

# STÒRAS A' BHAILE

HIGHLAND VILLAGE GAELIC FOLKLIFE SCHOOL AND CELEBRATION

AN LUNASDAL/AUGUST 11-14, 2014

Aithisg do: Oifis Iomairten na Gàidhlig

Bho: An Clachan Gàidhealach

Report to: The Office of Gaelic Affairs

From: Nova Scotia Highland Village



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AN CLACHAN  
GÀIDHEALACH



# Stòras a' Bhaile 2014:

## Rian a' Phrógraim

*Stòras a' Bhaile* 2014 was held over four days of immersion folkway sessions: August 11<sup>th</sup> - 14<sup>th</sup>. Its ongoing intention is to build and confirm Nova Scotia Gaelic community cultural expression by way of language acquisition through social scaffolding and representations of communal Nova Scotia Gaelic culture. Attendance for *Stòras* 2014 averaged 20 participants per day. While a number in excess of comfort levels for gathering in the site's historic buildings, improvements to the Tuning Room (*Seòmbar a' Ghleusaidh*) facility made that building a convenient central point for core activities. Most of this year's scheduled céilidh time took place in the Village's Picnic Shelter (*Fasgadh a' Phiginig*).

*Stòras a' Bhaile* 2014 continued to draw technological support from *Sruth nan Gàidheal* and *An Drochaid Eadarainn*. Coordinated with materials distributed prior to gathering, *Sruth nan Gàidheal* offered original, field recorded examples of the province's Gaelic tradition and folklore, with special attention to storytelling and song. *An Drochaid Eadarainn* was also employed as a reference tool, as participants are able to access its regional representations of story, song, kinship, religiosity and folk-life. As a virtual emulation of *Stòras a' Bhaile*, *An Drochaid* holds much promise for increasing the variety of materials for cultural transmission in a virtual immersion approach drawing on field recorded material eliciting comment, discussion and communal learning.

The majority of *Stòras a' Bhaile* 2014 participants, 18, preregistered. The overall number attending was 21 in total (See Appendix A: Names of Participants.) Attrition of native speakers was conspicuous in this year's programming, with only two able to attend: Anna MacKinnon, Inverness and Catherine MacNeil, Christmas Island. Regardless, and as always, their contributions provided participants with valuable insights to the seachas tradition and vernacular expression. Scheduling and program co-ordination was provided by Mary Jane Lamond (Highland Village). Technical provision, and guidance, for *Sruth nan Gàidheal* and *An Drochaid Eadarainn* was facilitated by Susan Cameron. Storytelling sessions were directed by Dr. John Shaw, Honorary Fellow (University of Edinburgh) and discussions of Nova Scotia composed song perspectives were led by Jim Watson (Highland Village).

Storytelling, with a number of selections from *Sruth nan Gàidheal* distributed to registrants by email prior to *Stòras*, was a primary focus for this year's event. Gains in competency – and comfort in recitation, were evident as individuals seemed to find their stride in relaxed delivery. Transcript materials, provided by John Shaw, were coordinated by Mary Jane Lamond and distributed early on. (See Appendix D: *Na Stòiridhean*.) Participants, some of whom have been reticent in past years, were able to tell whole stories and demonstrated increasing levels of comprehension, adding to their enjoyment of other storytellers. Ability of participants to deliver stories at advanced levels is a clear indication of their initiative and motivation. The success of *Stòras* lies in providing a social environment in which self-directed individuals can work with core Gaelic language arts.

Storytelling sessions were organized in small groups and in the larger circle. This year's story selections, in their various genres, were an excellent catalyst for social interaction and genial exchange, eliciting much positive comment on their value in encouraging language skills and cultural appreciation.

Beginning morning sessions, led by Jim Watson, featured two Nova Scotia Gaelic songs. The compositions were 'S e Ceap Breatainn Tir mo Ghràidh ( Dòmhnall Alastair Dòmhnallach, Framboise) and Am Bràighe (Calum Mac'IlIiosa, Margaraidh an Ear-deas). After singing a number of verses, the composers' genealogies, home communities, the messages in their songs and word meanings were discussed. Starting off with a local song launched the day's Nova Scotia orientation, while conversations provided seachas information on the bards and their interpretations of agricultural and community life in Gaelic Nova Scotia.



The Stòras day concluded with a gathering of all participants in a céilidh setting, with opportunities to dance, sing, tell a story and play music. Singing was far and away the first choice for this year's participants. Afternoon gatherings unvaryingly brought forward a surprisingly large number of songs, composed in the province and from the anonymous corpus. The ambiance of singing in this format was highly reflective of social Gaelic singing as known in past generations, a palpable testimony to the growing strength of Gaelic cultural retention in the province. (See Appendix B Schedule Brochure)

Session leaders presented their topics informally, with chairs arranged in a circle. In a comfortable seating arrangement, activities were friendly, engaging individuals through a nonthreatening language environment. Participants were provided with opportunities for sharing conversation with session leaders and community elders in an open and organic atmosphere of exchange and camaraderie, much in the way of traditional céilidh house transmission.

## Teigneòlas

The role of technology is increasingly apparent each year, as most participants own computers and recording devices. Cultural learning, and socializing, by way of technology is now in common practice and used in preparation for *Stòras a' Bhaile* for purposes of notification and disseminating materials. Archived resources were organized by Susan Cameron, Special Collections Librarian, Angus L. MacDonald Library, with special attention to the *Sruth nan Gàidheal*/Gaelstream digital website, from which storytelling content was drawn. *An Drochaid Eadarainn* was also referenced as a tool for cultural transmission by technology with social purpose.



## Lòn is Srùbag

Throughout the *Stòras* day, a *srùbag* of tea, coffee and oatcakes was available for participants to partake of freely and during breaks. Lunch with selections of bread, wraps, cold cuts, vegetables, cheese and soft drinks were provided for mealtime at mid-day. Participants ate communally while socializing in Gaelic.

## Cuairtean air a' Choimhearsnachd

This year participants also made a visit to *Cladh Nill Bhàin* in Cooper's Pond where Catherine Alex MacNeil spoke on the history of the graveyard, the first church in the area, *An Eaglais gun Uinneagan*, and the families of the parish.

# Feallsanachd Stòras a' Bhaile: Gàidhlig ro' Sheanchas

While *Stòras a' Bhaile* has progressed over the years, it remains faithful to the language revitalization perspective articulated by Leanne Hinton, inspiration for the *Bun is Bàrr* Master Apprenticeship Program, who states that "learning your language of heritage also means learning about customs, values and appropriate behavior." That Gaelic language development in Nova Scotia is dependent on restoration of a group identity grounded on shared cultural expressions remains the founding principle for *Stòras a' Bhaile*. As more secondary-bilinguals emerge from community-based education programs, the greater their facility to use Gaelic as a natural medium of social affirmation. Meeting this expectation requires social environments that reinforce - by way of language - an associated identity that is distinct culturally and linguistically. *Stòras a' Bhaile 2014* stayed the course in encouraging identity building through cultural mediums typifying Nova Scotia Gaelic language expression to the present.



By doing so, *Stòras* provides a model for adaptation to a range of community-based educational uses that are designed as alternative to formal pedagogies often administered after "abstracting and decontextualizing the way we view language teaching and learning to the point its inherently cultural nature has been minimized, if not excised." [http://www.readingmatrix.com/articles/january\\_2011/warford.pdf](http://www.readingmatrix.com/articles/january_2011/warford.pdf)

Gaelic language interaction throughout *Stòras 2014* demonstrated that headway in Gaelic renewal is measurable through community-based Gaelic initiatives and the concerted efforts of individuals. This is particularly evident in the area of adult education through the *Gàidhlig aig Baile* methodology, itself in part, a socio-linguistic approach to language transmission. It can also be observed that re-integrating Gaelic culture to accustomed social domains is in need of increased access to meaningful contexts that bring Gaelic speakers together communally. As attested to by participant feedback, *Stòras a' Bhaile*, provides a confirmed approach to expressing daily life through Gaelic language and cultural representations.

*Stòras a' Bhaile* is not structured, or delivered as a formal class. Its approach is founded on social interaction through situated learning, that is, learning by a community of practice. Its format treats Gaelic language as a living entity that forms the basis of group identity through interactions in a frame-work of shared cultural knowledge. Thus *Stòras* provides an immersion experience by way of sociocultural transmission while acting in "an ecological approach to language renewal." [http://jan.ucc.nau.edu/~jar/TIL\\_25.html](http://jan.ucc.nau.edu/~jar/TIL_25.html)

The year 2007 marks the genesis for *Stòras a' Bhaile* program with completion of *Stòras nan Gàidheal*, a one day workshop on educational uses for *Sruth nan Gàidheal* held in Port Hawkesbury. *Stòras a' Bhaile 2008* was organized the next year at Highland Village in a bilingual format. *Stòras a' Bhaile 2009* emerged as a Gaelic only event for all sessions, including lunchtime and breaks. Immersion has remained the seal of *Stòras a' Bhaile* to the present.

Perhaps as important as any other aspect of the program, *Stòras a' Bhaile* participants are democratically given an opportunity to comment on content and activity, while providing direction for subsequent programming. Following each year's session, *Stòras* organizers circulate a questionnaire to all participants by email requesting their analysis and suggestions for the next program. Thus, by encouraging participant engagement, and advancing social interactions, *Stòras a' Bhaile* continues to evaluate itself for growth and development. **(See Appendix C - Remarks)**

# Stòras a' Bhaile: Coordinating Partnerships

*Stòras a' Bhaile* has been a partner-based initiative since its inception as *Stòras nan Gàidheal* in 2007. Co-ordination of resources and event planning was carried out this year by Highland Village staff members Mary Jane Lamond and Jim Watson, along with Susan Cameron, Special Collections Librarian, the Father Brewer Celtic Collection, St. Francis Xavier University and Dr. John Shaw, Honorary Fellow, School of Scottish Studies, University of Edinburgh. Funding support from Office of Gaelic Affairs is gratefully acknowledged by Nova Scotia Highland Village and the organizing committee.



## Stòras a' Bhaile Objectives for 2014 were as follows:

1. Inform on, and transmit, Gaelic arts and folkways indigenous to Nova Scotia in a genial immersion format grounded on social learning theory: <http://goo.gl/p2SCu>
2. Facilitate intentional learning while providing a "scaffolding" for participants' growing ability to express themselves in domains of Gaelic culture;
3. Identify, explore and experience - in a social setting, cultural expressions relevant to Gaelic Nova Scotia;
4. Encourage Gaelic cultural expression as the primary marker of a definable ethno-linguistic community group;
5. Bring detailed awareness to specifics of Nova Scotia Gaelic language and culture in a social environment designed for transmission of arts such as music, dance, singing, storytelling and domestic tasks;
6. Celebrate and share Nova Scotia's Gaelic traditions as a social resource owned by its inheritors and community of interest.
7. Encourage maintenance of Nova Scotia's Gaelic cultural assets as a renewable resource for community enrichment and social development.
8. Educate on uses of the *Sruth Nan Gàidheal* and *An Drochaid Eadarainn* websites that compliment and reinforce Gaelic folk life skills and language transmission through the medium of socially directed technology

# Contributing Nova Scotia Gaelic Speakers

The contribution of Nova Scotia's tradition-bearing elders to all such initiatives such as *Stòras a' Bhaile* is beyond calculation. Their input to Gaelic renewal in Nova Scotia carries forward the presence of Gaels in the past to the present. As well as in person, tradition bearers' generous support of community-based language programming comes through their recorded voices in digitized on-line collections such as *An Drochaid Eadarainn*, *Sruth nan Gàidheal* and *Cainnt Mo Mhàthar*. *Stòras a' Bhaile 2014* was very pleased to have included the following presenters during its program:

**Catherine MacNeil** (*Catriona ni'n Iomhair Mhicheil 'An Shaoir*) Christmas Island, Cape Breton County



Catherine (née MacNeil) has given much in the way of Gaelic language support to her surrounding community. A stalwart whose knowledge of traditional Gaelic cooking and excellent Cape Breton/Barra Gaelic provides a rich source of vocabulary and cultural insights, Catherine has been a regular contributor to projects such as TIP classes, archival recordings, *Cainnt Mo Mhàthar*, *An Drochaid Eadarainn*, *Féis an Eilein* activities and *Stòras a' Bhaile*. She informed this year's group on local families and individuals buried in *Cladh Nill Bhàin* at Cooper's Pond (*Pòn a' Chùbair*). *Stòras* has benefited much from Catherine's yearly participation.

**Anna MacKinnon** (*Anna ni'n Iain Aonghais Ailein*), The Banks, Inverness County

As in 2013, Anna MacKinnon (née MacDonald) was the only Inverness County contributor in 2014. Anna is well known in the surrounding Inverness area for her contributions to Gaelic classes and occasions. As with the other *Stòras* contributors, Anna is an excellent Gaelic speaker, offering a fine example of Cape Breton/Moideart dialect. She is an excellent source of local anecdote and memories of her childhood in Sight Point (*Rubha an t-Seallaidh*.) Her clear speaking style and sense of humor always bring a real sense of Gaelic wit and social interaction to the programs sessions during her visit. We were grateful to Carman MacArthur for bringing Anna to Iona from Inverness and home again. *Stòras* hopes to work with Anna once again in 2015.



# Stòras a' Bhaile Prospectus: Co-ordination and Planning for 2015

Stòras a' Bhaile 2015 will seek to respond to the suggestions of participants as submitted following Stòras a' Bhaile 2014. The current planning committee will continue to cooperate as a cross-institutional team, bringing its combined skills to bear on further development of the Stòras a' Bhaile model. Programming will continue to incorporate technical resources and social immersion for transmission of Nova Scotia's Gaelic language and culture, with a strong consideration for sociocultural learning theory at its foundation and recognition of a community of practice. The working group's long-term vision is to establish an advanced community cultural model grounded on immersion social experiences in living Gaelic heritage. It is intended that the Stòras example will assist in generating contemporary Gaelic language ecology for the Province.

The planning committee holds the conviction that retaining traditional arts and folkways in context of a Gaelic-speaking group identity can affectively sustain people and communities as a wellspring for development and growth. It is, therefore, essential for individuals to engage as a community in maintaining expressions of their own heritage. In doing so, new tradition bearers can enrich the community by interactively sharing traditions held in mutual respect and pride.

Objectives for Stòras a' Bhaile 2015 include the following:

1. To provide the Nova Scotia Gaelic community with opportunities for cultural development through sociocultural transmission of its group heritage;
2. To share, and disseminate, Nova Scotia's cultural expression and aesthetics in its diversity;
3. To collaboratively educate on traditional Nova Scotia Gaelic arts, folkways by means of social learning theory;
4. To provide a unique social occasion for sharing and maintaining the vitality of arts and folkways indigenous to Gaelic Nova Scotia;
5. To promote lasting institutional partnerships for immersion programming that can benefit all constituents of the Nova Scotia Gaelic community;
6. To promote, utilize and educate on digitized resources available to the Nova Scotia Gaelic community as socially directed technology. These are, in particular, *Sruth nan Gàidheal*, *An Drochaid Eadarainn* and *Cainnt Mo Mhàthar*.



# STÒRAS A' BHAILE 2014 - APPENDIX A



## Organizers

Susan Cameron, St. Francis Xavier University - [scameron@stfx.ca](mailto:scameron@stfx.ca)  
Mary Jane Lamond, Cape Breton Gaelic singer - [niclaomuinn@gmail.com](mailto:niclaomuinn@gmail.com)  
Dr. John Shaw, School of Scottish Studies, University of Edinburgh -  
Jim Watson, Nova Scotia Highland Village - [watsonjb@gov.ns.ca](mailto:watsonjb@gov.ns.ca)

## Gaelic Leaders

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Catherine MacNeil, Christmas Island, Nova Scotia -  
622-2384

## Participants

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## STÒRAS A' BHAILE 2014 - APPENDIX B

### Clàr-ama

This year at Stòras a' Bhaile we decided to dispense with a detailed hourly schedule in favour of simply shaping the days in order to facilitate the natural flow of traditional *seanchas*.

We began each day at 10 am with a song and discussion of same led by Jim Watson, spent the morning working through stories with John Shaw and had our lunch at 12:30.

The afternoons were spent on various topics such as: Ciamar a dh'abras tu...?, forms of poetry and rhyme schemes, and discussion of tradition bearers in the Gaelic Folklore and Folksong Project.

The group gathered together for songs and stories on site each day at 3pm, either in the Schoolhouse or the picnic shelter

This year we asked Shay MacMullin to keep notes of the topics that arose and new words and expressions. They can be found below and on the following pages.

### DILUAIN

Òran: 'S E CEAP BREATAINN

Am bàrd: Dòmhnall Alasdair mac Iain 'ic Aonghais (Dòmhnallach)

Nàbachd: Flambois

Sinnsearachd: Uibhist a Tuath

\* Gheobhar tuillidh dhe na h-òrain a rinn e 's a' leabhar Fad air Falbh as Innse Gall cuspair - nàdur, muinntir an àite

Faclan a thànaig an uachdar:

casan-gobhlach

an darna fàs, an dalla fàs, an dara fàs

tanalachd

sìtheach

sìthiche

sìthichean

sìtheanaich

sìtheanaichean

EÒS AILEAN MAC'ILLELEATHAIN - Eòs Ruairidh mac Caluim Ghobha, Cùl Eilean na Nollaig duine mór, làidir

Thigeadh fear (dha 'n cheàrdaich) ag ealaidh 's e 'goid air.

Trì rudan a thig gun iarraidh:

1. an t-eagal,
2. an t-eudach
3. an gaol

Còir an Tighearna	<a href="http://androchaid.ca/c%C3%B2ir-tighearna">http://androchaid.ca/c%C3%B2ir-tighearna</a> <i>Am Bràighe: Foghar 1999 t.d. 19</i>
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Mac a' Luing	<p><a href="#"><u>A' Mheudachd a bh'ann an Claidheamh Fhinn</u></a>  <b>Singer/Storyteller:</b> Goldie, Alec  <b>Contributor:</b> Shaw, John William, Collector; MacDonald, Paul, Converted reel-to-reel tapes to digital.  <b>Description:</b> Source: Calum Iain MacLean.  <b>Subject:</b> Tale - Fenian  <b>Source:</b> Cape Breton Gaelic Folklore Collection: Tape No: 276, Item On Tape: A 10  <b>Publisher:</b> St. Francis Xavier University  <b>Place:</b> Canada - Nova Scotia - Cape Breton County - Middle Cape  <i>GF276i10.mp3</i></p>
Duan na Féinneadh	<p><a href="#"><u>Duan na Ceardaich</u></a>  <b>Singer/Storyteller:</b> MacLean, Joe Allan  <b>Contributor:</b> Shaw, John William, Collector; MacDonald, Paul, Converted reel-to-reel tapes to digital.  <b>Description:</b> Joe Allan MacLean from Christmas Island.  <b>Subject:</b> Song - Fenian Lay  <b>Source:</b> Cape Breton Gaelic Folklore Collection: Tape No: 56, Item On Tape: A 02  <b>Publisher:</b> St. Francis Xavier University  <b>Place:</b> Canada - Nova Scotia - Cape Breton County - Sydney  <i>GF056i02.mp3</i></p>

EÒS NÌLL BHIG - TAIGH-EIRIDINN (Sgeul gu Latha t.d. 376)

Faclan a thànaig an uachdar:

uair is uair

bha siod a' cur bàrr air a' ghnothach uile gu léir

bha 'ad searbh

ma tha mi 'tuigsinn na ceisteadh

's minig a thachair e (bha e 'ga mholadh fhéin)

deas-bhriatharach

amasach

eirmseach

Dé bhios agad air do shuipear? Dé bhios agad mar do shuipear?

isean deiridh linn - an t-isean fa dheireadh a chaidh a bhreith = runt

aig Mairi Anna ní'n Iain Shandaigh Mhóir (Mary Ann Cameron) - isean = cnapag, pàisde

Trobhad a nall, isein!

DILUAIN, DIMAIRT (Sgeul gu Latha t.d. 330)

sgeulachd eadar-nàiseanta ... cho fada air falbh ri Japan!

gu math cumanta air a' Ghàidhealtachd

cas/cam 'na nàdur

cha robh am port coileanta/slàn

curanta - gaisgeil

cinnteach gu robh gròlan do dh' òran

siubhail sìth asad ... dar a chlisgeadh duine (bha thu ann gun fhiosta dhaibh) dh' abradh tu "Siubhail sìth asad!"

siubhail sìth ... tha a h-uile sian cho furasta dhaibh

## **DIMAIRT**

Sùil air ais - 'S e Ceap Breatainn Tìr mo Ghraidh

Blas air r, l agus n: present tense, past tense, possessive

Tha e 'ruith dhachaigh - 'r' làidir

Ruith e dhachaigh - gun a bhith cho làidir

Leum - command "l-'y'"

Leum e - l plain

a roth - her wheel - r làidir

a roth - his wheel - r plain

a neart - her - n -'y'

a neart - his - gun 'y'

Nigh do chasan - command - n 'y'

Nigh e 'chasan - rinn e sin. gun 'y'

Siorramachd Inbhir Nis - 'thig' an àite 'théid'

dh' fhaoidte nach cluinn thu "amuigh" cho tric thall a' siod

Sanndra - 'théid' 'son 'théid', gun a bhith cur 'thig' gu feum 's an t-seadh 'ud

asteach - Cladach a Tuath agus Ceap Breatainn an Ear-Dheas

asteach, anios - cha mhór nach eil iad sin air chall buileach

'nuair' ann am bàrdachd - 'air, dar' ann an cainnt nan dachaighean

fàsaidh feur rud beag bog, tais 's an fheasgar; bidh taisealachd ann

Na thig leis an dealt, falbhaidh e leis a' ghaoith - rud nach mair ro fhada

dian = le aon neart na h-eòin ag éirigh air seinn còmhla

Chluinnteach - would be heard

Cluinnear - will be heard

's na tuim

tom

tuim, pl an & -annan, sm Round hillock or knoll, rising ground, swell, green eminence. 2 Any round heap. 3 Tuft of anything. 4\* Bush, thicket. 5 Anthill. 6\* Stool — Islay. 7\* Volume of a book. 8\*\* Bank. 9\*\* Grave. 10\*\* rarely The plague 11\*\* Conical knoll. Tom is applied in many parts of the North, especially Arran, to a bush that grows wild, as, tom fraoich, a tuft of heather; tom àirnean, a sloe bush — preas is not used there. Tom-ghròiseid, a gooseberry bush; tha e air a thom, he is at stool, {he is on the throne}; thug e car mu thom asam, he jilted me, cheated me; am bun an tuim, sheltered by the thicket; tha tom sa bhealach, there is a bush in the gateway — gateways were formerly closed by a bush instead of a gate; dosain is tuim nan ruadhag, the thicket and hillocks of roes.

'S e Ceap Breatainn

Séist

`S e Ceap Breatainn tìr mo ghràidh,  
Tìr nan craobh `s nam beanntan àrd';  
`S e Ceap Breatainn tìr mo ghràidh,  
Tìr is àillidh leinn air thalamh.

Bho 'n a tha mi anns an àm  
Còmhnaidh ann an tìr nam beann  
'S ged a tha mo Ghàidhlig gann  
Nì mi rann do thìr nan gleannan.

Chan urrainn dhomhsa chur air dòigh  
No chur sìos le briathran beòil  
Na tha do mhaise agus do ghlòir  
Comhnaidh ann an tìr nam beannachd.

Àit' as maisich' tha fo `n ghréin,  
Smeòraich seinn air bhàrr nan geug;  
Gobhlain-ghaoithe cluich ri chéil',  
'S an nead gléidhte fo na ceangail.

Feasgar foghair àm an fheòir,  
Nuair a dhùnadh oirnn na neòil;  
Ceò na mara tighinn `na thòrr,  
'S e `na sgleò air bhàrr nam beannan.

Nuair théid a' ghrian dha 'n àird an iar  
'S thig an dealt air an fheur  
'S binne leam guth nan ian  
Seinn cho dian air bhàrr nam meangan.

Chluinnt e "bellichean" le gliong  
Air a' chrodh ri taobh a' ghlinn  
'S na laoigh òga 'stigh 's na tuim'  
'S iad fo chuing na cuileag sheanga  
Anns a' gheamhradh, àm an fhuachd,  
Àm nam bainnsean, àm nan luadh;

Chluinntè gillean air cléith-luaidh,  
`S gruagaich' le guth' cruaidh `gan leanaid.

Nuair bhiodh am fùcadh ullamh réidh,  
Chuir' an fhidheall sin air ghleus;  
Dhannsamaid air ùrlar réidh,  
Gur e "Cabar Féidh" bu mhath leinn

Chìte cailleach ghasda, chòir,  
Tighinn mun cuairt a thomhas a' chlò;  
An cromadh aice air a dòrn,  
`S cha robh dòigh ac' air a mealladh.

'S e chuir mise nochd fo bhròn  
Cuimhneachadh air laithean m' òig'  
An fheadhainn a bhiodh leinn ri spòrs  
Gu bheil cuid dhiubh nach eil maireann.

`S ged a dh'fhalbh a' chuid sin bhuainn,  
Chaidh iad anns an dachaidh bhuan;  
Ann am Palas Rìgh nan Sluagh,  
Far eil sòlas, buan bhios maireann.

Am Frambois a fhuair mi m' àrach òg,  
Ann an nàbachd Chloinn MhicLeòid;  
`S tric bha sinn ri mir' is spòrs,  
Làithean sòlasach nach maireann.

Chan urrainn dhomh-sa leth dhuibh inns',  
Na tha mhaisealachd `s an tìr;  
Stadaidh mi bho `n tha mi sgith,  
Beannachd leibh is oidhche mhath leibh.

\*\*\*\*\*

sgeun - cuideigin a ghabhas an t-eagal gu furasta, sgaoimeil (Ghabh e do sgaoim 's thog e rith'. Bha e an comhnaidh rud beag sgaoimeil mu na h-eich.)

sgeun

-éin, sm Shyness, wildness, readiness to be frightened. 2 Sudden fright or dread, causing to start or fly away suddenly. 3 Look expressive of fear, dread or terror. 4\* Squint. 5\*\* Mad look, terror, astonishment. 6‡ Dread. Dh'fhalbh an t-each air sgeun, the horse bolted.

car coltach ri gealtach

\*\*\*\*\*

MARGARET MACLEAN

Mairead Bean Ruairidh Iagain Ruairidh (Ban-Dòmhnallach a bh' innte), Baghasdail  
Bha poidhle mór diofar òran aig Mairead - òrain luaidh, seann òrain, òrain ionadail  
Dheasaich i trosg 's buntàta aig Expo '86. Rinn i miotagan do dh' Iain.

Rinn i òran Bheurla, ach bha 'n co-fhreagarradh a chur i ann coltach ris a' Ghàidhlig.

"Barra roll" – bidh an dòigh sgeadachaidh air na h-òrain car "cruinn" an àite a bhith dìreach  
samhla: <http://androchaid.ca/4-air-fail-il-ir%C3%ACnn-h%C3%B9>

[Seinn hiuraibh bhinn o](#)

**Singer/Storyteller:** MacLean, Flora, Flòraidh ni 'n Nill Dhòmhnail Nill,  
an Acarsaid (Shenacadie)

**Contributor:** Shaw, John William, Collector;  
MacDonald, Paul, Converted reel-to-reel tapes to digital.

**Subject:** Song - Milling

**Source:** Cape Breton Gaelic Folklore Collection: Tape No: 293, Item On Tape: A 03

**Publisher:** St. Francis Xavier University

**Place:** Canada - Nova Scotia - Cape Breton County - Shenacadie

[GF293i03.mp3](#)

Cha robh Gàidhlig aige a thaobh ... (air sàilleabh 's / o chionn / air sgàth)

*Fonn air gille na lùb* - a h-uile rud ùr a 's fheàrr leis; duine a bhios measail air rud sam bith a bhios fasanta

*Leum nan cearc air na smugaidean.* - gun a bhith measadh air dé a th'ann.

Ban-Ghilleasach ..... dar a thigeadh an t-acras oirre, theireadh i ... Dh' ithinn a' rud a dh' ith an coileach. A'chuid nach gabh cnàmh an stamaig a' choilich a bhios stopadh ris `na chac.

duine a tha dona leis an acras ... Tha 'n t-acras 'ga mo tholladh.

Tha mo chaolan beag ag ithe mo chaolan mór.

Tha mo chaolan beag seachad air mo chaolan mór. - màthair Anna NicDhiarmaid

Tha mo stamaig a' deanadh dheth gu bheil mo sgòran geàrrte.

saoghal mosach – beatha mhi-shunndach

\*\*\*\*\*

Sùil air ais air naidheachdan Di luain

EÒS NÌLL BHIG - TAIGH-EIRIDINN (Sgeul gu Latha t.d. 376)

Nach eil sibh dona gu gearain?

Cha d' rinn e ach aon chas ...

Cha d' rinn e ach seasamh ri taobh ...

Cha d' rinn e ach ...

DILUAIN, DIMAIRT (Sgeul gu Latha t.d. 330)

coltas car crosta ... Bha bus air.

Bha sgraing air. (beagan na 's miosa na 'bus')

Bha e car cas/cam 'na nàdur. (car duilich 'na nàdur)

làn dhe 'n mheud-mhór =

mór ás fhéin =

làn dheth fhéin

Cha dean leòm feum = Chan eil e cuideachail a bhi tuilleadh `s bosdail

A moth - cailleach-oidhche, cailleach-shoilleir, leòmann

Fhuair e duais air a ghiùlan. (Bha droch ghiùlan air an dàrna fear.)

Feuch gun giùlan thu fhéin modhail.

Droch ghiùlan air na daoine sin.

Bàs òla is aithreachas a' Ghàidhlig. **Ligibh fios mas ann a bhios fios agaibh gu dé is seagh dhan abairt seo(?)**

\*\*\*\*\*

Bha déile a dhìth air an drochaid. Neach gun a bhi buileach tapaidh.

sglèalt - slate ... Cuiridh tu sglèatan air mullach an taighe.

Tha sglèat a dhìth air an duine. - Chan eil e cho tapaidh.

caoin air ascaoin =

taobh ascaoin ris =

inside outside

Chaidh e chur an gréim. (arrested)

Linn nan Creach =

an t-siathamh linn deug (1500s)

éirig

-e, -ean, sf Ransom, forfeit, reparation, amercement, fine. An éirig m' anama, in ransom for my soul; an éirig a ghràidh, in return for his love. [For amounts of éirig according to rank, see under crodh].

Tha do bhàs bhos do chionn, dé t' éirig? – Tha am bàs gu bhi ort. Dé a phàigheas tu gu faigh clior?

beachdail - observant

Carson nach fhaic sinn sian os-nàdarra là an diugh?

Chanadh feadhainn am measg nam bodach, chan eil feadhainn an diugh cho beachdail.

barraichte math

Bha Fionn is Diarmad càirdeach.

Cha robh àrach air/Cha robh comas air. = Bha e 'dol a thachair co dhiubh.

Bha gamhlas aig Fionn ri D.

1200 's na meadhan aoisean – Tha laoidhean na Féinneadh cho sean ris na ceudan seo

duine seòlta, carach a bh' ann am Fionn

Theirg amach. = Rach amach.

Na teirg amach idir. = Na téid amach.

calg

an aghaidh a' chuilg

doras bàis  
ball dòrain

A' Ghobhar Ghlas <http://androchaid.ca/ghobhar-ghlas>

### **DICIADAIN**

Tadhail air Cladh Nìll Bhàin, Pòn a' Chùbair  
Seachas mu na daoine air an tiodhlaigeadh ann

### **DIARDAOIN**

Sùil air ais - 'S e Ceap Breatainn  
Òran - Am Bràighe

Margaree Forks - Bruachan na h-Aibhne  
South Bar - Tha mi 'fuireach air a' Bhàrr a Deas.

### **CIAMAR A DH' ABRAS TU ... ?**

 Numerical Nouns apply, most usually, to people. They govern the lenited form of the noun without an article.

cóignear duine deug  
cóig duine deug

cóignear bhràithrean  
cóignear bhoireannach  
cóignear ghillean  
cóignear mhic  
cóignear pheathraichean

triùir bhràithrean  
dithis bhràithrean  
dà bhràthair  
ceathrar mhac

trì mairt

bó  
bleoghainn na bà (1)  
bleoghainn nam bò (1+)

fur – bian,

### **dithis "rud sam bith nach eil beò" - Gàidhlig Argyll ?????**

MacLaren's grammar - plurals .... mart, ord, msaa

sensitive - furasta a thàmailteachadh, air neo gun a bhith furasta a thàmailteachadh, gabhaidh iad bròn gu furasta

frionnasach - tòiseachadh air fàs fìor chrosta

Bha 'n cù coma dhe 'n chat. Chan eil an cù a' cur diù a's a' chat.

Chan eil mi 'toirt diù sam bith dha. Chan eil mi 'creidsinn gu bheil e ann an da riribh. Tha mi coma co-dhiubh mu dheidhinn.

Cha chuir e diù orm rud air choireigin a dheanadh.

Bheil diù agad dhe 'n fhuachd?

feart + air

Cha do chuir mi feart ann idir (na bha e 'g ràdhainn)

Chan eil mi 'cur móran feart ann.

Cha do chuir mi feart air a' chaillich.

feart + do

Na bi toirt feart dha!

- Chan eil mi 'cur móran géilleachdainn dha.

Chan eil mi 'géilleachdainn dha na rudan sin.

géill

-e, sf Yielding, submission, obedience. 2 Homage. 3 see ciall. 4\*\* The thing yielded or given up. 5 Admission. Na toir géill d' a leithid sin, yield to no such thing; 2 do not believe it; 3 do not rely on it; na toir géill dha, do not believe him; bheir e leis ar géill, he will take away our captives.

feart ealain – talantach mu na h-ealain

feart inntinn – deagh thapachd

Chuireadh i buidseachd ort!

poca buidseachd - poca làn díofar rudan AGUS poca làn rudan an aghaidh na buidseachd

gailbheach = stormail

feathachadh

-aidh, sm Invitation. Fiathachadh an rathaid mhóir, neo ar thaing ciamar a tha thu an-diugh 's ciamar tha iad agaibh, the highway invitation, any amount of enquiries as to how you are today and how your folks are — but no offers of hospitality. 2(DMC) Challenging. 'Ga fhiathachadh gu sabaid, challenging him to fight.

fiathachadh sràide/cuireadh a' rathaid - nuair a gheobh thu cuireadh aig a' mhionaid fa dheireadh .. air neo "air a' rathad", air neo cuireadh car anmoch

sligeanach (uisge reòidhte)

Thug siod buaidh mhór orm cho math 's a bha e.

Bha buaidh mhór agam air an dòigh sheinn aige.

Bha an dòigh sheinn aige 'ga mo tharraing gu mór.

Dhrùidh e 'staigh gu mór orm. (impressed me)

drùidheadh

-idh, sm Penetrating, piercing. 2 Soaking, oozing through. 3\* Impression. 4 Influence. 5\*\* Affecting, as of the feelings.

6\*\* Distillation. Cha do rinn e an drùidheadh a bu lugha air, it did not make the smallest impression on him. A'

drùidheadh, pr pt of drùidh.

Tha 'n t-uisge a' drùidheadh astaigh.

Tais

[taisealachd](#) /taʃəLəxg/

boir. neo-ath.

1 damp(ness), moistness 2 moisture

loose - fuasgailte/lasach .... airson briogais ... Tha 'ad tuillidh 's farsuinn.  
Dh' fhàsadh e las.

ag aoidean - leaking

bogadaich

Tha earball a' choin a' bogadaich.

a' cur air bhog

Cha eil e cho bog sin.

a' beucaidh 's a' bogadaich

a' bogadh 's an uisge

- 'S gann gun cluinn thu ....

'S gann sin.

Bàrdachd

Mo Shean Dachaigh – Òran `sa leabhar aig Helen Creighton

An Ceann Ceum - Path's End .. **aig bonn Smokey (?)** (Sadie Aikens)

A' CLUICH CHÀIRTEAN LEIS AN DONAS

Archie Dan MacLellan, Eairdsidh Dòmhnall Eóghainn Dhòmhnail Aonghais, Camus Leathainn

an dala taobh

bròg an éich (foot of a horse)

Eilean Eòin = PEI (tighinn dha 'n Fhraingis)

a' buannachd chàirtean

Bhuannaich iad. / Choisinn iad.

Có fhuair an geama?

Rinn sinn a' chùis orra.

Fhuair sinn air thoiseach orra.

Rinn sinn an gnothach orra.

Fhuair sinn làmh an uachdar orra.

Beul na firinne air athair nam breug.

mo mhuime - w

mhuing an éich - w

An Deuchainn a Chuireadh air Boban Saor

Eòs Nill Bhig, Ceap Leitheadh

Boban = seanair  
Bha cliù aig' a bhith ....làidir/socair/msaa

Cha robh dòigh air ach a' falbh ann dha chois.

Thug e 'mach an duais.  
bho 'n a' là sin amach

Chan eil fhios a'm có 'n taigh a bh' ann. – Catherine Aileig

cha robh ann ach call ùine/call airgead.  
turas gun bhuaidh  
siubhail gun siùcar

Thug i an t-siteag oirre. = Rinn i air an t-siteig. = Chaidh i 'mach dha 'n t-siteig.  
an t-siteag = place where you cut wood in the yard  
compost  
fuighleach

-ich, -ichean, sm Remains, leavings, refuse. Fuighleach bìdh, refuse of meat; chan eil de mhath air fuighleach a' chait ach a thoirt dha fhéin, the cat's leavings are fit only for himself — applied to men who would palm the dregs on others after they have drunk the cream

[Hù o ro hù o](#) Cumha Peathair

**Singer/Storyteller:** MacLean, Margaret

**Contributor:** Shaw, John William, Collector;

MacDonald, Paul, Converted reel-to-reel tapes to digital.

**Description:** learned from grandmother, Mrs. MacDonald.

**Subject:** Song - Milling

**Source:** Cape Breton Gaelic Folklore Collection: Tape No: 51, Item On Tape: A 02

**Publisher:** St. Francis Xavier University

**Place:** Canada - Nova Scotia - Cape Breton County - Boisdale

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*GF051i02.mp3*

# Participants Remarks

### Response # 1

1. Stòras a Bhaile provides an opportunity for Gaelic speakers and advanced Gaelic learners to come together to share, learn and socialize. As Gaelic learners we face the challenge of being geographically isolated. It is important that we have this opportunity to come together to continue honing our Gaelic and to develop friendships and a sense of community that is necessary to sustain our commitment to using Gaelic as an everyday language and to passing it on to others.

As well, for those of us who teach Gaelic, it is important that we have a gathering such as Stòras a Bhaile so that we have time every year that is dedicated to increasing our knowledge and skill pertaining to the Gaelic language.

I also appreciate that Stòras a Bhaile provides an opportunity for sharing songs and stories. The pleasure of social singing and storytelling that is part of Gaelic culture has been one of the biggest rewards for me as a Gaelic learner.

2. For the most part Stòras a Bhaile meets my expectations, however; the one suggestion that I would make is for there to be more hands-on learning experiences. This breaks up the day and provides a different kind of learning aside from listening and speaking.

3. lenition of L and R, plurals for sagart, sagairt, mart, mairt, truir ghilleann, ceathrar bhoireannaich plus... everything in the notes sent to you by Shay

### Response # 2

1) I really enjoyed the week. It was well organized but the schedule allowed for flexibility. The atmosphere encouraged people to put extra effort into their spoken Gaelic. As always, finishing with music, songs and stories was an excellent way to wind down the day. I really enjoyed the sessions that explored the lyrical language of particular songs. I felt like I came away with a better understanding of the songs and the skills of the bards that created them. I also enjoyed the tour of Cladh Nill.

2) At times, there was too much sitting. It would have been nice to spend more time exploring our surroundings on the hill. Also, words and idioms discussed were not always written down. If that's the intention, someone should be designated to do it. I also think we missed a couple of opportunities to more fully incorporate native speakers in our discussions. Finally, participants have a wide range of interests so a topic will rarely appeal to everyone. From time to time, organizers might want to give participants a choice of topics and then break up the group according to interest. People who wish to focus on dialect, for instance, would go in one group while those who wish to discuss songs go in another. I've seen this work well in other groups before. I like working in small groups anyway.

3) I learned many new words and expressions - so many in fact that it was difficult to retain them. Focusing on a few really good idioms, and then looking at how these are used, and incorporating them into discussions during the week, might be more effective in the long run than covering a large number once.

Anyway, sin mo bheachd. Thanks to the organizers for their hard work. The week is always well run and very beneficial. I also appreciate the fact the village makes it affordable for people.

### Response # 3

1. Dé a bu mhuth' a chòrd ribh mu phrògram Stòras a' Bhaile 2014?

Smaoinich mi gun robh Stòras uabhasach mhath am bliadhna. Bha iomadh naidheach bho Sheumas agus Iain. Bha mi toilichte dìreach, ag' eisdeach riutha. Bha an seomar fada nas fhearr. 'S toil leam a bhith a' bruidhinn na buidhean beaga agus a bhith a' cleachadh naidheachan. 'S fìor mhath a bha am-madainn aig a' chladh.

2. Cìamar a ghabhas Stòras a' Bhaile leasachadh?

Barrachd buidhean beaga

3. Dé na faclan/ abairtean ùra, m.s.a.a a, dh'ionnsaich sibh `s an àm?

dealt- beagan uisge

Tha sgraing air He has a frown

mor as fhein - big in the head

beachail - observant

cas na nadur

sgeoil - film

call uain - waste of time

lasach - loose

speuinneadh - what's left on the table

casa gobhlach stradle

### Response #4

The atmosphere is wonderful. It provides an opportunity to hear and speak a lot of Gaelic. I really liked having the stories ahead of time. This was new to me and I appreciated it. I have been taking a lot of Gaelic since May so I can't isolate special expressions but I am learning to use the An Drochaid site more and more so I will really work hard all winter because of this site. Thank you for all your hard work,

### Response # 5

1. \* Hearing and telling stories, examining stories for their language content, possible lessons, reasons for telling, regional variances of dialect and different versions of stories. Talking about the storytellers - where did they come from/ live? What did they do? Their character? Where they learned their stories. Funny anecdotes.

\* Songs - singing together!!, having a chance to sing songs I've learned with people who understand the lyrics and appreciate the way they were made and will sing along - no performance, talking about the poetry and the way songs are constructed, examining new language in the songs, learning about singers - their world and background and their stòras, how they learned their songs etc.

\* Discussions that transpired IN Gaelic talking about songs and types of songs and stories and types of stories and histories, personal anecdotes

\* Learning about who came and settled where and what their particular kinship systems contained

\* Translating Gaelic we don't understand to Gaelic we do understand without using direct English translations. Different ways of using a certain word in several ways. Different ways of saying the same things. Differences in dialect - pronunciation, turns of phrase, particular words.

- \* Clarification and learnings around grammar points and pronunciation of n, l - command vs past
- \* Opportunities to ask lots of questions, give input, learn from each other, tell stories in a supportive and encouraging environment
- \* Learning about, using and seeing technology around Gaelic in action, SnG, An Drochaid, A' Faclair Beag
- \* The food - didn't have to worry about bringing lunch or being hungry/cranky - good variety of healthy vs treats
- \* The chairs - the space was comfortable and didn't mind sitting as in previous years. Weather was great, variety of locations was good.
- \* John Shaw's talk! And the discussion it inspired
- \* Spending time with Gaels and speaking/singing Gaelic, heading to the dance, social events, and visits with other Gaels in Inverness County

2.

- \* One afternoon spent with native speakers in caidreabh
- \* More of the same!
- \* 5 day event
- \* More talks like what John Shaw gave Tues night on different topics

## Response # 6

1. We enjoyed the history of the song we worked on, understanding its phrases, learning about the writer, the visit to the cemetery, and learning the history of the early settlers. We enjoyed milling to songs up on the hill in one of the old homes. Having the short afternoon seanchas before going out to the picnic shelter was enjoyable.

2. Breaking up into smaller groups with a leader that is knowledgeable about the story, so that special phrases, idiom can be talked about, learned and passed on. Having a list of which stories will be worked on each day, would help people be better prepared so that there's more participation. Since North Shore is our home, hearing more stories and idiom from this area. We really enjoyed listening to Malcolm Angus and Annie Mae.

3. Àm an fhuachd, Àm a' gheamhraidh, Trì nithean a thig gun iarraidh, gaol, eud, 's eagal; deireannach, "Dh'fhalbh a' fear sin a-mach clior glan." "Na gabh trioblaid bith!" Fantainn. Aighearach, aoibhneach, geanial, suairce. Gròlan. Ri cuir seachad an t-saoghail. Caomhachd. Chan eil ceutadh sam bith aige dheth. Aobhar-gearain.

Thank you so much for this wonderful program, and allowing us to participate. May it continue to grow.

## Response # 7

1. What did you like about Stòras a' Bhaile? My favorite part of Stòras is the people who are there, this year Everyone had an appropriate level of the language that we could just simply engage in seannachas naturally and only needed a loose premise to get us started. "This morning we are going to be working on the language used and deeper meaning of the song Se ceap breatuinn..." Before you knew it we were going off on tangents which I would consider to be a very natural way of learning. So short answer seannachas.

2. How can we improve Stòras a' Bhaile? I'm not sure I could offer much in the way of improvements. The format is solid and when the right people are in the room it just works.

3. What new words/expressions did you learn? Oh boy, difficult to quantify on the spot, much of it I suspect will only be revealed when something brings it to mind. I can say I learned much from the Se Ceap Breatuinn work we did in the mornings. Gollan-gaoithe, caman, Laoigh òga stigh 's na tuim, na cuileag ?seangaidh? Just off the top of my head.

## Response #8

1. What did you like about Stòras a' Bhaile?

Gaining a greater knowledge of Nova Scotian *seanchas* from native speakers and recognized experts.

Listening to Gaelic spoken with a high degree of fluency by native speakers and experts.

2. How can we improve Stòras a' Bhaile?

Spending time listening to *naidheachdan* and *seanchas* from native speakers, John Shaw and Jim Watson is the highlight for me. More "audience participation" is really not a concern for me.

Possibly a more structured schedule with pre-planned topics presented in shorter time blocks would pick up the pace. Sometimes sessions seemed to drag a bit.

Although the tuning room is a beautiful venue for concerts and lectures, sitting in a large circle in a large room for this sort of event feels somewhat institutional and uninspiring. Perhaps sessions could be held in a more homey environment, in order to establish more of a "taigh-cèilidh" atmosphere.

Having words and phrases written on a board is not important for my own note-taking. It also seemed that those who acted as scribes were sometimes unprepared to take on this role.

It may be helpful to have greater clarification as to whom Stòras a' Bhaile is geared towards -- is it meant to be an event only for fluent Gaelic speakers, or is it open to those who haven't reached fluency yet?

3. What new words/expressions did you learn?

I don't have my notes here with me, but I certainly picked up a number of new idiomatic phrases.

Tapadh leibh airson na h-obrach mòire a rinn sibhse agus an sgioba gus Stòras a' Bhaile a chur air dòigh!

## STÒRAS A' BHAILE 2014 - APPENDIX D

### Na Stòiridhean

**A' Chluich Chairtean leis an Donas** air aithris le Archie Dan MacLellan

Air Sruth nan Gaidheal: *A' cluich Chairtean leis an Diabhal*

Shaw, John William. *The Blue Mountains and Other Gaelic Stories from Cape Breton*.

McGill-Queen's UP, 2007

**An Deuchainn a Chuireadh air Boban Saor** air aithris le Eòs Nill Bhig

Air Sruth nan Gaidheal: *An Diachainn a chuireadh air Boban Saor*

MacNeil, Joe Neil, and John William Shaw. *Sgeul Gu Latha = Tales until Dawn : The World of a Cape*

*Breton Gaelic Story-teller*. Kingston, Ont.: McGill-Queen's UP, 1987

**Di-luain-Di-mairt** air aithris le Eòs Nill Bhig

Air Sruth nan Gaidheal: *Di-luain, Di-màirt*

MacNeil, Joe Neil, and John William Shaw. *Sgeul Gu Latha = Tales until Dawn : The World of a Cape*

*Breton Gaelic Story-teller*. Kingston, Ont.: McGill-Queen's UP, 1987

**Eos Nill Bhig 's An Taigh Eiridinn** Air Sruth nan Gaidheal: *Tuilleadh de Sgeul air Biadh*

MacNeil, Joe Neil, and John William Shaw. *Sgeul Gu Latha = Tales until Dawn : The World of a Cape*

*Breton Gaelic Story-teller*. Kingston, Ont.: McGill-Queen's UP, 1987

**Mac 'is Ailein agus an Gearran Ruadh** air aithris le Eòs Nill Bhig

Shaw, John William. *The Blue Mountains and Other Gaelic Stories from Cape Breton*.

McGill-Queen's UP, 2007

**Meirleach Dugh a' Ghlinne** air aithris le Dan MacKenzie

Air Sruth nan Gaidheal *Triùir Ghillean agus Meirleach Dubh a' Ghlinne*

Shaw, John William. *The Blue Mountains and Other Gaelic Stories from Cape Breton*.

McGill-Queen's UP, 2007

### Órain

**'Se Cheap Breuinn Tir Mo Gràidh** le Dan Alex MacDonald, Framboise,

Creighton, Helen, and Calum MacLeod. *Gaelic Songs in Nova Scotia*. Ottawa: Dept. of the Secretary of State, 1964.

**Am Bràighe** le Calum Mac'IlIiosa, Margaraidh an Ear-deas