhearsnaich teann air a chéile..."

-Seumas mac Aonghais `ic Iain `ic Uilleim `ic Mhurchaidh

"From the time they leveled the forest by axe, bringing a crop to fruition was a great labour. For sure, neighbours were close to each other."

-Jimmy MacKay

Na Meirlich Anns a' Chladh

Told by Donald MacEachern

"Rugadh mi ann am Beigh an Ear, na mar a chanadh na seann daoine Beigh na h-Àird an Ear. Nisd far an d'rugadh mi fhéin, tha àit' ann ris an canadh `ad An Cladach Mór. Rugadh mise ann an taigh mo sheanair air an taobh - a - tuath dha `n *Sandbar Road*, mar a chanadh `ad. Sin far na chunnaig mi a' cheud sealladh dhan bheigh ann a shin. Agus bha mo mhàthair ag innse dhomh nuair a bha mi seachdain a dh'aois gun dug `ad mi gu baisteadh chun na h-eaglais air an taobh-a-deas. Agus chaidh sinn anull ann am bàta beag gu Rathad a' Chladaich. Agus tha mi cinnteach gun do choisich `ad beagan astair as a' sin chun na h-eaglais. Agus bhaisteadh mi le ainm mo sheanair, Dòmhnall, agus an dàrna h-ainm, Uilleam, as deaghaidh seann sagairt a bha shios aig na h-Eileanan Dearga. Bha mo mhàthair ag obair ... a' cumail taighe dha fad dà bhliadhna.

'S ann à rubha beag amuigh air Arasaig, àite ris an can `ad Lagan … à Rubh' Àrasaig a thànaig Cloinn 'ic Eachairn. Agus Cloinn `ic Bhaithris (teaghlach màthair Dhòmhnaill), cuideachd. `S ann a Arasaig a bha às-san. Nuair a thànaig a' cheud fheadhainn anall: Cloinn `ic Eachairn, Cloinn 'ic Bhaithris, Cloinn `ic `Illebhrath, `s Dòmhnallaich, `s ann a *Phrince Edward Island* a thànaig `ad. Thànaig `ad anall ann a 1791. `S bha cuid ann na bu tràithe na sin ann a 1771. Bha `ad cóig blianna fichead, tha mi smaointean, `s an Eilean mun dànaig `ad anall do Eilean Cheap Breatainn agus cha robh móran `nan coinneamh ach a' choille mhór.

Tha stòraidh ann mu dheidhinn dithist choigreach a bha siubhail na dùthchadh. Tha seasnsa gur e meirlich a bh' annda cuideachd. Co dhiubh, bha `ad a' siubhail thall `s a bhos. Bha `ad feasgar a `dol ron bhaile bheag a bha seo. Cha do rinn `ad ro mhath idir air son biadh fhaighinn fad a' làth' `s bha `n t-acras `gan tolladh. Agus bha `ad a' dol seachad air pairc' beag a bha goirid do thaigh, agus chunnaig `ad uan air teadhair. Tha seansa gur e uan peat' a bh' ann ri taobh an taigh' a bha seo. Agus thuirt a' fear a b' òige dhe na meirlich, "O, nach ann `san fhear ud a dheanamaid deagh rost!"

"Och," thuirt a' fear eile, "coma leat a bhi bruidhinn mun leithid sin."

Ach co-dhiubh, chum `ad romhpa gus an dànaig `ad gu oir a' bhaile far a robh cladh. Agus `s e na bha `s a' chladh ... bha balla cloich ann a bha mu cheithir troighean a dh'àirde co-dhuibh. Agus chaidh `ad astaigh ann a shin air son beagan do thàmh a ghabhail, tha mi cinnteach. Agus bha craobh chnòthan (ann). Cha n-eil fhios a'm dé seòrsa do chnòthan a bh'air a' chraoibh a bha seo - ach bha i loma-làn chnòthan co-dhuibh. Thòisich `ad air na cnòthan a leagail `s 'gan ithe. `S bha an dorchadas a' tighinn orra agus thuirt a' fear bu shine dha na meirlich: "Tha mise dol air n-ais dhan bhaile. Tha mi dol a ghoid an uain a chunna sinn. Agus cum thusa romhad air na cnòthan a leagail. Agus cuir thusa leth dhe na leagas tu ann am poca dhomhsa `s an leth eile dhuit fhéin. Agus cum cunndais air a sin."

Here is one for you and one for me. Here's another one for you and another one for me." And he continued on in that way.

Uel, bhiodh sin *alright*,`s dh'fhalbh a' fear bu shine dhan bhaile. Agus dh'fhàs i gu math dorcha co-dhiubh, `s a' fear a bha taghadh nan cnòthan ... bha e `gan togail `s bha e `cuir leth dhiubh dhan dàrna taobh. `S bha e bruidhinn ris fhéin. `S bha e `g ràdhainn: "Seo a' fear aga`sa, `s seo a' fear agamsa. Sin fear eile aga'sa 's fear eile dhomhsa." `S bha e `cumail roimhe mar sin.

`S dìreach mun àm a bha sin, bha duin' òg, An Gille Mòr Ruadh, a' dol seachad. `S bha e fhéin dol dhan bhaile. Bha e `dol far am biodh daoin' òg a' cruinneachadh aig àite tàilleir a bha crùbach. Agus a' fear a bha `dol seachad a' chladh, seo a' rud a chual' e: "Seo a' fear aga'sa. Seo a' fear agamsa."

Agus ghabh e leithid do dh'eagal... Thog e na buinn leis co dhuibh `s cha do stad e gus na ràinig e àit' an tàilleir. Chaidh e staigh ann a shin agus bha e `g innse dhaibh a' rud a chual' e `s a' chladh: gu robh Dia 's an Donas a' riarachadh anamannan nam marbh.

"Ach," thuirt a' seann tàillear, "cha n-eil mi creidsinn a' rud a tha thu a' smaointean."

"Uel," thuirt An Gille Mòr Ruadh ann a shin, "nam biodh sibh p-fhéin ann, chluinneadh sibh an aon rud."

"Nam biodh deagh chasan agamsa," thuirt an tàillear, "cha bhithinn fad' a' dol dhan chladh, 's gheobhainn amach dé tha `dol an aghaidh."

Thuirt An Gille Mòr Ruadh: "Ma tha duin' a' seo a chuireas an tàillear air mo mhuin, air mo ghuallainn, théid mise dhan chladh leis."

Leis a sin, ghlac a dhà, na a trì, dhe na gillean a bh'ann air an tàillear `s chuir 'ad air druim A' Ghille Mhóir Ruaidh e. `S dh'fhalbh e leis. Nuair a bha 'ad a' tighinn gu math teann air a' chladh, chunnaig a' fear a bha taghadh nan cnòthan fear a bha seo a' tighinn 's ultach mòr air a dhruim 's dùil aige gura h-e charaid a bh'ann leis an uan air a ghuallainn.

Dh'éibh e mach, "Bheil e reamhar?"

"Biodh e reamhar, na biodh e caol!" ars' An Gille Mor Ruadh, "Seo agad e!"

`S thilg e `n tàillear astaigh dhan chladh.

Sin mar a chaidh an gnothach.

Translation

I was born in East Bay, or, as the old people would put it, Bay of the Eastern Airt. Now, where I was born, there's a place they called the Big Shore. I was born in my grandfather's house on the north side of Sand Bar Road, as they called it. That's where I got my first glimpse of the bay. My mother told me that I was taken to the church on the south side for baptism when I was a week old. We went over in a little boat to Shore Road and I suppose they had to walk a piece from there to the church. I was baptized with my grandfather's name, Donald, and the second name was William – after an old priest who was down in Red Islands. My mother worked…kept house for him for two years.

The MacEacherns were from a little point of land, a place called *Lagan*… from *Rubha Àrasaig*. The MacVarishes (Donald's mother's family) as well, they were from *Àrasaig*. When the first folk came across, MacEacherns, MacVarishes, MacGillivrays and MacDonalds, they came to Prince Edward Island. They arrived in 1791. Some were here even earlier in 1771. They were, I think, twenty five years in the Island before they came over to Cape Breton Island and there wasn't much to meet them but the wilderness.

This story is about two strangers who tramped about the country. Likely they were thieves, as well. In any event, they wandered here and there. One evening they were passing through a small village.

They hadn't done well through the day to find any food and they were famished. So, they went by a little field that was near a house and they saw a lamb on a tether. It was probably a pet lamb, beside this house. The youngest of the thieves said, "Oh, wouldn't we make a good roast of that one!"

"Och," said the other fellow, "never mind talking about that."

Anyway, they continued on until they reached the edge of the village, where there was a graveyard. The graveyard had… there was a stonewall (around the graveyard) at least four feet high. They went in for a little rest, I suppose, and there was a nut tree there. I don't know what type of nuts were on it, but it was laden with nuts. They began to drop the nuts and eat them. Darkness was coming upon them and the oldest thief said, "I'm going to return to the village. I'm going to steal that lamb we saw. You keep at knocking down the nuts. Put half of them in bag for me and the other half in a bag for yourself.

Well, that would be alright and off went the older fellow to the village. It got very dark, in any event. The fellow who was felling the nuts was picking them and setting them aside. He was talking to himself, saying, "Here is one for you and one for me. Here's another one for you and another one for me." And he continued on in that way.

Just about this time, a young fellow, The Big Red-haired Lad, was passing by and on the way to the village. He was going to where young men would gather at a lame tailor's place. And this is what the fellow going past the graveyard heard, "Here's one for you and here's one for me."

He took such a fright…He peeled out in any event and he didn't stop until he reached the tailor's place. He entered there and told them about what he had heard in the graveyard: God and the devil were dividing up the souls of the dead.

"Ach," said the old tailor, "I don't believe what you're thinking."

"Well," said the Big Red-haired Lad, "if you would be there, you would hear the same thing."

"If had good legs," said the tailor, "I wouldn't be long in going to the graveyard and finding out what's going on."

The Big Red-haired Lad replied, "If there is anyone here who can put the tailor on my back, I'll go to the graveyard with him.

With that, two, or three, of the lads took hold of the tailor and put him on the Big Red-haired Lad's back and off he went with him. When they were getting very near the graveyard, the one selecting the nuts saw this fellow approaching with a great load on his back expecting that it was his companion returning with the lamb on his shoulder.

He shouted out, "Is he fat?!

"Let him be fat, or let him be thin, called out the Big Red-haired lad! "Here you have him!"

And he threw the tailor into the graveyard. And that's how things were.

Recitation by Donald Mac Eachern, "Dòmhnall Mac "Johnny", Dhòmhnaill Oig, 'ic Aonghais, 'ic Dhòmnaill, ' ic Ailein", Baile Shudnaidh, Siorramachd Cheap Breatainn." 3/3/90 © Recorded, transcribed and translated by Seumas Watson. Photo courtesy of Jim Bryden.

Boban Saor

Told by Joe Neil MacNeil

Chual' e (Boban Saor) gu robh feadhainn a' dol a thighinn feuch a dh'fhaicinn cho math `s e bha e gu saoirsneachd. Bha an t-ainm air a dhol air feadh nan ceàrnan mun cuairt, air astar co dhiubh. Chualas gu robh an fheadhainn a bha seo a' dol a thighinn a dh'fhaicinn gu dé cho math 's e bha e. Agus chunnaig e `ad a' tighinn agus bha fear a bha 'foghlum ... ag obair còmhla ris a's an àm. Agus, "Anisd," os' esan (Boban Saor), "'S tusa Boban Saor.

"Theirig," os esan, "`nad shìneadh thall ann a sin." Agus 's mise a' foghlumaich'," os' esan. "S mi a tha 'g ionnsachadh na saoirsneachd agadsa."

Agus thànaig an fheadhainn a bha seo astaigh dha `n àite a's a robh e ris an t-saoirsneachd, agus bha tàl aig' air a chuir ann an glamaire aig ceann a' bhòrd-obrach, agus bha e `g obair air lochaireadh samhach a rachadh a's an tàl. Agus dh'fhoighneachd `ad dha, "Càit' a' robh Boban Saor?"

"O," os esan,"tha e thall ann a sin. Tha e `na shìneadh air a' bheing. Agus is mis'," os esan,"a' foghlumaiche, fear a tha `g ionnsachadh na saoirsneachd aige."

Agus lean e air an obair. Cha robh ùin' aig' a bhi `seanchas idir, ma's fhìor. Agus thoireadh e sgrìoban air a' mhaid' a bha seo agus choimheadadh e air a' lochair `s, nuair a bha e deiseil, thilg e e `s chaidh a' samhach anns an tàl. Agus choisich càch' air falbh. Agus thuirt an dàrna fear ris an fhear eile, thuirt esan, "Dé do bharail air a' ghnothuch?"

"O," os esan, "Na bi bruidhinn idir. Nuair a dheanadh,"os' esan, "a' fear a bha 'g ionnsachadh na saoirsneachd... nuair a dheanadh e cho math `s a rinn a' fear ud, gu dé dheanadh a' seann fhear? Gu dé dheanadh a' fear a bha thall `na shìneadh air a' bheingidh?"

Boban Saor heard that some people were coming to see how good he was at carpentry. The name had gone about the surrounding area, over a distance in any event. He heard that these certain people were coming to see how good he was. He saw them coming and there was a fellow learning...working with him at the time. "Now," *Boban Saor* said, "you're going to be *Boban Saor*."

"You go," he said, "over there and stretch out. I'll be the one apprenticing. I'll be learning your carpentry."

And these fellows came into the place where he was at the carpentry. There was an adze in a vice at the end of the worktable and he was working on planing a handle that would go in the adze. The fellows asked him, "Where is *Boban Saor*?"

"Oh," he said, "he's over there. He's lying on the bench. I'm the apprentice, the one who is learning carpentry from him."

And he continued on with his work. He had no time at all for conversation, as though it was true. He would take a few strokes on this stick and he would take a look at the plane. When he was done, he gave the handle a toss and it went right into the adze. The others walked away. The second fellow said to the other one, "What do you think about the situation?"

"Oh," he replied, "Don't be talking at all. When the fellow who was learning carpentry...when he could do as well as that fellow did, what would the old man do? What would the fellow do who was over on the bench!?"

Recitation by Joe Neil MacNeil, "Eòs Nìll Bhig, Ceap Leitheach, Siorramachd Cheap Breatainn." © Recorded, transcribed and translated by Seumas Watson.

Nòs cuir a' Bhuntata | How We Planted the Potatoes

As remembered by Flora MacIssac of Boisdale
Emily Clegg and Stacy MacLean

Suas As An Talamh / From the Ground Up is a project researching the ties between the Gaels of Nova Scotia and their agricultural way of life. It hopes to build on our current knowledge of how the Gaels farmed through looking at land preparation, animal husbandry, gardens, food storage, crops and folklore, and incorporating that into the museums' farm interpretation. Part of this research includes speaking to elders in the community, who remember this way of life. The project co-ordinator, Emily Clegg, and Stacey MacLean, spoke to native Gaelic speaker Flora Ann MacIsaac this summer about her childhood on a farm in Rear Boisdale. Here is an excerpt from the interview:

Young Florie near the barn with a favourite calf.

Flòiri NicIosaig: Mise Flòiri *MacIsaac*. Tha mi às Baghasdail an dràsd', ach rugadh mi ann an cùl Bhaghasdail. Agus bha mi `nam ban-sgoilear fad fichead `s cóig deug bliadhna. Bha mi pòsda agus tha dà mhac agam.

Steusag Nic`Illeathain: *Có iad, muinntir t'athar?*

FN: Uell, m'athair, `s e Seonaidh Steele agus athair, `s e Seonaidh Steele (a bh'ann) cuideachd agus mo sheanair, Murchadh Steele. Agus tha mi `smaointinn, an duin' a thànaig às an t-seann dùthaich, gur e Iain Steele an t-ainm a bh'air.

SN: *An dànaig e às Uibhist?*

***FN*:** Tha mi `smaointinn. Chan eil mi cinnteach.

SN: *Dé mu dheighinn muinntir do mhàthar?*

FN: `S e Caimbeulach a bh'ann `nam mhàthair. Agus `s e Peadar a bh'air a h-athair agus `s e Aonghas a bh'air a seanair. Ma dh'fhaoidhte gun dànaig Aonghas Caimbeulach às an t-seann dùthaich, chan eil mi cinnteach.

SN: *Agus nuair a bha thu `fàs suas, a robh gàraidhean agaibh?*

FN: O, bha. Ach `s e buntàta a' chuid `s motha. Ma dh'fhaoidhte gum biodh trì pìosan buntàta air an cuir, ach bhiodh toirneap cuideachd. Bhiodh currain ann: currain `s còirc' `s *beets*. Cha bhiodh poidhle mór aca, ach bhiodh poidhle buntàta. Sin a bhiodh sinn ag ithe fad na bliadhna. Cha bhiodh ann acair, ach ma dh'fhaoidhte fichead, na fichead `s a deich drilichean ann an aon àite `s fichead ann an àit' eile `s fichead do dhrilichean ann an àit' eile. Agus bhiodh toirneap, `s sin, air an cuir ri taobh buntàta ann a' fear dha na pìosan.

SN: *Robh dòighean sònraichte a chleachdadh sibh airson an cur?*

FN: Bhiodh sinn a' cuir leis an each: each `s crann. Dheanadh `ad trì drilichean. A' cheud dhà (dhiubh), cha chuireadh `ad buntàt' ann, ach an ath drile, chuireadh `ad buntàt' ann. Agus an uair sin, dheanadh `ad dà dhril eile agus an uair sin trì, an ath dril (anns an cuireadh 'ad am buntàta).

SN: *Có bha `gan cuir?*

FN: O, a h-uile duine, a h-uile duine. Rud mór a bhi `cuir buntàta.

SN: *A' bheil cuimh' agad air biastagan a bhiodh ag ithe a' bhuntàta?*

FN: Bhiodh `ad ag ithe bàrr a' bhuntàta. Tha cuimhn' a'm glé mhath air a sin. M'athair, bhiodh e `faighinn *can*, agus maide, agus bhiodh e `falbh suas aig bàrr a' bhuntàta agus bhualadh e na biastan sios anns a' *chan* agus an uair sin, nuair a gheobhadh e `ad uilig, chuireadh e teine riuth'. Biastan a' bhuntàta, sin a chuala mise riamh. Ach tha cuimhn' a'm orra. Bha `ad dearg `s rud beag dubh orr'.

SN: *Dé `m buntàt' a chuireadh sibh?*

FN: Buntàta geal. Ma dh'fhaoidhte drile na dhà dheth (am buntàta gorm). Cha chreid mi … (*Green Mountain?*) Tha mi `creidinn *Green Mountian*. Tha `n t-ainm sin `namo chuimhne. Bhiodh `ad a' cumail buntàt' a dh'fhàs an uiridh. Bhiodh `ad `ga usaideachadh `son cuir buntàt' an ath-bhliadhna.

SN: *An do dheasaich sibh a' sìol airson…?*

FN: *Oh, sure*. Tha cuimhn' agam air sin. Dh'fheumadh tu a bhi cinnteach gu robh sùil, na dhà, anns a' phìos dhen bhuntàt' a chuireadh tu. O, *job* mór a bhiodh ann a sin. Bhiodh sin a' tachairt an oidhche mum biodh tu `dol a chuir a' bhuntàta. Bhiodh m'athair, `s mo mhàthair cuideachd, a' gearradh a' bhuntàta, `ga dheanamh deiseil airson a chuir. Agus an toirneap, `s a leithid sin, bhiodh `ad a' faighinn an t-sìl a's a' stòr, ma dh'fhaoidhdte ann a Baghasdail, na stòr ann a Sudnaidh.

Eamag Chleag: *Agus coirce?*

FN: Gheobhadh `ad coirce, poca coirce, mar a bheireadh tu dhan each – bhiodh `ad a' toirt coirce dhan each – agus sin a' rud a bhiodh `ad a' cuir: bucaidean `s `ga chaitheamh mun cuairt.

SN: *Dé dheanadh sibh ris an ùir gus a deanamh deiseil?*

FN: Chuireadh `ad todhar… Sin a' cheud rud a thachair, bhiodh an todhar aig a' bhathach, poidhle mór todhair ann, agus an uair sin gheobhadh m'athair an cairt aige, agus dà chuibheall air `s *dump box*. Co dhiubh, bheireadh e e far a robh e dol a chuir a' bhuntàta agus chuireadh e mu chuairt e uilig (an todhar). Agus an uair sin, dheanadh `ad na drilichean … Bhiodh `ad a' treabhadh `s a' cuir a' bhuntàta. Agus bhiodh poca *fertilizer* (aige) a fhuair e anns a' bhaile, anns a' stòr, na an àiteigin. Chan eil fhios agam-sa cà' robh e `ga fhaighinn.

A' cheud latha do Mhéigh, rachadh daoine dhan eaglais. Bheireadh `ad leotha pìos buntàta, rud beag do shìol an toirneip `s coirce, `s an leithid sin, `s bhiodh `ad air am beannachadh … *Latha Buidhe Bealltuinn

Translation

Flora MacIsaac: I am Flora MacIsaac. I'm here in Boisdale now, but I was born at the rear of Boisdale. I was a school teacher for thirty five years. I was married and have two sons.

Stacey MacLean: *Who were your father's people?*

Florie at the gates of the family farm in Rear Boisdale.

FM: Well my father…He was Johnny Steele and his father was Johnny Steele and my great grandfather was Murdock Steele. I think that the fellow who came over from the Old Country was Iain Steele.

SM: *Did he come from Uist?*

FM: I think so, but I'm not certain.

SM: *What about your mother's people?*

FM: She was a Campbell. Her father was Peter and her grandfather was Angus. Perhaps Angus was from the Old Country. I'm not sure.

SM: *When you were growing up, did you have gardens?*

FM: Oh, yes. It was mostly potatoes. Perhaps three patches, but there were turnips too. There were carrots, oats and beets, but they didn't have a lot of them. There were a whole lot of potatoes. That's what we ate year round. There wouldn't have been an acre (under seed), but rather thirty drills in one place, and twenty in another place and twenty in another. Turnips, and that, were planted beside the potatoes in one of the patches.

SM: *Did you have special ways to plant?*

FM: We planted with the horse, horse and plough. They would make three drills. They wouldn't plant potatoes in the first two, but they planted the next one. And then two more and plant the third.

SM: *Who did the planting?*

FM: Oh, everyone! It's a big thing to plant the potatoes.

SM: *Do you recall bugs eating the potatoes?*

FM: They would eat the potato tops. I remember it very well. My father would get a can and a stick. He would go up the potatoes and knock the bugs down into the can. When he got them all, he burned them. *Biastan a' bhuntàta* (potato bugs) is all I ever heard. I remember them well. They were red with a little black on them.

SM: *What types of potato did you plant?*

FM: White potatoes. Maybe there was a drill, or two of blue potatoes. (Also,) Green Mountains, I think. I remember that name. They kept the previous year's potato (seed stock) for the next year's planting.

SM: *Did you prepare the seed?*

FM: Oh, sure. I remember that. You would have to be sure that there was an eye, or two, in the piece of potato you planted. Oh, that would be a big job. That happened the night before you would go to plant the potatoes. My father, and my mother too, cutting the potatoes, getting them ready to plant. The turnips, and that sort of thing, they got the seed at the store, maybe in Boisdale, or a store in Sydney.

Emily Clegg: *What about oats?*

FM: They would get oats, a sack of oats, like you'd give to the horse – they'd give the horse oats and that's what they would plant. (They would fill) a bucket (of it) and sow it around.

SM: *What did they do to prepare the ground?*

FM: They would put manure…that's the first thing that would happen. The manure would be at the cowshed, a big pile of it. Then my father would get his cart: two wheels on it, a dumpcart. He would take it (the manure) to where he was going to plant the potatoes and he spread all of it around. Then they would make the drills. They would plow and plant the potatoes. And there was a bag of fertilizer that he got in town, in the store, or somewhere.

The first day of May, they would go to the church. They would take with them a piece of potato, a bit of turnip seed, oats, and the like of that, and they would be blessed … *The Golden Day of Beltane.

**Bealltainn – e, sf May-day, first day of May. On the first of May was held a great druidical festival in favour of the god Belus. On this day fires were kindled on the mountain tops for the purpose of sacrifice; and between these fires the cattle were driven, to preserve them from contagion till next May-day. On this day it was usual to extinguish all the hearth fires, in order that they should be rekindled from this purifying flame…*

Collected and recorded by Emily Clegg & Stacey MacLean. Transcribed and translated by Seumas Watson. Definition from Dwelly's dictionary.

An Rubha Photo Album:
An Clachan Gàidhealach - 2014 Year in Review

The Iona Gaelic Singers were joined by friends for a milling at the 53rd Annual Highland Village Day.

Roddy MacLean, BBC journalist, guided particapnts on a nature walk exploring flora and fauna at the Highland Village during Gaelic Awarness Month.

The Stòras na h-Òigridh committee awarded its first scholarship to Jessie Helen MacNeil, Mabou.

Members of the Fortress of Louisbourg militia visited during Donald Òg Day.

Sugar from Eskasoni Cultural Journeys taught the traditional Mi'kmaq game of waltes.

Barry Shears spoke to a large crowd outlining the changing role of the Highland piper in Nova Scotia.

An làmh a bheir, `s i a gheobh.
The hand that gives receives.

NSHVS board members Paul Wukitsch and Betty Lord presented Hector MacNeil with the 2014 Award of Merit.

Mickey "John H." MacNeil showed Na Cleasaichean (the Village Players) how to plant potatoes.

Dr. Michael Linkletter and John Alick MacPherson presented this year's annual Joe Neil MacNeil Memorial lecture on the written works of Rev. Duncan Black Blair.

Students from Whycocomagh Education Centre visited the Highland Village in September to take part in our Living History Program.

Thank you to our volunteers, who contributed more than 550 hours for the annual Oidhche nam Bòcan | Night of the Spooks.

This year we welcomed the first Highland cow born on site. Thanks to Kelly & Jim Booth, Gillis Point.

Dèante le Làimh | Handmade

Tartan: Its History and Transformation

Vicki Qumiby - Part Two

In Part One, we followed the history of the plaid as it became a practical type of dress for the Highlanders, and described the increased use of 'tartan' as a pattern in everyday dress.

Tartan became an important part of military uniforms. Highland Independent Companies were raised as early as 1667 for a type of military police duty. By 1709 a military report stated that: "…there is a peculiar clothing for the 3 Highland Companies in North Britain, not at all military, but like the clothing of the natives there, that they may the better discover any designs or machinations against the Government..." They wore plaids, tartan coats, trousers, hose, etc., that is, the normal dress of civilians of the time, and were attached to regular units in the capacity of guides.

By 1725 new Independent Highland Companies were raised under General Wade to combat cattle-raiding and the subsequent practice of blackmail, or collecting 'safeguard' money. They became known as *Am Freiceadan Dubh*, or the Black Watch. In an attempt to assign some uniformity to the clothing of these troops, General Wade ordered his officers to "…take Care to provide Plaid Cloathing and Bonnets in the Highland Dress for the Non-Commission Officers and Soldiers belonging to their Companies, the Plaid of each Company to be as near as they can of the same Sort and Colour." Several different weavers were employed in the production of the cloth, so there would have been variations in the shades of colour, but the pattern was similar and the cloth was distributed to all six of the Companies.

This 'government tartan', in shades of dark blues and greens, became more standardized with mass production and became known as the Black Watch tartan. Tartan in military uniforms is important as the basis for what would become some of the 'clan' tartans of the regimental families by the end of the eighteenth century. As well, the use of traditional dress in the Highland regiments was a contributing factor in allowing the Highland garb to survive the turbulent years of rebellion and proscription.

The 1707 Union of Parliaments brought English monarchs to the Scottish throne with the exile of the reigning Stewart kings. This resulted in resentment and a rise of anti-English sentiment among the Highlanders. It also created fertile ground for the resurrection of a thirteenth century belief that there could be a national uprising that would culminate in a great victory and a Gaelic revival. The Jacobite cause of returning the Stewarts to the throne gave Highlanders a new focus and, along with it, an easily identifiable uniform—the tartan.

In translation, the Gaelic poet Alexander MacDonald's "The Song of the Highland Clans" (around 1715) declares:

This is the time when
The prophecy will be proved for us.
The men of Scotland
Are keen and spirited
Under arms at the forefront of battle
When every brave hero will rise
In his splendid new uniform,
In a spirit of anger and fierceness
For the service of the crown.

This attitude contributed to the transition of tartan into the symbol of the Jacobite cause. By this time, tartan clothing was common with people of all classes, both men and women, and already well-recognized as a military uniform.

However, upon his arrival in Scotland in 1745, as the figurehead of the Jacobite rebellion, Prince Charles Edward Stewart was not clothed in tartan. The poet Alexander MacDonald of Dalilea, initially under the impression that the prince was a clergyman, described Charles as "…a tall youth of a most agreeable aspect in a plain black coat with a plain shirt not very clean and a cambric stock fixed with a plain silver buckle, a plain hatt with a canvas string having one end fixed to one of his coat buttons; he had black stockings and brass buckles in his shoes." He had to be given Highland clothing to wear, but from then on tartan was synonymous with the Jacobite cause. Jacobite songs of the period constantly referred to Charles and his soldiers as wearing tartan, with phrases such as 'bonnet blue and tartan plaid'.

Although the outside world came to identify the Jacobite cause with tartan, in reality, the identifying badge of the exiled Stewarts' defenders was the 'white cockade'—an ornament of some sort, such as a rosette, a ribbon, or even a scrap of white fabric, worn on the hat. Those on the government side generally wore a black 'government' cockade. Both sides wore tartan, but, judging from contemporary accounts, there seems to have been no way to distinguish the different clans by their patterns.

Even after the devastating defeat at Culloden, there was fear that the Jacobite movement represented an ongoing threat to the government. There was a pervasive belief that the wearing of the Highland dress promoted a warlike attitude among the Highlanders. As a result, the Disarming Act of 1746 was passed and enacted the next year. It not only rid the Highlanders of their weapons, but also outlawed Highland dress—the kilt, the plaid, trews and, "…no tartan or party-coloured plaids or stuff shall be used for great-coats, or for upper coats…." The military dress of the Highland Regiments was the only exempt Highland costume. The penalties ranged from imprisonment for the first offense, to transportation to the colonies for the second. Enforcement was spotty—greatest in areas of the Highlands where the clans had been sympathetic to the Jacobite cause.

There was resistance to the Act. Not only was it considered humiliating and inappropriate for a Highlander to wear 'English' broadcloth breeches, but in some areas people had no other clothes than the tartan plaid and kilt. It posed a great difficulty on people of little means to come up with a complete change of new clothing. Some tried to comply by dyeing their tartan black or brown, or sewing their kilts between their legs to make breeches. Some men took to the hills rather than change; some ignored it, but that could be dangerous. Roving patrols were stationed in the Highlands to hunt for fugitives wearing tartan. Most were brought back for imprisonment, or deportation, or, as in at least one case, died trying to escape. The captain of one such detachment reported in 1751: "The party at Strathglass apprehended Archibald Chisholm in Glencannick of Strathglass, wearing the phillibeg and he is, at my instance, committed to Inverness Gaol for six months. The day following a young fellow in full plaid was pursued by the said party on their patrole, and to avoid them attempted swimming a loch and was drowned."

But by the 1760s, the Act was no longer actively enforced. In 1778, the Highland Society of London was founded to promote Highland culture and economies. As many of the members were ex-patriot Highland gentry, they found the Act counter to their interests and formed a committee to work to have it repealed. They succeeded in 1782, 36 years after enactment. But the decline of Highland dress in the Highlands was well underway by this time. The poverty that had made it difficult for ordinary Highlanders to change their clothing in the first place, now made it nearly impossible to change back again.

And, there were more important issues to worry about.

The period of time preceding and following Culloden had brought in a new era where clan loyalties were being replaced by commercial interests. After Culloden the government had confiscated traditional lands from Jacobite-sympathizing chiefs and, although some of these were later restored, the relationship between the chief and his clansmen had, by this time, effectively been changed to one of landlord and tenant. As well, systems of land tenure had changed. This, combined with overpopulation, resulted in smaller lots of land. Even so, rents were rising. It was also a time of famine in most areas of the Highlands.

In addition, English and Lowland influences were creeping into the traditional lifestyles, along with new fashions in clothing. More textile manufacturers were springing up along the borders of the Highlands. Manufactured cloth was now more readily available and affordable, and the old cloth-making skills were eroding. Home production of tartan became less common in most areas.

Frank Adam observed in his book, *The Clans, Septs & Regiments of the Scottish Highlands*: "Here I think we perceive the genesis of the subsequent decline of Highland dress in the Highlands. The tendency was to purchase the cloth, instead of weaving it at home; and as prices rose in the early nineteenth century, whilst the Highlanders remained poor, and on the old 'price level', they slipped into buying cheaper non-tartan cloth."

With the start of the Seven Years' War in 1756, in which Britain and France competed for control of the New World, and throughout the Napoleonic Wars in Europe, there was a need for an expansion of the number of military regiments. Members of government, especially William Pitt, thought that calling on Highlanders would insure good fighters and, as well, rid the districts prone to rebellion of their best fighters. He later declared: "I sought for merit wherever it was to be found...it is my boast that I was the first minister who looked for it and found it in the mountains of the north. I called it forth and drew into your service a hardy and intrepid race of men...They served with fidelity as they fought with valour, and conquered for you in every part of the world." The Highlanders would prove themselves well-respected fighters, wherever they fought. Their tartan uniforms became a symbol of the traditional heroism of the Gaels.

The demand for tartan from the military increased as the number of regiments grew. This, in turn, promoted the growth of the new commercial textile industry. One of the most influential of these enterprises was the weaving firm run by the Wilson family of Bannockburn. The business had begun as a cottage industry, but by the early 1800s it had grown to dominate the market for tartan as we know it today.

Though not very large in the beginning—in 1790 they had only 12 looms—by the end of the century, their reputation was established. They had expanded and were sending tartans and other textiles across Scotland and were suppliers to the Highland Regiments in the Napoleonic Wars.

The period of proscription had resulted in a broader fondness for tartan. The firm's business was built up with sales of tartan not only to the military, but to the general public as well. Throughout proscription, sales were mainly to the east coast of Lowland Scotland. With the repeal of the Act in 1782, sales expanded westward into the rest of the country.

Soon Wilsons' tartans were being exported around the world, not only to parts of Europe, but also to the New World. Between 1797 and 1830, tartans were sold to both North and South America. Tartan was popular on the plantations of the American South. Many slaves in the New World were dressed in tartan, with orders coming from as far away as Rio de Janeiro. In 1802, an order came from Barbados for sale to the islanders, as tartan was "…more calculated for constant wear then English Broadcloth." Expatriate Highlanders, nostalgic for the Old Country, were responsible for many of the orders.

The popularity of the Bannockburn tartans could be accounted for by the good quality of the tightly woven, long-wearing woolen cloth. The colour combinations were bright and attractive. The company had been doing their own in-house dyeing with both domestic and imported dyes for over 20 years by this time. "Every attention shall be made to have the colour good, which is the principal thing in tartan, and the cloth equal to the pattern." This promise was contained in a letter from Wilsons to a customer in 1810.

By 1819, the Napoleonic Wars were over and peace meant that in order for the textile mills to be kept in business, there would be a need for a civilian market to replace the military market. Fortunately for them, the demand for tartans was growing ever stronger with the success of the Highland regiments. Their heroic exploits had resulted in the rehabilitation of the Highlanders' image into the romantic warrior hero. Wilsons, and other weaving mills, responded by catering to the growing market.

John Telfer Dunbar, the author of History of Highland Dress, possessed a collection of letters of correspondence from Wilsons, as well as a large collection of their samples. We can see that the pattern books used in the late eighteenth century included tartan samples labeled with numbers, not names, although some were designated with names which are no longer used. Only a few carried clan names.

Notes in the books do show that an attempt was made by the company to find authentic designs. Early on, they sent agents out to collect examples from handweavers still producing cloth for their local areas. Some patterns were particular favourites in certain areas. Although not necessarily woven as a family pattern at the time, these likely contributed to the origins of some of the clan setts now thought of as traditional. (An interesting note is that many specimens of early tartans seen in museums today are not similar in warp and weft, as modern 'clan' tartans must be today).

The company's pattern books give us a glimpse into how many of the patterns in use today originally developed. As early as 1788, not long after proscription was lifted, tartan orders were beginning to increase. A few tartans were listed by number only. A few had names ('Logan sett', 'Gordon with silk', 'Course Kilts', 'Course Kilts with red', 'Fine Kilt Tartan 42nd'). These patterns would vary as requests came in from customers for the 'narrow kind' or 'broad kind', 'light colours' or 'dark colours', or even "...the Colours I leave to yourself and let them be handsome."

By 1794, a larger selection was available, including 'Black and Red Tartan', 'Red and White Tartan', 'Blue and Green with Red Stripe', 'Green Ground Plaids', 'Bruce Sett', 'Blanket Tartan', '42nd Sett', 'Gordon with Silk', and 22 tartan patterns designated by number only.

By 1800, the numbers of patterns almost doubled again, with about 40 numbered patterns and about 20 newly named tartans—either place names or family names. Tartans with place names were so designated, because they were popular patterns in those particular towns.

By 1819, Wilsons was well established. An official pattern book had now been compiled, and each pattern was given an exact thread count in order to standardize the setts so that an identical product would be woven for each order. But pattern names were still fluid. Hundreds of patterns were known only by their numbers, and many orders arrived asking only for the 'latest' or 'new' patterns. Store merchants sometimes suggested alterations in design, such as the addition of a red line to brighten up a sett.

The Gordon tartan was popular, but it was not like the present clan pattern. The Bruce pattern was revised into the 'New Bruce' pattern in 1800. In 1819, the head

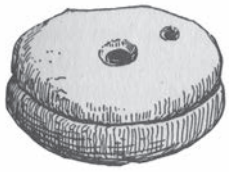
Continued on page 23

Air a' Bhaile | On the Farm

The Grist Mill

Pauline MacLean

Around 6000 BC, prehistoric peoples discovered that by rubbing grain between two shaped stones they could make food from the resulting ground grain. Like a mortar and pestle, an early grinder was a long piece of stone with a hollowed out section to place grain in. A round stone was rolled over the grain, crushing it and removing the husk. It is said that the Romans introduced the circular *bràth* or Quern to Scotland. Two circular, grooved stones, one over the other, ground the oats and barley for the Gaels. This was difficult and time consuming work, usually done by women.



I.F Grant in her book *Highland Folkways* and Arthur Mitchel in his book *The Past In The Present* spoke about a water powered mill that was found in Gaelic Scotland, most likely introduced from Scandinavia. In 1775, records for the 5th Duke of Argyll spoke about such a mill. A dry stone building was built over a stream, with the water wheel horizontal to the water and a shaft linked directly to the lower of two mill stones above, turning in one direction only. The stones were on the floor, with a low ledge of wood to contain the flour flowing from the mill stones. The upper stone was fed from a hanging hopper. It had a small stone tied to it that laid on the top mill stone to vibrate the hopper and feed the grain to the mill. Found in areas with larger populations, these mills did not displace the hand mill for some time.

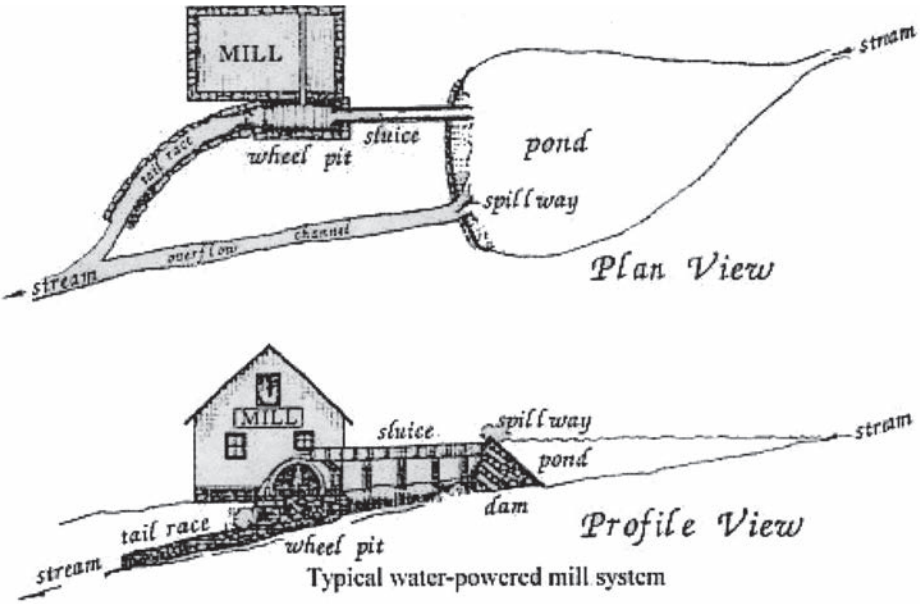
A few examples of hand mills are found in museum collections in Nova Scotia, but the water powered mill was the most common type used. An overshot wheel, where the water (from a purpose built pond or a dam in a stream) poured over the wheel, was most common because it was the most efficient. The miller had a gate on the pond to control the flow of the water. He could thus control the speed of the stones. Different grades of flour were produced by varying the space between the two grindstones, the lower was fixed in place and the upper turned. Grindstones were cut with a set of grooves to give 'bite' to the grinding surface, while the stone is turning. The grooves had to be cut in from time to time to maintain their sharpness. Flour could be ground according to the wants of the customer by moving the stone up or down. No real cash changed hands, as the miller took a percentage of the product brought to the mill by the farmer as payment for his work.

In Nova Scotia, settlers began appealing to the government for aid in setting up mills shortly after areas were settled and crops began to grow. A record of the accounts for the Legislature of Nova Scotia shows £45 was issued in 1828 for mills in Cape Breton. By 1851, there were 75 grist mills operating in Cape Breton: 31 in Inverness County, 10 in Richmond County, and 34 in Cape Breton/Victoria.

Inverness County grew 29,000 bushels of wheat, 152,010 bushels of oats, and quarried 292 grindstones in 1850. Richmond County had 837 bushels of wheat, 33,119 bushels of oats. Cape Breton County grew 16,600 bushels of wheat, 188,188 bushels of oats, and quarried 119 grindstones.

The late Ena Chisholm (*Ena n'in Iain `ic Eòin na h-Aibhneadh – nee MacIssac*, b. 1908) of River Denys recalled a time, when the work was done by hand. *Bhiodh 'ad a' cuir beagan cruithneachd agus coirce agus buntàta. An coirce, bhiodh `ad `ga bhualadh … `s e buailtean a bheireadh 'ad ris. Bhiodh `ad a' bualadh le làmhan, tha fhios agad, `s gheobhadh `ad coirce airson na h-éich… Gheobhadh `ad flùr air a dheanamh air a' chruithneachd. O, bha bonnach, na briosgaidean, far a' chruithneachd, bha `ad glé mhath. Agus an coirce … Bha muileann-bleith shuas. Chan eil e fada bhon àite seo, `s a' Ghleann. Bhiodh `ad a' deanamh lite dheth `s a' deanamh arain, arancoirce. O, bha an t-aran-coirce math.*

They planted a little wheat, oats and potato. The oats…they would thresh it with…They called them flails (*buailtean*). They threshed by hand, you know, and they would get oats for the horses. They would have flour made from the wheat. Oh, *bonnach*, or biscuits, from the wheat were very good. And the oats…there was a grist mill up yonder. It's not far from here in the Glen. They made porridge from it (oats) and bread – oat bread. Oh, the oat bread was good.



Typical water-powered mill system

O fàilt' ort fhéin a bhonnaich choirce
`S éibhinn leam gun d'rinn thu nochdadh
An tìm m'òige, b'eòlach ort mi
`S tric a dh'fhalbh mi fhìn dhan sgoil leat

-Gilleasbaig MacCoinnich
(Eairdsidh mac Sheumais Dhòmhnaill)
Cùl Eilean na Nollaig

A salute to you, oat bread,
That you have become present is my delight.
I knew you in the time of my youth.
I often went with you to school.

-Archibald MacKenzie,
Rear Christmas Island

Pauline MacLean is the collections Manager at the Highland Village. Images from The History Cornmilling. Vol. 2. & Highland Folkways p.115.

December 2nd 1898
Litir À Ceap Nòr

A Charaid, - Bha mi `n dùil gun rachadh agam air litir a' mhìos seo a sgrìobhadh o chionn seachdain, ach a chrùnadh gach nì bha cur éis orm, dé thàinig a'm rathad an raoir ach aon de na creutairean truagha sin d'an goirear anns a' Bheurla na *tramps*. Labhraidh am fear ud Gàdhlig, ach `s i Bheurla `s dòcha leis. Saolidh mi gu bheil e seachad air an trì fichead, ach ged tha e sin fhéin, (agus fhalt 's fheusag air fàs glé liath), tha dòchas aige gum bi e cho fortanach `s gun téid aige air mnaoi fhaotuinn dha féin mun tig deireadh a là. `S ann a thug e dha mo chuimhne a' mhuinntir òg a dh' fhaighnich den t-seann mhaighdean, a bha thairis air an trì fichead `s a deich, dé `n aois a bhiodh a leithid-se mun tugadh i suas a dùil ri pòsadh. `S e fhreagair i gum feumadh iad a' cheist sin a chur ri té na bu shine na ise.

Air Di-mairt s' a chaidh, bha sinn amach a' feuchainn ri comhairleach a thaghadh. B' iad Dunnchadh Dòmhnullach agus Murchadh MacLeòid a bha strì r'a chéile, agus `s e `n Leòdach a bhuannaich an là. Neo-ar-thaing mur deachaidh an sluagh a mach an là ud, nan robh iad air a dhol a mach cho math a chur catha ri namhaid sgriosach ar dùthcha— an deoch làidir— b'eireachdail da- rìreadh an nìth e. Mo thruaighe, chan ann mar sin a bha ann an ceàrna sam bith den t-siorrachd seo. Dh'innis mi cheana gun d' thug dà fhichead `s a cóig an guth an aghaidh na deoch làidir anns an àite seo, agus dithis air a son. Ged tha sinn a' gearain na h-àireimh dhiubh-san a bhót an aghaidh na deoch a bhi cho tearc, `s ann a tha iad ri 'm moladh an uair bheirear fainear cho ro thearc `s a bha iad an àiteachan eile. Tha e air aithris gur h-e ochd duine deug, a bha eadar *Smokey*, agus ceann shuas a' Chladaich sin, aig an robh uiread a shùim den ghnothuch chudthromach ud `s gun deachaidh iad amach as an taighean air a shon; agus bha cuid a dh'àiteachan eile `cheart cho fada sin air ais. Chan 'eil teagamh agam nach eil móran dhiubh-san a dh'fhan aig an taighean air an là ud, a chleachdadh a bhi 'g radh, "Thigeadh do rìoghachd." Nan rachamaid a thoirt breith a réir mar a rinn iad, chanamaid gur h-i rioghachd an dorchdais a tha iad a miannachadh.

Có nach do leugh cosamhlachd an deagh Shamaratanaich, far am bheil i air ag innseadh dhuinn mun duine chaidh sios o Ierusalem gu Iericho, a thuit am measg luchd-reubainn, mar a bhuin iad uaith eudach, a lot agus a dh'fhàg iad e leth mharbh `s an t-slighe mar a ghabh sagart àraidh seachad r'a thaobh gun suim sam bith a ghabhail dheth, agus Lebhitheach, gu h-an-iochdmhor air an taobh eile. Ach cho luath `s a chunnaic Samaratanach àraidh a chor truagh, ghabh e truas mòr dheth; nì a dhearbh e leis a' chùram a ghabh e dheth. B' easan a mhàin a dhearbh e fein mar choimhearsnach dha-san aig an robh feum air a chòmhnadh.

A nis, faodaidh sinn uile deagh leasan a dh'fhoghlum on chosamhlachd seo. `Se luchd-reic deoch làidir, luchd-reubainn a's mò bha riamh air an talamh. Tha iad a' rùsgadh na muinutir a tha túiteam 'nam measg, den cuid agus den cliu; agus a' greasad gach aon neach nach téid a shaoradh uatha a dh' ionnsuidh sgrios siorruidh. Tha 'mhuinntir nach do bhót an aghaidh na deoch, nuair a bha `n cothrom aca, cosmhuil ris an t-sagart agus an Lebhitheach an-iochdmhor, agus iadsan a bhót, cosmhuil ris an t-Samaratanach iochdmhor, throcaireach, bi a chliu air a leughadh agus air a sheinn fads a bhios daoine ag àiteachadh an t-saoghail seo.
M.D. Ceap Nòr.Nobh.19,'98.

December 2nd 1898
A Letter From Cape North

Friend, - I expected to write this month's letter since a week's time, but crowning everything else delaying me, what came my way last night but one of those poor creatures we call in English the tramps. This fellow could speak Gaelic, but was more likely to speak English. I'd say he is past sixty, but nevertheless (his hair and beard have grown quite gray). He hopes to obtain a wife for himself before day's end arrives. He reminded me of the young folk who asked a spinster, more than seventy years old, at what age the like of her would give up hope of marrying. She answered that they would have to ask that question of a woman older than herself.

Last Tuesday, we were out trying to choose a new councilor. Duncan MacDonald and Murdock MacLeod were running against each other. The MacLeod won the day. There was a good level of public participation. If they would come out so strongly to do battle with the destroyer of our countryside – alcohol, that would be handsome thing indeed. Woe is me as that was not the case in any corner of our county. I've already reported that forty five individuals spoke out against strong drink in this place and two for it. Though we complain about the numbers who voted against liquor being so low, they are to be praised when we consider how utterly scant they were in other places. It's reported that eighteen people, between Smokey and the upper end of the Shore, had enough interest in this important matter that they turned out (to vote) for it, and other places were just as backward. I have no doubt there aren't many of those who stayed at home that day who would be accustomed to saying, "Thy kingdom come." If we were to make judgment based on their actions, we could say that it is the kingdom of darkness they are wishing for.

Who hasn't read the parable of the Good Samaritan? It tells us about the man going down from Jerusalem to Jericho, who fell in among robbers and how they tore off his clothes, wounded and left him for dead in the road. A certain priest kept on past the victim without any interest in him and on the other side, a merciless Levite went by. But as soon as the special Samaritan saw the victim's deplorable condition, he felt great pity, as he demonstrated by rendering care. He was the only one to prove himself as a neighbour to one who was in need of assistance.

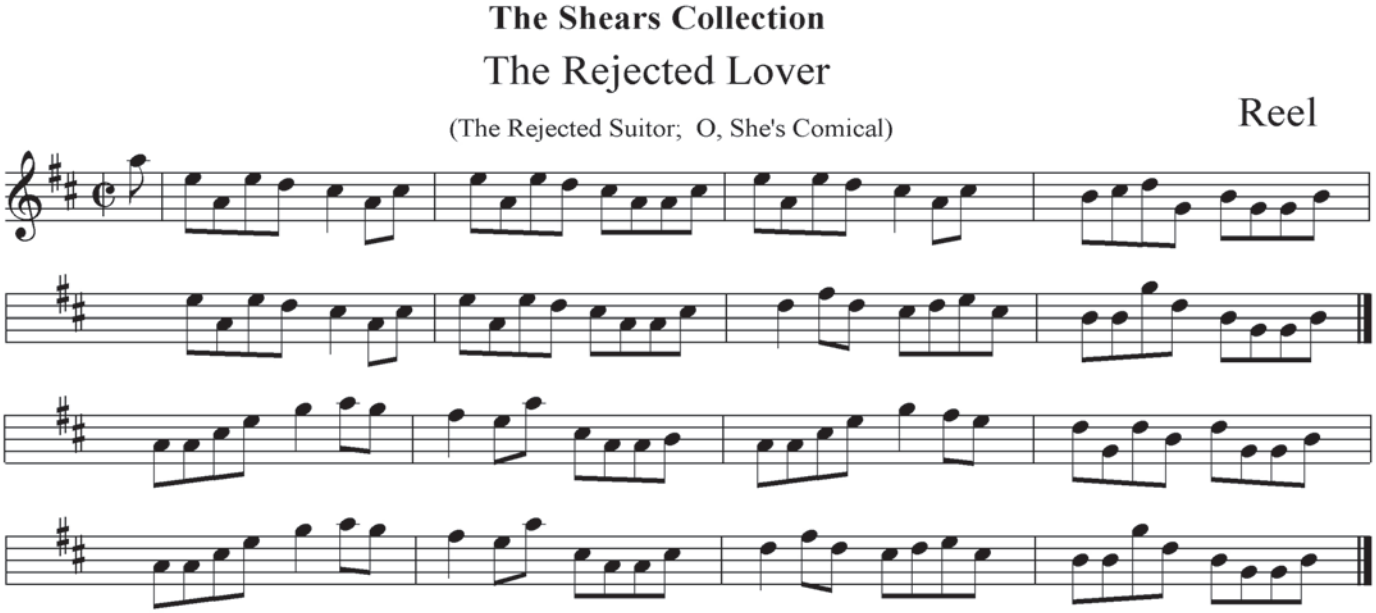
Now, we can all learn an excellent lesson from this parable. Those who sell liquor are the biggest robbers ever to be in the world. They strip bare those who go among them: their belongings and reputation, and hurry them on to eternal ruination. The folks, who didn't vote against drink, when they had the opportunity, are comparable to the priest and the unpitying Levite. Those who did vote (against liquor) are like the compassionate, merciful Samaritan, whose renown will be read of and sung so long as men will cultivate this earth.
M.D. Cape North, November 19, 1898.

An excerpt from MacTalla, Vol. 7 No. 19 Dececmber 2nd, 1892. Translated & Edited by Seumas Watson.

MacTalla, published in Sydney, Nova Scotia, was the longest running Gaelic weekly paper and ending as a bi-weekly in 1892-1904. Eòin Aonghais Chaluim - Jonathan G. MacKinnon's was a lifelong promoter of Gaelic and was involved in other publications including Gaelic translations of English literature.

Fear nan Casan Caola | Rejected Lover

Barry Shears - The Shears Collection



This old tune was known by a variety of names, such as *The Rejected Suitor* and *O, She's Comical*. This is a traditional Cape Breton pipe setting of the tune, which differs substantially from modern Scottish arrangements of the melody. Since finger techniques differed from area to area, the gracenotes have been left to the discretion of the performer. The above notation was collected and transcribed by Barry Shears (*©B.Shears)* from the playing of the late Alex Currie of Frenchvale (*Aileag mac Pheadair `ic Dhòmhnaill*). *Fear nan Casan Caola* was collected from the the late Joe Neil MacNeil (*Eòs Nill Bhig*) of Middle Cape. Words transcription and translation was provided by Seumas Watson.

Fear nan Casan Caola

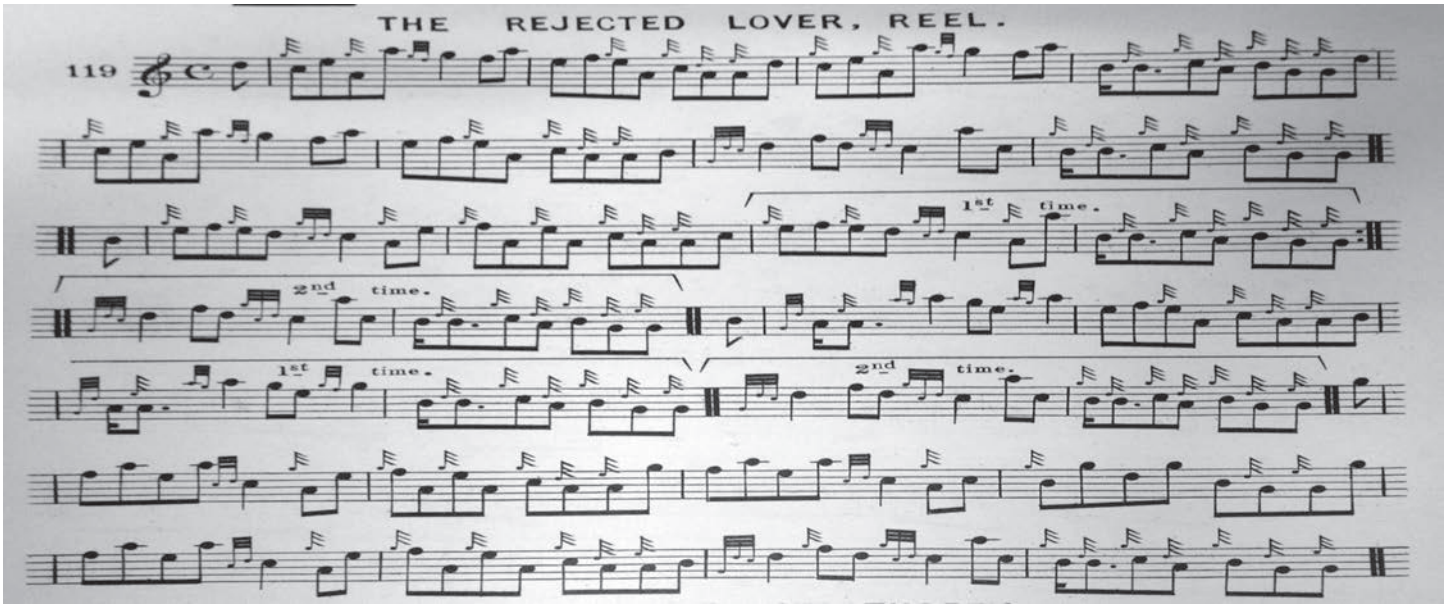
Fhir nan casan caola, cha leiginn ann `am leabaidh thu
Fhir nan casan caola, cha leiginn ann `am leabaidh thu
`S tàr ort, `s tàr ort, `s tàr ort mum beir iad ort

Tàr ort mun tig a' latha
Tàr ort mum beir iad ort
Tàr ort mun tig a' latha
Tàr ort mum beir iad ort

The Rejected Lover

O man of the skinny legs, I wouldn't let you in my bed
O man of the skinny legs, I wouldn't let you in my bed
Flee, flee, flee before they catch you

Flee before the break of day
Flee before they catch you
Flee before the break of day
Flee before they catch you



Here is a version of The Recjected Lover reel as it is found in Ross's Collection of Pipe Music, revised ed. Glasgow, 1885.

Seinn fo Sgàil nan Geugan Uaine | Songs from the Greenwood

O ra hù a

Collected from Dan Morrison & Malcolm Angus MacLeod by Dr. John Shaw

Songs from the North Shore (*An Cladach a Tuath*) tradition often feature settings and songs little known elsewhere. Gaelic-speaking settlers coming to the St. Anns Bay area originated, for the most part, from the Hebredian islands of Lewis and Harris (*Leòdhas `s na h-Earadh*) and the mainland district of Assynt, Sutherland (*Asaint, Cataibh*). One such example is contained in the following transcription of a milling song, recorded by John Shaw, Honorary Fellow, School of Scottish Studies, from two North Shore singers: "Montana" Dan Morrison (*Dòmhnall mac Aonghais an Tùisg*) and Malcom Angus MacLeod (*Calum Thormaid Chaluim*), late of Little River and Wreck Cove, Victoria County respectively. The song, *O ra hù a*, can be heard on Gael Stream at *http://gaelstream.stfx.ca/greenstone/collect/capebret/index/assoc/HASH44c5.dir/GF213i07.mp3*

Pictured on the left is Malcolm Angus MacLeod and on the right is 'Montana' Dan Morrison. Photo of Malcolm Angus, courtesty of Ron Caplan, Breton Books. Photo of 'Montana' Dan courtesty of Shannon MacDonald.

©Recorded, transcribed and translated by Dr. John Shaw.

O ra hù a é ri i bha
Ro a hù a far a lala
O ra hù a

'S trom an sac a tha mi giùlain
far a lala

Bhon a chuir mo leannan cùl rium
Cha tog fidheall e na trompa
Na pìob bheag nam feadan siùbhlach
Na pìob mhór nan torghan dùmhail
An tig thu an nochd na'm bi mi 'n dùil riut?
An tig mi 'mach na'n caisg mi 'n cù dhut?
An dean mi siod le osann brùite?
An dean mi 'n darus ort a dhùnadh?
A mhaighdeann donn, na biodh ort cùram
A nochd 'us a raoir aig an dùnan
Bàrr nan croinn ag éirigh lùbadh
Tighinn fo bhancannan Loch Ùige

O ra hù a é ri i bha
Ro a hù a far a lala
O ra hù a

It has been a heavy burden for me to carry
far a lala

Since my sweetheart turned her back on me
Neither fiddle nor trump will lift my spirits
Nor the small pipes with their swift flowing chanters
Nor even the great bagpipe with its full – blown music.
Will you come tonight, or shall I just hope?
Shall I go out, or shall I restrain the dog for your arrival?
Will I be doing that with a sad, weary sigh?
(Or) shall I close the door on you?
Brown haired girl, do not worry
Last night and tonight, at the little hill
The tops of the masts beginning to bend
As she comes in under the banks of Loch Uig.

Dòmhnall Eòghainn Duinn | A Witty Remark

Told by Jimmy MacKay

Donald (son of Brown Hugh) MacInnes was a rambling wit, who was well known throughout Inverness County and other areas of Cape Breton Island. The late Jimmy MacKay (*Seumas Mac Aonghais 'ic Ian 'ic Uilleim 'ic Mhurchaidh*), Kingville, reported on a conversation Donald had with his father, Angus.

Turas eile, thadhail Dòmhnall air m'athair agus chaidh a'cheist a chur air a bha duilich a fhreagairt. Bha 'ad 'nan suidhe anns an dubhar fad an fheasgair agus iad a'seanachas mu na seann rudan. Thug 'ad tarraing air seann chleachdaidhean: aon fhasan; s e stuth làidir a bhiodh aca air na tòrradhaidhean.

Dh' fhaighneachd m' athair, "Am bu toil leat, a Dhòmhnaill, stuth làidir a bhi aca air do thòrradh?"

"Bu toil air an dol air adhart. Cha bhithinn còmhla riuth' a'tilleadh co-dhiubh," arsa Dòmhnall.

Translation

On another occasion, Donald visited my father and was asked a question difficult to answer. They were sitting in the shade and talking all afternoon. They spoke of old customs: one of which was having liquor at funerals.

My father asked, "Would you like them, Donald, to have alcohol at your funeral?"

"I would," said Donald, "getting there. I wouldn't be coming back with them in any event."

Recorded, transcribed and translated by Seumas Watson is the Highland Village's Manager of Interpretation. ©

An Rubha Review

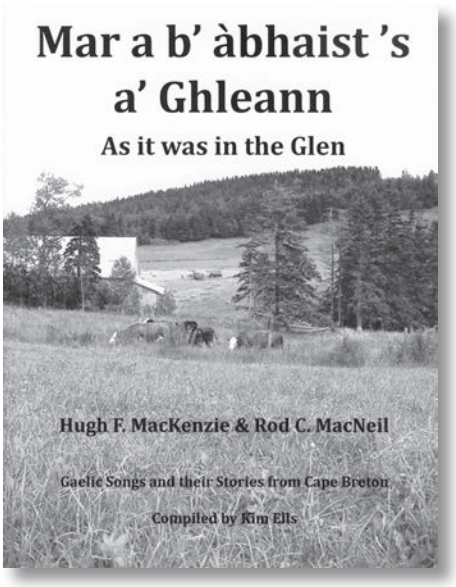
Mar a b' àbhaist `s a' Ghleann: As it was in the Glen

Hugh F. MacKenzie and Rod C. MacNeil. Compiled by Kim Ellis and Edited by Catrìona Parsons

A Review by Jim Watson

Songs composed by the late Christmas Island bard Hugh F. MacKenzie (*Eòghan Eairdsidh Sheumais*) are still heard here and there. They are sung by a generation with whom his songs' themes and rhythms yet resonate. A descendant of Barra stock, Hughie MacKenzie was born at Rear Christmas Island in 1895. His family was opulent in the traditions of a living Gaelic heritage, familiar in districts throughout eastern Nova Scotia and, in its specifics, as known among the descendant communities of Central Cape Breton. It is, perhaps, to those families, whose Gaelic-speaking ancestors cleared their farms near the shorelines of the Bras d'Or, that his songs and efforts on behalf of the Gaelic tongue echoes most deeply. A man of diverse cultural skills: fiddler, piper, singer, historian and storyteller, Hughie MacKenzie must also be remembered as an ardent campaigner for his language and culture. His influences were significant as host for CBC's *MacTalla an Eilein,* founding of the Cape Breton Gaelic Society, the Beaton Institute and Nova Scotia Highland Village.

Mar a b'Àbhaist `s Ghleann takes its title from a line in the song *Bu Deònach Leam Tilleadh* (I Would Gladly Return), reported as composed at Christmas time in 1927, when Hughie and his brother, Archie Alex - himself an excellent tradition bearer, were working in Sudbury, Ontario. Hughie's homesickness on that occasion inspired his expression of praise and longing for the place where his heart preferred to be. (The song does not appear among the book's compositions. Eight verses were recorded from the bard at Grand Narrows in 1952 and are noted in *Gaelic Songs of Nova Scotia*, Creighton and MacLeod, pg. 290).



Preparation of Hughie MacKenzie's songs for publication has been a work developing over time, contributed to by Gaels whose discernment of his gift, a tribute to the continuity of their tradition, was esteemed and safe guarded as a community treasure. No longer with us, their names are, nonetheless, well known among those who share their appreciation, and passion, for Cape Breton's Gaelic language and culture. Noted among them is John Joe MacKenzie (*Jonaidh Eairdsidh Dhòmhnaill Bhig*) of Rear Christmas Island, who faithfully typed the words to his first cousin's songs into the manuscript, titled *Mac-Talla nan Cùl*, and Joe Lawrence MacDonald (*Eòs mac Iain Ghobha*) of Boisdale, who conscientiously preserved Hughie's papers following his death in 1971.

Immediately informative in its approach, *As it was in the Glen* begins with a preface and introduction that familiarizes readers with a personal background and glimpses of the material and cultural environment native to the social terrain and landscapes of Rod C. MacNeil and Hugh MacKenzie, during their youth. Accounts bring us to a consciousness of the traditions, rural life and economy of the time, lived by their generation throughout adjoining parishes, in the language of their ancestors. Biographical notes on John Joe MacKenzie, Joe Lawrence, and Rod C. follow, raising a platform for twenty of Hughie MacKenzie's compositions, complemented by Rod C.'s anecdotes and reminiscences. Supporting resources cited include bibliography, collections referenced and genealogies for Hughie MacKenzie and Rod. C. MacNeil. A CD with all twenty songs is an excellent addition to the texts reported in the book, giving readers an opportunity to hear, and learn, compositions sung without musical arrangements, as they were intended.

Compiler Kim Ellis, and editor Catrìona Parsons have merged works of Hughie MacKenzie, with the reminiscences of contemporary Rod C. MacNeil, to bring before us a social history, built on Gaelic anecdote and song, graced with photos old and new, that stands as a cairn to a place where an older time reluctantly wanes into the mists of Central Cape Breton's surrounding hills.

Seumas Watson is the Highland Village's Manager of Interpretation.

Mar a b' àbhaist 's a' Ghleann was compiled by Kim Ellis and Edited by Catrìona Parsons and was published by Sìol Cultural Enterprises.

Highland Village Online Gaelic Resources

In partnership with Comhairle na Gaidhlig

Check out our website!
www.highlandvillage.ca

An Drochaid Eadarainn
www.androchaid.ca

Céilidh air Cheap Breatunn
www.capebretonceilidh.ca

Cainnt Mo Mhàthar
www.cainntmomhathar.com

Like us on Facebook
Highland Village Museum

Follow us on Instagram
@highland_village

Follow us on Twitter
@highlandv

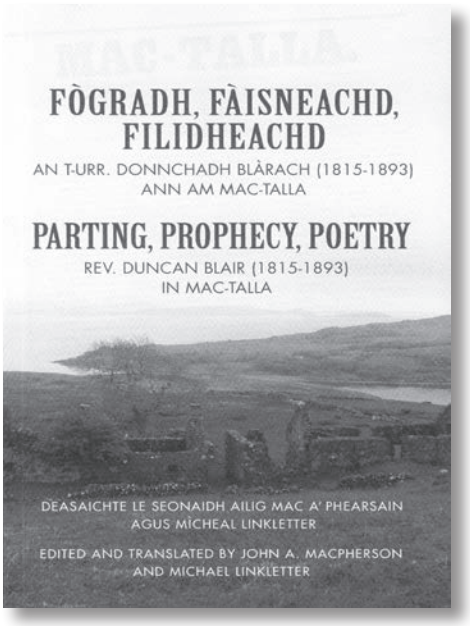
Follow us on WordPress
Cabar Féidh
Our New blog!

An Rubha Review

Fògrash, Fàisneachd, Filisheachd | Parting, Prophecy, Poetry

Edited by John A. MacPherson and Michael Linkletter

A Review by Jim Watson



`Sa chumantas, gheobhar lorg air dualchas sgrìobhte Gàidheil na h-Albann Nuaidhe ann am foillsichean `s litreachas a bhios glaiste air chùl còmhlaidh do mhogalan cruaidh am preasa lomarra `san tasglann. Gu minig, `s da réir, chan eil fhios aig ach glé bheag a dhaoine gu bheil a leithid dhen ionmhas seo ann tuilleadh. Am measg nam foillsichean a bu chudthromaiche a nochd, air an taobh seo bhos, neo-ar-thaing nach e Mac-Talla a b'ainmeile dhiubh uileadh. B'e am Mac-Talla, `ga fhoillseachdh am Baile Shudnaidh, a chum fearas-chuideachd `s fiosrachadh do Ghàidheil, ionadail `s fad air falbh, aig àm deichead fa dheireadh an naoidheimh ceud deug gu na bliadhanaichean tràth `s an fhicheadeamh ceud. `S ann as an tobar domhain seo a tha Seonaidh Ailig Mac a' Phearsain `s Mìcheal Linkletter a' taomadh le chéile gus sgrìobhainnean a thoirt an sealladh dhuinn a nì cuimhneachadh air obraichean Dhunnchaidh Bhlàraich, pears-eaglais Albanach a chaidh imrich anall `san àm a bha Gàidhealtachd na n-Albann Nuaidh an ìre mhath a bhi fàs `s a' leudachadh.

Chaidh am Blàrach a bhreith `sa bhliadhna 1815, ann an Srath-chura, Còmhal, Earra-Ghàidheal. B'ann an sin a bha tuathanas chaorach fo riaghladh aig athair, Tòmas. B'e té do Chloinn Ghriogair, Catrìona, a bu mhàthair dha. Bhon `s e a' Ghàidhlig cànan an taighe, thog esan a chuid Bheurla `san taigh-sgoil, far na dh'ionnsaich e leubhadh `s sgrìobhadh. Comharraichte mar ghille gleusda, tùrail on a bha e bìodach, fhuair Am Blàrach foghlam ann an Oilthaigh Dhùn Éideann agus chaidh cead an t-searmonchaidh a bhuileachadh air ann an 1844. `Sa bhliadhna 1846, thriall e às an Albainn `s thàinig e gu tìr ann am Piogtó. Thog e fearann aig Abhainn Bhàrnaidh, far an deach e dh'òrdachadh astaigh dhan Eaglais Chléireil. Stéidhichte `san dearbh àite, b'ann ri co-thionail na h-Eaglaise Saoire a chum e searmonachadh fad nam bliadhnaichean 1850 gu 1890.

`Na ughdar `s bhàrd ealanta, fileanta `s litearra an dàrna cuid anns a' Ghàidhlig agus `sa Bheurla, (agus fìor eòlach air a' Laidean `s a' Ghreugais `s theagamh a cheart a cho comasach air an Eabhrais), bu lìonmhor na h-obraichean sgrìobhte a chuir e an céill air caochladh chuspairean `s iad a' toirt astaigh cùis na h-Eaglaise: eachdraidh , diadhachd, `s an leithid, eadar a' Ghàidhlig agus anns a' Bheurla. `Na phears-eaglais dha rìreadh, aithnichear gu robh am Blàrach gu mór an sàs gus ruamhar na feallsanachd `s a' litreachais aig bun a chiùird a chur an clò. Tha samhlaidhean dheth seo air an ainmeachadh le tiotalan mar a tha *A Dissertation on the Degrees of kindred which Bar Marriage according to Leviticus XVIII and XX,* agus *The Psalms of the Apocalypse*. Mar bhàrd, `s e gun teagamh "Eas Niagara" `s moth' a tha air chuimhne dhen na rinn a dha na h-òrain.

A bharrachd air a bhi `na bhàrd agus sgrìobhadair cràbhach, chuir Am Blàrach a chuibhreann fhéin ri leasachadh rosg na Gàidhlig, mar a bha sin ag éirigh `s an naoidheamh ceud deug. An lùib nam foillseachaidhean ùra a bha nochdadh `san àm, air am faigheadh muinntir na Gàidhlig cothrom air leubhadh an cànain fhéin, bha *Mac-Talla*, gu deimhinn, fear dhan fheadhainn a bu bhuadhaiche ri linn. `S ann air tabhartasan a' Bhlàraich, a nochd anns a' phaipear-naidheachd iomraiteach seo., a tha na deasaichean a' suidheachadh le duilleagan *Fògradh, Fàisneachd, Filidheachd*. Gu sònraichte, gur iad seo gnothaichean an là a thug dealbh air cùisean làithearach aig a robh buaidh mhór air na Gàidheil thall - agus cuspairean eile anns a robh am Blàrach a' cuir suim gu pearsanta,

Tha an taghadh do sgriobhainnean a' Bhlàraich, `gan togail às a' *Mhac-Talla*, air a roinn ann an ceithir earrannan: Fogradh nan Gàidheal (deich cunntasan air na fuadaichean); Sgrìobhainnean Eile (deich aistean air cuspairean farsaing eadar siubhal na maradh gu Aimeireaga, biastan a' bhuntàta, fàiseneachd Choinnich Odhair agus Dàin Oisein); Bàrdachd (naoidh do dh'òrain a rinneadh leis a' Bhlàrach fhéin (Tha Eas Niagra ann mar fhear dhiubh sin). Gheobhar aig cùl a' leabhair liosta fada, ach gun a bhi coileanta, dhe sgrìobhainnean a chaidh dh'fhoillseachadh aige eadar leabhraichean, duilleachain agus irisean a thàinig air lom an dà thaobh dhan chuan.

A thuilleadh air a bhi cudtromach gus ar n-aire stiùireadh ionnsaidh rosg na Gàidhlig, mar a bha i tighinn beò anns an naoidheamh ceud deug, tha *Fògradh, Fàisneachd, Filidheachd* a' cur an aithne dhuinn saoghal nan Gàidheal ré na h-aimisreach a thànaig an dàrna là air Gàidhealtachd na h-Albann. Tro sgrìobhainnean a' Bhlàraich, tha na deasaichean a' toirt air shùilean dhuinn sealladh air beatha `san dachaidh ùir fo sgàil nan craobh `s na cùisean a bha `gan sònrachadh ann: fiosrachadh luachmhor an iomadh seagh do Ghàidheil an là an-diugh a bhios an sàs los eachdraidh a thoirt am fianais an cois ath-leasachadh cultair `s cànain. An dòchas gum bidh tuilleadh dhe leithid air sgeilp nan leabhraichean `san ùine nach eil ro fhada.

Editors John Alick MacPherson and Dr. Michael Linkletter have provided readers with an excellent selection of the works of the Reverend Duncan Black Blair. Chosen from Mac-Talla, Blair's writing is given in the original Gaelic with English translation. Subject matter includes reports on The Clearances, Blair's travels in the Maritimes and Upper Canada and a number of his song compositions, including Eas Niagara (Niagara Falls). Parting, Prophecy, Poetry is a highly recommended introduction to an emerging nineteenth-century Gaelic prose style and experiences in Nova Scotia Gaelic society during the time of developing, nineteenth-century communities.

Seumas Watson is the Highland Village's Manager of Interpretation.

Acknowledgements & Accolades

Tapadh Leibh-se Gu Mór
The Nova Scotia Highland Village Society gratefully acknowledges the support of many individuals and organisations:

Project & Marketing Partners
Cabot Trail Motel; Cape Breton B&Bs; Cape Breton Centre for Craft & Design; Castle Moffett; Celtic Colours Festival Society; Celtic Heart of North America, Celtic Music Interpretive Centre, *Colaisde na Gàidhlig*; Community Foundation of Nova Scotia; Destination Cape Breton; Eskasoni Cultural Journeys; *Féis an Eilein*; Fortress of Louisbourg; Glenora Distillery; Inverness County; Musique Royale; NSCAD University; Nova Scotia Office of Gaelic Affairs; St.FX University (Angus L. Macdonald Library); *Sgoil MhicFhraing a' Chaolais,* Silver Dart Lodge & Victoria County.

Farm Program Partners
Dell Corbett, Grand Mira ("Mira Jean" Clydesdale horse); Kelly and Jim Booth, Gillis Point (Highland cattle); Bill Higgins, Christmas Island (Heritage seeds); Trueman and Laurinda Matheson, St. Andrews (Soay sheep); and John Philip Rankin (Horse training).

Donations*
Peggy Gillis, East Bay; Robert S. Latimer, Truro; John J. MacEachern, Mabou; Ann MacIntosh, River Denys; Gwen MacKenzie, New Glasgow; Anne MacNeil, Ottawa Brook; David Newlands, Dartmouth & Jim St.Clair, Mull River (in honour of Rod C. MacNeil's 90th Birthday)

Artefacts & Archival Donations*
Frank Cash & Catherine Jacobs, Sydney; John Gwynne, North Side East Bay; Edith Jaeger, St. Georges Channel; Douglas & Murrena Kennedy, River Denys; Harry Lent, Sydney; Charles MacDonald, Centreville; Murrena MacIntyre, Glendale; Gwendolyn MacKenzie, New Glasgow; Basil MacLean, Christmas Island; Shirley Carol MacNeil, Glace Bay & Jim St Clair, Mull River.

Stòras na h-Òigridh* Donations
Alexandra A. Ellis, Little Narrows; Jill's Chocolates, Halifax; Maria MacLean, Sydney & the Estate of the late Marie MacLean, formerly of Washabuck.
** Donations received February - December 2014*

Congratulations
-NSHVS Trustee Meaghan O'Handley on her marriage to Ian Hugh MacNeil.
-HV Manager of Interpretation Jim Watson on his marriage to Marlene Ivey, former HV Coordinator of Strategic Initiatives.
-David MacLean, chair of our *Stòras na h-Òigridh*/Treasures of Youth Committee and his wife Gloria Dawn on the birth of their daughter Halle Rose.
-To Jim Watson, Manager of Interpretation and Kaye Anne MacNeil, Animator on 30 years of service to the Highland Village.
To Vince MacLean of Washabuck, a past president of the Society on the publication of *These Were My People – Washabuck: An Anecdotal History*

Thanks & Best Wishes
Many thanks to Madeline Harvey and Hector MacNeil who retired from the NSHVS board in June 2014, for all of their contributions to the organization

Sympathies
We extend our sympathies to the families of: Kerrie MacKenzie, Middle River (daughter of retired Gift Shop staff Gerry MacNeil, who was killed in a tragic car accident.); Rose MacNeil, North Sydney (mother of Past President Bruce MacNeil); Florence MacNeil, Sydney/Grand Narrows (wife of Past President Walter MacNeil); Tunney Betts, Sydney (father of Collections Manager/Genealogist Pauline MacLean - Tunney also made some reproductions chairs for the Highland Village); Sadie Mae MacInnis (grandmother of Janet MacNeil, administrative assistant); Francis "Rory Sis" MacDonald (fiddler and grandfather of animator Emily MacDonald; and Mildred MacNeil (sister to Pauline Campbell, animator). Our hearts go out to all their families and friends for their loss.

Commun Clachan Gàidhealach na h-Albann Nuaidh/Nova Scotia Highland Village Society

Board of Trustees (Elected June 2014) - *Eleanor Anderson, Sydney; Susan Cameron, Antigonish (President); John Hugh Edwards, Ross Ferry; Charlene Ellis, Little Narrows; Angie Farrell, Christmas Island; Catherine Ann Fuller, Baddeck (Vice-President); Dr. Michael Linkletter, Antigonish; Betty Lord, Howie Centre (Treasurer); Pam MacGillivray, Shunacadie; Hector (Frankie) MacNeil, Iona; MA (Murdock) MacPherson, Creignish; Melissa Nicholson, Baddeck; Meaghan O'Handley, Grand Narrows; Paul Wukitsch, Shunacadie (Secretary); and Dan Chiasson, Baddeck (Legal Advisor - Ex-officio).*

Staff (2014 Season) - *Colleen Beaton, Animator; Jim Bryden, Farm Animation; Amber Buchanan, Na Cleasaichean; Marc Campbell, Student Maintenance Assistant; Pauline Campbell, Animator; Rodney Chaisson, Director; Marie Chehy, Animator; Emily Clegg, Agricultural Renewal Coordinator; Patricia Gaudley, Custodian; Catherine Gillis, Animator; Jamie Kennedy, Blacksmith; Mary Jane Lamond, Animator/Gaelic Language Mentor; Carmen MacArthur, Na Cleasaichean; Courtney MacDonald, Student Animator; Emily MacDonald, Animator; Katie MacDonald, Marketing & Business Intern; Max MacDonald, Marketing & Sales Coord.; Sadie MacDonald, Visitor Centre Clerk; Marlene MacDougall, Visitor Centre Clerk/Animator; Joanne MacIntyre, Na Cleasaichean; David MacKenzie, Groundskeeper; Hoss MacKenzie, Blacksmith; Aileen MacLean, Animator; Pauline MacLean, Manager of Collections/Genealogist; Katherine MacLeod, Learning & Media Specialist; Shay MacMullin, An Drochaid Eadarainn Moderator & Na Cleasaichean; Beth MacNeil, Animator; Debi MacNeil, Senior Animator/Costume Coord.; Dryden MacNeil, Student Animator; Jamie Anne MacNeil, Student Animator; Janet MacNeil, Administrative Assistant; Jean MacNeil, Animator; Kaye Anne MacNeil, Animator; Mary Emma MacNeil, Student Animator; Neil J. MacNeil, Manager of Operations; Sandy MacNeil, Farm Hand; Sharon MacNeil, Animator; Tim MacNeil, Maintenance; Matthew Moore, Animator; Vicki Quimby, Animator/Textile Consultant; Colin Watson, Animator; Jim Watson, Manager of Interpretation & Phyllis Williams, Animator.*

Volunteer Programmers - *Quentin MacDonald & Mary Emma MacNeil, HV Day Producers.*

Continued on page 15...

of a large branch of the Grant clan ordered 200 yards of this new pattern as the tartan of his own clan.

Many tartan patterns had been designed by Wilsons, altered, and, finally, if proven to be popular, then given a name. The 'Logan sett' was developed this way and a note in the pattern book says that it was named: "After a merchant called Thomas Logan, who made or procured for us a number of new patterns." Wilsons also created new designs and advertised these as the latest patterns for specific clans.

With the expansion, and popularity of the new tartan patterns, there was also a growing concern for the loss of the old patterns and a desire for research into authentic designs. By the early 1800s, the Highland Society of London was encouraged by this renewed interest. They contacted Highland chiefs and heads of families, asking them for any samples of old tartan cloth from their family, which would be large enough to show the pattern. By 1816, 74 samples had been collected, in spite of uncertainty as to what actually constituted a family pattern. For example, the Galbraith design was identical to those of the Mitchells, Hunters, and Russells. The sample of the MacKinnon pattern is different from other known early versions. Many of the chiefs answered the call with a request for help in determining their clan tartan, as they did not know what it would be.

The popularity of tartan was fueled by the increasing awareness of the disappearance of the traditional Highland culture. Books and poetry of the time, especially the novels of Sir Walter Scott, and the Ossian poems of James Macpherson, put a romantic spin on a way of life that was no longer there.

Highland dress was developing from a practical everyday outfit that suited the needs of the people, to a fashionable display of an imagined way of life. The Highland habit now was highly tailored, with a profusion of accessories and weapons, and the Highland warrior was being recreated, evoking the lifestyle of a past bearing little resemblance to reality. Traditional clothing was becoming more 'costume' than anything authentic. ©

The third and final part will appear in the next issue of An Rubha. Vicki Quimby is the textile consultant and animator at the Highland Village. Dèantle le làimh is a regular feature of An Rubha.




Each year, we are very fortune to have a number of summers students join our staff. We wish them all the best in their future endeavours.
(L-R) Dryden MacNeil, Mary Emma MacNeil, Jamie Anne MacNeil, Courtney MacDonald & Marc Campbell.

Help us share Nova Scotia's Gaelic language and heritage by joining the Nova Scotia Highland Village Society!

Join us and support Nova Scotia's Gaelic language and folklife traditions by becoming a member of the Nova Scotia Highland Village Society. We are an incorporated non-profit Society, and registered charity. We are made up of a membership which elects a Board of Trustees (from their ranks) to govern 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,* our Gaelic Folklife Magazine; receive notices for events; and feel a sense of pride in contributing to Nova Scotia's Gaelic Culture. Membership is open to anyone.

General Memberships:
Individual: $15.00* per year. Family: $25.00* per year (one household). **Income tax receipts are issued for general memberships.*

Membership Plus: Individual: $25.00* per year. Family: $40.00* per year (one household). **Membership Plus fees are not tax deductible and include 15% HST.*

In addition to general membership privileges, Membership Plus members get:
• Free admission to the Museum (excludes special events & programs) • 10% discount in the Highland Village Gift Shop

Membership - Ballrachd
An Comunn Clachan Gàidhealach
na h-Albann Nuaidh

Anim/Name: _____
Seòladh/Address: _____
Cathair/Baile/City/Town: _____
Cód a' Phuist/Postal/Zip Code: _____Dùthaich/Country: _____
Fón na Dachaidh/Home Phone: _____ Fón Aite na h-Obrach/Work Phone: _____
Fags/Fax: _____ Post-d/Email: _____

Check type: General Membership: Individual ____ Family ____
Membership Plus: Individual ____ Family ____

Return to: Highland Village, 4119 Hwy. 223, Iona, NS B2C 1A3 | Fax: 902-725-2227 | E: highlandvillage@novascotia.ca
Eachdrad, Cànan, Nòs is Dualchas - History Language, Tradition and Heritage

Tha an t-ionnsachadh òg an t-ionnsachadh bòidheach
Young learning is the beautiful learning.

Stòras na h-Òigridh
TREASURES OF YOUTH FUND
Tunes for Tomorrow

Ensuring that cultural skills based on Gaelic arts and traditions continue to flourish with our youth in Nova Scotia.

Established by the Nova Scotia Highland Village Society, and managed by the Community Foundation of Nova Scotia, the *Stòras na h-Òigridh* | Treasures of Youth Scholarship Fund provides financial support and assistance to up-and-coming Nova Scotia youth between the ages of five and twenty-one, who are keen to advance their skills in the Gaelic tradition including: fiddle, pipes, piano, language, storytelling, song, and dance. Scholarships are awarded each spring.

The Nova Scotia Highland Village Society extends is appreciation to everyone who enabled the Fund's first fundraising campaign "Complete the Tune" to be a huge success, exceeding its goal of $35,000. As of December 2014, the endowment contains $45,000. *Mòran taing dhan a h-uile.*

The Treasures of Youth fund concept was inspired by the enthusiasm of the late Michael Anthony MacLean from Washabuck, Nova Scotia, a well-known fiddler who always had a keen interest in assisting youth to further their skills in playing traditional Cape Breton music, especially the fiddle. The fund has been ignited by the sales of Michael Anthony MacLean's "Good Boy M.A.!" CD as well as the sales of special Seasalt Caramels from Jill's Chocolates.

The Fund welcomes donations. A downloadable brochure with details and a pledge form is available on our website. Donations may also be made online through Canada Helps.

www.treasuresofyouth.ca

The first scholarship was awarded in 2014 to Jessie Helen MacNeil of Mabou, NS.

NOVA SCOTIA HIGHLAND VILLAGE SOCIETY

JILL'S CHOCOLATES

Community Foundation of Nova Scotia

Highland Village Museum
an Clachan Gàidhealach

NOVA SCOTIA HIGHLAND VILLAGE SOCIETY

an Rubha

The Highland Village Gaelic Folklife Magazine

4119 Highway 223, Iona, NS B2C 1A3, Canada
Rathad 223, Sanndriagh, Alba Nuadh, B2C 1A3, Canada

Highland Village Museum
an Clachan Gàidhealach

CANADA POST / POSTES CANADA
Postage paid / Port payé
Publications Mail / Poste-publications
41256540

NOVA SCOTIA
ALBA NUADH