

AN RÙBHA

The Highland Village Gaelic Folklife Magazine

Naidheachd a' Chlachain

Interpretive Successes

Stories of Fairies & Jealousy

*Recorded from Iona's
Mickey Bean Nìllag*

Under the Rafters

The Black House, Part 2

From the pages of Mac-Talla

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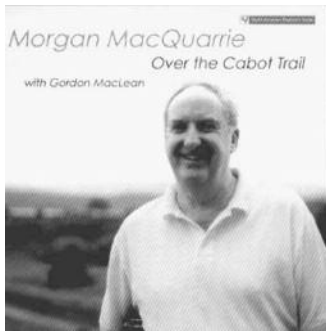
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No. 2: An t-Earrach / Spring 2008

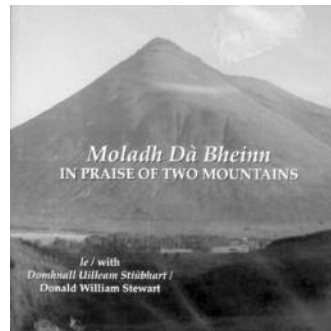
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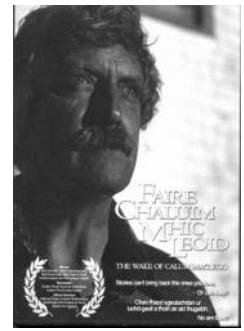
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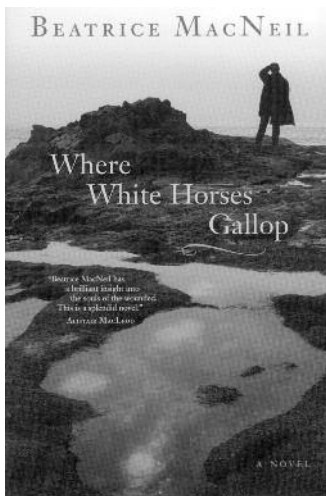
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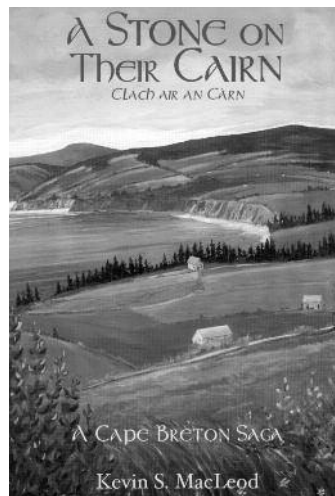
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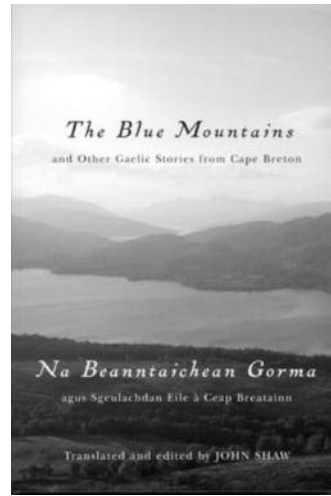
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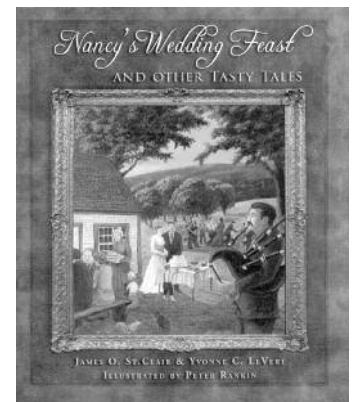
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For almost 20 years John MacDonald of Big Baddeck brought to life the Highland Village forge. During that time this master ironworker shared his art with thousands of visitors. In 2007, John retired from the Village. His legacy can still be found in reproductions throughout the site. We wish John all the best in his future endeavours and thank him for his contribution to our successes.

Also, on the front cover is the new Gaelic image for Gaelic Nova Scotia. For more information on the image, visit the website for the Office of Gaelic Affairs at www.gov.ns.ca/oga

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From the Director's Desk

ADAPTING, GROWING & LEADING

Rodney Chaisson, Director

In 2009, the Nova Scotia Highland Village Society will mark its 50th anniversary as an organisation founded to develop and operate the Highland Village site and to promote the "Scottish" Gaelic culture in Nova Scotia. We have much to celebrate. In spite of our challenges, we continue to adapt to changes in the world around us; grow our programming and offerings; and play a leadership role in the wider Gaelic Nova Scotia community.

The role of a museum in 2008 is very different from that of the 1950s. Yes, museums are still expected to be custodians of the material evidence of the past. However, we are also increasingly seen as a place to provide memorable experiences; preserve and develop the intangible evidence of the past; and to be leaders, facilitating change within our communities.

In the past 10 years, we have put a lot of time and energy into adapting new interpretive methodologies to strengthen our messages and better engage the visitor. In the next few years we are going to introduce further adaptations resulting from our recent internal interpretive renewal process with international interpretive consultant John Veverka, as well as the Nova Scotia Museum's interpretive master plan.

Also, in the past decade we have expanded our programming - on site, off site and on-line. In addition to growing our daily animation program we have added children's programs, special tours, workshops, lecture series, in-class cultural experiences, internet based exhibits and much more. See *Naidheachd a'Chlachain* on page 8 for more on our programming.

Since the late 1990's, interest and demand for Gaelic language and cultural programming has grown. Nova Scotians from Halifax to Bay St. Lawrence are seeking new opportunities to learn, or be exposed to, the Gaelic language or its various forms of cultural expression. In response we have increased our language and cultural content on site. But more importantly we have taken a leadership role in the community to help support Gaelic renewal in Nova Scotia. We have supported the work of Gaelic Development Steering Committee and Comhairle na Gàidhlig. Most significantly, we introduced Nova Scotia to Finlay MacLeod and his TIP (Total Immersion Plus) methodology, based on language renewal success stories in Hawaii and New Zealand.

That is not to say there have not been any challenges. Our local population base is shrinking and aging. The tourism industry in Nova Scotia is also facing serious obstacles to growth.

Fortunately, the Government of Nova Scotia has been diligent in the past decade to firm up support for heritage develop-

ment in Nova Scotia, especially Gaelic heritage. These initiatives provide a stronger foundation for the sector and new opportunities for us to improve our effectiveness as an institution for Gaelic heritage in Nova Scotia.

Nova Scotia's first heritage strategy, entitled "A Treasured Past, A Precious Future," was approved by cabinet this past winter. This government-wide strategy was developed by the Heritage Division of the Department of Tourism, Culture & Heritage in conjunction with every department and agency that has jurisdiction over any aspect of heritage. It will guide heritage development and investment over the next five years. It has three main goals: (1) to better coordinate the efforts of those who share the responsibility to preserve, protect, promote and present Nova Scotia's heritage; (2) to improve the development and sustainable management of the full range of the province's significant heritage; and (3) to increase public recognition of the value and significance of the province's rich heritage."

The Heritage Strategy will strengthen understanding and commitment to heritage throughout government. It will result in stronger heritage infrastructure; better and more relevant sites; higher quality and more varied heritage activities; and more.

We are also pleased to see increased support from government to the Gaelic cultural community through the Office of Gaelic Affairs. Since its inception over a year ago, the Office has worked diligently to support language and cultural development around the province and raise the profile of Gaelic within government.

The next few years are going to be exciting ones for the Highland Village. There are more opportunities than ever before to grow our relevance to our constituent community as well as share Nova Scotia's rich Gaelic heritage to its visitors.

Change is in the air. While demographic and tourism industry issues will provide us with significant challenges, the new heritage infrastructure will assist us in increasing our relevance, meeting the needs of Nova Scotians, achieving our vision (see right), and living up to our year 2000 agreement with the Nova Scotia government (see proclamation on page 14). ☺



Nova Scotia
Highland Village
Society

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



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

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

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

A PART of THE NOVA SCOTIA MUSEUM
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The Society is a member of Comhairle na Gàidhlig (Gaelic Council of NS), National Trust of Scotland, CLI Gàidhlig, Gaelic Society of Inverness (Scotland), Canadian Museums Assoc. (CMA), Iona Connection Heritage Co-op, Council of NS Archives (CNSA), Genealogical Assoc. of NS (GANS), Cape Breton Genealogy & Heritage Society, Interpretation Canada, Costume Society of NS, Assoc. of Living Historical Farms and Agricultural Museums (ALHFAM), American Assoc. for State & Local History (AASLH), Tourism Industry Assoc of NS (TIANS), Baddeck & Area Business Tourism Assoc. (BABTA), and Destination Cape Breton Assoc.

PEOPLE, REGIONAL GAELIC TRADITIONS & GAELSTREAM

Guest Contribution from Dr. John Shaw, University of Edinburgh

In our new age of gradually dawning global awareness and the emerging interdependence of needs and interests that become ever more real in our daily lives, too little thought has been given to the importance of cultural traditions to the economic and social survival of a region. In the many hundreds of cultures worldwide that are founded on oral tradition, archives conserving sound, visual and written materials have become an invaluable – often a vital – means of maintaining cultural autonomy and distinctiveness in the face of ‘blind’ (read ‘unregulated’) cultural assimilation. Among the many areas and peoples subjected to such intense pressure, the Gaelic world of Nova Scotia is remarkable for having survived at all, given its North Atlantic location and its historical status as a political and economic appendage to English-speaking North America.

The Gael Stream Project as a Resource

Thanks to the *Sruth nan Gàidheal*/Gael Stream Project, the Gaelic Cape Breton Collection at St. Francis Xavier University is now well placed to play a central role in the survival of the region’s unique Gaelic culture. Given the recent dedicated work on digitizing the extensive Gaelic archive and the value and potential of the materials, the question is: How can the resource best be put to use? No one can be more aware than the collector in the field that the thousands of songs, tales, tunes and other items of tradition recorded and stored are a unique legacy contributed by individuals and communities as an investment, in the form of ‘intangible heritage’, in the future of the region. Now that technology has broadened our options so dramatically, it is possible to reintroduce essential components of Gaelic oral culture back into communities, where until recently they thrived and lent strength and conviction to individuals and groups. It will be necessary to identify the most powerful cultural assets, but however these emerge, the underlying principles for successful development remain the same: cultural assets require and deserve the same respect and long-term planning as the more tangible natural resources such as forests, clean water and fish stocks, and priorities for their development must be set by those who have contributed them and know them best: the relevant communities.

Along with the introduction of the greatest possible degree of ownership by the communities must be the awareness that, as with environmental initiatives, only a centralized, coordinated approach will work. While it is certainly true that the social environment for Gaelic culture has changed and the contexts for some of the types of archived material will not have remained the same in all cases, all Gaelic speakers and all areas associated with Gaelic tradition have something of linguistic, cultural and social value to contribute. With Gaelic in many areas now on the verge of eradication, the long-term development of archival materials, be they educational, social or economic, will have to be approached strategically; planned projects need to be prioritized and initial projects designed to lay the groundwork and establish the benchmarks to be incrementally built on in succeeding stages.

*...now that technology has broadened
our options so dramatically, it is possible
to reintroduce essential components
of Gaelic oral culture back into
communities...*

Practical Aspects

The further development envisaged for the Gael Stream project will involve some practical considerations. Firstly, the basic stages of project development such as meeting goals, implementation and delivery cannot be carried out without effective partnerships, and Scotland’s multimillion pound project for the digitization and dissemination of oral tradition archives, *Tobar an Dualchais/Kist o’ Riches* (The Well of Tradition) provides a ready example of how effective partnerships between various sectors (universities, Gaelic and economic development agencies, national heritage organizations, electronic media) can be achieved.

Experience has shown that a ‘top-down’ approach does not yield the best results and that the communities and their expressed needs must be at the centre of the process. In the case of educational materials – an important component of any viable plan – professional support from agencies can be vital in

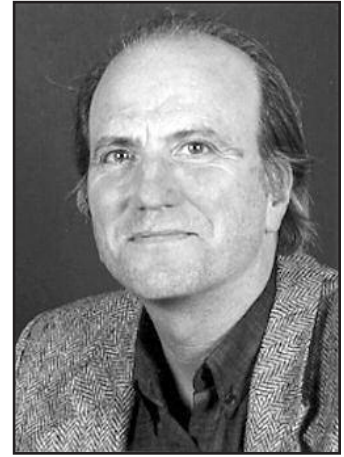


Photo from University of Edinburgh website

ensuring that high standards are set and adhered to for successful completion. Likewise, the selection of appropriate skill sets for each project, local or regional, will be necessary to ensure quality and positive assessments in project outcomes. For long term planning and prioritization of projects to be viable, a qualified steering committee consisting of the principal partners participating in open consultation will be needed. In addition to encouraging the exchange of information and ideas between the various sectors, this structure with its strong community component is likely to be attractive to funders. Through consultation, basic, simple and transparent policies can be formulated: for example, the importance of emphasizing regional Gaelic content and its value as a symbol of ownership for people in those communities represented. An important consequence of a directed policy of long-term planning and prioritization of projects will be that potential amounts of funding derived from funding agencies, and other sources, should not be the primary concern driving project proposals and applications, or the standard by which success is measured. The yardstick for good practice in proposals and assessments should remain the benefits that projects bring to people and communities.

First Steps

The Gael Stream resource is multi-purpose. Together with its clear applications to community education, for example, it can provide access to important local

continued on page 6...

materials in the Gaelic performing arts, such as settings to songs or tunes, reconnecting communities with authentic means of expression that have contained a central meaning for them over many generations. At the same time the materials, along with their built-in performance and interpretive techniques, will provide a rich reservoir for expressive arts, allowing and encouraging regional Gaelic performing artists to broaden both their repertoires and their potential audiences. Gael Stream content can form the basis for a wide spectrum of publications: books, CDs, monographs, Gaelic lessons and cultural manuals. The collection is diverse enough to allow a regional publications program that focuses on localized materials directed to specific audiences with particular requirements. By transformation of its files into multimedia formats, Gael Stream is an ideal warehouse from which to disseminate validating cultural information for concerned communities and the greater public. Educational projects are powerful tools for raising awareness, understanding and support from wider audiences for Gaelic renewal in Nova Scotia. People projects have a great capacity to make friends and allies for Gaelic among wider audiences. With continuing directed and thoughtful enhancement, the Gael Stream website will be capable of positioning itself strategically within the media for image promotion and attracting the positive support that good publicity can bring to well managed initiatives.

Through the interaction of the new opportunities provided by digital technology with well-disposed institutions, the long-term and unfailing generosity of active Gaelic communities, and dedicated individuals, the Gael Stream Project is providing Gaelic Nova Scotia with an opportunity to maintain and develop its distinctive regional culture and the positive power contained within it. For the reasons given above and many more, it's an opportunity that Gaels of the region must seize, because, above all, it's their own. ☺

This installment of Mar is léir dhomh fhìn (My Viewpoint) was submitted by Dr. John Shaw, Senior Lecturer in Scottish Ethnology at the University of Edinburgh.

Obair an Taighe - FEATURED ARTIFACT An Slabhraidh - THE POT CHAIN

Scottish Gaels coming to Nova Scotia were accustomed to burning peat as fuel in S hearth constructions, vernacular by region. Fireplaces in common use included the hanging chimney (*similear crochaidh*), and hearths with flues built into the gable end of cottages. Perhaps the most commonly depicted fireplace is that made simply with a few flat stones in the centre of the black house living area, while the smoke left to find its own way out through the roof, or a hole cut in the roof. Regardless of its setup to deal with smoke, the fire of Highland homes was usually accompanied by the pot chain, or *slabhraidh* (pronounced swow-ree), necessary for cooking. The *slabhraidh* served the purpose of suspending pots (*pòitean*) and griddles (*greidealan*) over the fire. It was secured to a cross member in the roof by means of a rope, or iron bar. Adjusting proximity of cooking utensils to the fire was accomplished by using pot hooks and looping the chain to achieve a desired temperature.

Pot hooks were stylized according to the artistic efforts of the individual blacksmiths who made them. As a commodity to be purchased, iron was a luxury and a family's economic status could, perhaps, be estimated by the thickness of the *slabhraidh* hanging over its hearth. Poorer homes might simply have a pot chain made from a wooden arrangement. A description of the pot chain over the fire place is given by Sileas NicCoinnich in her book *Whirligig Beetles and Tackety Boots* (available through Blythwood Bookshops) as posted on www.ambaile.co.uk:

Crochte san t-similear, bha slabhraidh a bha crochte air crann iarainn na b' fhaide shuas san t-similear. Bha dubhan air ceann na slabhraidh agus bhiodh coire, poitean, greideal no friochdan gan crochadh air an sin. Bha bulasgan air na h-uidheaman sin uile airson an crochadh air an dubhan. Bha smachd ga chumail air ìre a' ghoil le bhith a' cur na poite na b' àirde air an t-slabhraidh agus a' cur na slabhraidh fhèin na b' àirde.

-Used with permission from Am Baile, Highland Council

Hung over the hearth, the pot chain was draped from an iron bar further up the chimney. There were hooks on the end of the chain on which a kettle, pots and griddle, or frying pan were hung. There were handles on all these implements for hanging on the hooks. The degree of boiling (temperature) was controlled by placing the pot higher on the chain, or raising the chain itself. ☺

The *slabhraidh* pictured here was made on-site in Matheson's Forge by John MacDonald (see front cover) recently retired iron worker from Highland Village.



Highland Village Library Photo

Seinn fo sgàil nan geugan uaine

SONGS FROM THE GREENWOOD

By Seumas Watson

In addition to praising the New World's bounty, natural beauties and the genteel attributes of neighbours, Gaelic song making in Nova Scotia has dealt with harsher aspects of rural life, such as the presence of marauding bears. In this issue An Rubha looks at a bear song composed by Margaree bard Allan MacDonald (Ailean Aonghais 'ic Ailein 'ic Ruairidh).

His song is made from the perspective of an aging bear lamenting that its penchant for sheep killing has raised the acrimony of those who would kill it for misdeeds. The bear's first person account is reminiscent of another song composed by Benbecula immigrant Angus Campbell who describes the final moments of a wounded bear's life in its own words. (See *Gaelic Songs in Nova Scotia*, page 80.)

A descendent of Moideart stock, Allan MacDonald, died in 1903 at the age of 37. His *Òrain a' Mhathain* is reported on pages 126 - 127 in the well known *Smeòrach nan Cnoc 's nan Gleann*, a collection of Gaelic songs made by Margaree composers. The air to *Òrain a' Mhathain* is that of the Old Country song *Gura trom tha mo cheum*. The melody (and some verses) of both songs were recorded from the singing of Peter MacLean (*Peadar mac Bean "Jack" Pheadair*), of Rear Christmas Island, during the *Nòs is Fonn* song project conducted by Highland Village during the winter and spring of 2004.

Fonn:

O, gur fann tha mo cheum
Leis cho gann a tha 'n spréidh
Ma nì mi gluasad 'nan còir
Bidh an tòir as mo dhéidh

(Oh, scarcity of livestock has made my stride weak. If I make a move towards them, I will be pursued.)

Fhuair mi sanas 's an uair
Gu robh 'n Dùgh'lach mun cuairt
Leis a' ghunna ghuineach, ùr
Togaid smùid air feadh nam beann

I got timely notice that MacDougall was in the vicinity, blasting away with his new, wounding gun.)

'S ged a tha mi glé aosd'
'S mi air bànachd mu 'n ghnùis
Nam faighinn caora fo m'spòig
Dh'fhàginn brònach a' rùd'.

(Although I am aged and white about the muzzle, if I got a sheep in my claws, I would leave the ram saddened.)

Gu bheil an Dùgh'lach làn foill
Bidh e daonnan 's a' choill'
Thuit mo bhràthair fo làimh
'S ùr a bhàs ann am chuimhn'

(MacDougall is cunning and stalks the woods. My brother fell to his hand and his death is fresh in my mind.)

Saoil ma théid mi an dràs'd'
Feadh nan aonaichean àrd'
Am faigh mi caora na uan
O, gur truagh tha mo chàs

(Do you think if I go now about the upland pastures that I will get a sheep, or lamb? Oh, my plight is pitiful.)

Mi fo chùram 's an àm
'S mi air chùlaibh nam beann
Gun tig nàmhaid mu 'n cuairt
Chuireas luaidhe 'nam cheann

(I'm in back of the mountains, worried that an enemy will approach and put a bullet in my head.)

'S ma théid mi gu srath
Nì na béisdean mo bhrath
Bidh gach sealgair 'nam dhéidh
'S bheir iad éirig amach

(If I go to the valley, the beasts will betray me. Every hunter will pursue me, and they will exact their punishment.)



Far am b'abhaist dhomh triall
Feadh nam pàircean seo shios
'S fheudar fuireach às an dràs'd'
No tha 'm bàs ann 'am bheul

(I must now avoid where I usually traveled among these fields below, or face death.)

Cha n-eil innleachdan bàis
Air an cuimhneachadh nàmh
Nach do chleachdadh 's an tìr
Gus mi fhìn chur an sàs

(There's not an instrument of death the enemy could think of that wasn't used for my capture.)

Ann an toiseach mo chuimhn'
Mun do dh'fhàg sinn na tuill
Bhiodh mo mhàthair ag inns'
Mu na nithean ud dhuinn

(In my early memory, before we (the cubs) left the dens, my mother would explain these things to us.)

Ged tha riaghailtean mór
A' cur duais air mo spòig
Gheobh sinn cinntinn gun taing
Feadh gach gleann agus fròg

(Although the might of law has placed a bounty on my paws, we'll get our own share in every glen and dell.) ☺

From the Nòs is Fonn Collection. Recorded by Shamus MacDonald. Transcribed and translated by Seumas Watson.

Naidheachd a' Chlachain - The Village News

SÙIL AIR N-AIS - INTERPRETIVE SUCCESSES

Seumas Watson, Manager of Interpreter

This issue's Naidheachd a' Chlachain is a retrospective that looks at interpretation enhancements at Highland Village since becoming a part of the Nova Scotia Museum family on June 17th, 2000.

On that day, the occasion was marked by signing of a proclamation between the Nova Scotia Department of Tourism and Culture and the Nova Scotia Highland Village Society. In declaring Highland Village as the newest provincial museum, the proclamation reads in part: *Therefore we, the undersigned, duly pledge to continue to work toward the creation of an understanding of the Scots-Gaelic people through our museum. We promise to preserve and present the Gaelic language and culture for the benefit of all Nova Scotians and visitors. We agree to strive to inspire the people of our province to know, value and maintain this important part of Nova Scotia's past, present and future: the culture, traditions, and language of the Scottish Gaels.* Contained in this commitment is the footing on which the tasks, achievements and emergent challenges of the past eight years have rested.

Fast forward to November 24th 2007, Highland Village staff and board members gathered in St. Columba Parish Centre to discuss the ongoing vision and mission of Highland Village in context to its successes and future progress. Facilitated by former board member David Newlands, discussion throughout the day raised issues and ideas for Highland Village's continuing development. Subsequent to this meeting, it was suggested that *An Rubha's* readership be brought up to date on interpretation progress since Highland Village joined the Nova Scotia Museum family.

Bringing the Village towards meeting its mandate over the past several years has meant engaging in a course of action spread over various linking fronts. Initiatives described here are not all inclusive, but should serve to give readers a background to innovations launched to meet mandates set out in the proclamation of 2000.

The way ahead for interpretation at the Village hasn't been a random approach. An important first step was to commission a strategic study which focused on five key areas of museum domains: interpretation, site develop-

ment, instituting a *seanachas* centre, fund raising and marketing. The study was carried out by Catherine Cole and Associates, a heritage consulting company, in conjunction with Gaelic historian Dr. Michael Kennedy and architect Brian MacKay-Lyons. Their 114 page document, completed in 2002, was titled *Ar*



Our 2007 planning workshop involved both staff and trustees. Clockwise from top left: Kathy MacKenzie (president), Marie MacSween (secretary/treasurer), Jean MacNeil (animator), Pat Bates (trustee), Hoss MacKenzie (trustee) and Catherine Gillis (animator).

Dileab 's Ar Dòchas: Our Heritage and Our Hope and adopted by the Highland Village board as the Highland Village Development Plan. Professionally researched and detailed, this blueprint for reaching specific objectives serves Highland Village as a foundation document to the present. In conjunction with the Cole report, Jim Watson, Manager of Interpretation, brought forward *Sàth 's Iomairt: A Five Year Action Plan for Gaelic Development 2001 - 2006* designed to expand and deepen the presence of Gaelic language and culture on site. Current programs and related projects to achieve this end, as summarized here, remain informed directionally by these two action plans.

Over the past number of years, approaches to advancing interpretation goals have become multi-faceted, focusing on staff training (language and cultural skills, acting, and skit development), scheduled ceilidhs, milling frolics and implementation of a daily animation schedule. Other interpretive developments include creation of a staff guided

Candle Light Tour, Gaelic feast day promotions, a cloth production program, improved period costuming, relocation of the Malagawatch Church, setup of Cash's Carding Mill with an explanatory video produced in cooperation with the Department of Education. Barvas ware (pottery) making, introduction of a Soay sheep flock and construction of a dry stone dyke typical of the Highlands, have especially complimented the black house to good effect. Regular interpretive programming specifically for children is also now available weekly, during school summer break, through the *Na Làithean Sona/Happy Days* program and *Spòrs/Gaelic Games for Kids*. Event programming of particular note is the very successful *Oidhche Shamhna* (Halloween) promotion, which has been well attended over the past four years.

Through work placement partnerships with university museum studies programs, a bi-lingual story board of the Gaels history greets guests in the visitor centre foyer.

Along with a growing website, the presence of Highland Village on the world wide web is highlighted by the award winning *Céilidh air Cheap Breatainn: A Virtual Tour of Gaelic Nova Scotia*.

In order to better research tangible and intangible culture representations on site, the acquisition of supporting library and research materials has increased accordingly. Purchases and donations of books, manuscripts and recordings have nearly pushed space requirements to their limits. Significant acquisitions include the following: *Nòs is Fonn* (Gaelic song collection recorded from Iona and area singers), *Mar Bu Nòs*, (video recordings of Gaelic speakers from Central Cape Breton and Inverness County grouped by dialect), several photocopied volumes of *Mac-Talla*, a copies of the *Fàilte do Cheap Breatainn* and Angus Y. Beaton song collections, and the Ralph Rinzler Gaelic collection, courtesy of the Ralph Rinzler Folklife Archives and Collections at the Smithsonian Center for Folklife and Cultural Heritage (See *The Musical Gael* on page 22).

Outreach to the community has grown in a variety of ways that include an annual Spring song workshop, coordination of *Eilean nan Òg*, (a two week cultural apprenticeship for teens, held in cooperation with *Comhairle na Gàidhlig*) and *Cainnt is Cànan* an annual Gaelic language learning day for the public. The Village has also reached beyond the province's shores by founding a Gaelic interpretative apprenticeship program with the Highland Council, Scotland, under the aegis of the M.O.U. between the Highland Region and Nova Scotia. As well, the site regularly hosts Scottish groups such as the contingency visiting from the Isle of Barra in 2006 and education project *Gàidhlig na h-Òigridh* teachers with immersion students from schools in the Highland Region.

At home, secretariat and advisory support for *Comhairle na Gàidhlig* is ongoing, as is consultation with the *Sruth nan Gàidheal* /Gaelstream committee working to digitize the Cape Breton Gaelic folklore Collection housed at St. Francis Xavier University. Significantly, Highland Village introduced Finlay MacLeod and his TIP Gaelic immersion methodology to Nova Scotia in 2003 through a one week program designed to train language tutors.

In furthering its educational mandate, the Village has successfully initiated the *Seòmbar na Gréine*/Summer Room lecture series, which includes the annual Joe Neil MacNeil Memorial Lecture. Guest speakers in this schedule of high quality evening presentations have been drawn from Canada, Scotland and Ireland. They include Dr. Ken Nilsen, Department of Celtic, St.F.X., Dr. Don MacGillivray, History Department, C.B.U., Dr. John Shaw, the School of Scottish Studies, Lorri MacKinnon, Cape Breton Gaelic song expert, Ontario, Dr. Rob Dunbar, Department of Celtic, University of Aberdeen and Dr. Janet Muller, *Pobal*, Belfast, Northern Ireland, to name a few. As well as raising its profile through public talks, the Village has been a regular host for book launches, and special acknowledgments, often working with CBC and BBC to bring these events to listening audiences in the province and internationally.

While the *naidheachd* for this issue of *An Rubha* only touches on aspects of innovations under the heading of broad themes; reviewing is a reminder for the Village to take stock from time to time, as discussions ensue on how best to maintain the momentum of our mission. ☺

Compiled by Seumas Watson, manager of interpretation.

Ag Èirigh Air Òrain / An Rubha SONG SELECTION

"Fa lill éileadh ò ro"

Collected from Maxie MacNeil

The following song was recorded from the singing of Malcolm MacNeil ("Maxie" Dan Angus Iain Aonghais Eòin), Highland Hill, Victoria County during the *Nòs is Fonn* song collection project at Highland Village in 2004. Maxie is well known as a member of the Iona Gaelic Singers, advocate for traditional Cape Breton singing and a prominent figure at the milling table.

Though a good deal of discussion on the subject took place among informants during the project, no reliable conclusion was reached as to who actually made this local song. It is generally agreed that in all likelihood it was composed by a MacNeil, or MacNeils, from the community of Glen Garry in the rear of Big Pond, Cape Breton County. Singers also felt that the crew manning the boat were notable seaman from that community. Mention in the song of Baddeck, a trading village and municipal centre for Victoria County on the Bras 'Or Lake, may be significant to circumstances described in the verses.

Informants reported that older recordings of the composition contain additional verses. The song remains popular to the present among singers from the Iona and Christmas Island area. An Old Country setting is also known in Cape Breton, and can be found in *Brigh an Òrain* (A Story in Every Song) on page 170.

Fa lill éileadh ò ro,
Ho rò hi rithill ò ro
Fa lill éileadh ò ro,
'S ochain mar a dh'fhalbh sinn

Siod far a robh 'n iùbhrach
Nuair a chuir sinn rith' a h-aodach
Gun seòladh i mar fhaoileag
An aodann na fairge

(That was the sailing ship when we hoisted her canvas. She sailed like a gull on the surface of the sea.)

Baddeck a rinn sinn clearance
Air madainn moch Di-ciadaoin
Bha briothas ann o 'n iar-dheas
A' tarraing gruaim gu soirbheas

(We cleared Baddeck early Wednesday morning. A south west breeze was bringing around a dirty wind.)

Mach aig beul Bhra 'Or
Bha uisge mòr 's cèò air



Photo courtesy of Celtic Colours Festival Society

Bha crodh againn air bòrd
Mi-dhòigheal 'ad air fairge

(Heavy seas with fog were running at the mouth of the Bras d'Or. We had cattle on board. They were ill-suited for voyaging.)

'Dol seachad Rubh' an t-Salmon
A Rìgh gu robh i gàbhaidh
'S i 'togail an t-sàile
An àird' o 'n ghainmhich

(Going by Salmon Point, Lord it was rough! The ocean was churned up from the very bottom.)

'S e dh'fhàg mo làmhnan grànda
'Nan gagan mar a tha 'ad
Cho tric 's a bhios an sàl ann
Ri ropa làidir cainbeach

(Hemp ropes, so often soaked in sea water, are what has made my hands calloused.)

Eachann 's e 'taomadh
Ealasaid bidh aotram
A'giulain móran aodaich
Mus sgaoil i air fairge

(Hector was bailing. Ealasaid (name of boat?) be spritely carrying full sails, lest she heels over on the sea.)

'Dol seachad Point Aconi
Bha double reefs 's a' foresail
Bha mainsail air a' lowaradh
'S an jib cha mhór nach dh'fhalbh I

(Passing Point Aconi, the foresail was double reefed. The mainsail was lowered and the jib nearly lost.)

Mis'a bha stiùireadh
'S an caitean 'gabhail ùrnaigh
'Daididh air a' chùlaibh
'S e 'cunndais a chuid airgead

(I was steering while the captain prayed. Daddy was aft counting his money.) ☺

Recorded by Shamus MacDonald.
Transcribed and translated by Seumas Watson.

Fo na Cabair / UNDER THE RAFTERS

An taigh dubh - THE BLACK HOUSE

Seumas Watson

Fireplaces (cagailtean) in Hebridean black houses were made of flat rocks and placed centrally on the floor of the middle room. The smoke of the fire fuelled by dried peats (fòid mhòineach) rose to exit at will through a hole in the roof (farleus). Cooking over the peat fire was customarily done in a three-legged iron pot (poit thrì-chasach) or griddle (greideal) hung from a hook on a chain (slabhraidh) that was affixed to a roof timber.

Aig an Teine - The Fireplace

Because kindling was scarce to be found in some areas, great care was taken to ensure that the fire's hot embers were properly smooored (buried in ash) before the household retired. Covering the ash often included a ritual accompanied by a special smoooring prayer. One such prayer is reported by Margret Fay Shaw in *Folksongs and Folklore of South Uist*:

*Smàlaidh mise an nochd an teine
Mar a smàladh Muire 'n t-aingeal
Cò bhios air an fhaire an nochd
Muire Gheal 's a Mac
'S aingeal geal an dorus an taighe
Gus an dig an là màireach*

I shall smoor the fire tonight
As Mary would smoor the fire
Who shall be on the watch tonight
Bright Mary and her Son
And a white angel at the door of
the house
Until tomorrow comes

It was around the fire that the Gaels often with gathered to share their news, songs. A typical evening's visit by the hearth began with a mundane accounting of the day's activities and discussion of the weather. As the night wore on the talk might turn to genealogy, poetry, the quoting of proverbs, and telling of stories, including those of the supernatural and tales from the Fenian and Ulster Cycles. Singing was also prominent at the fire-side and during the round of daily tasks. Many songs were set in tempo suitable for the work at hand such as fulling, churning butter and spinning.

*Ho rò gun togainn air ùgan fhathast
'S ù ho rò mun téid mi laighe leat
Ho rò gun togainn air ùgan fhathast*

*Beannachd aig a' làimh a shnìomh e
'S i rinn gnìomh na deagh bhean an taighe
- gun urra*

Ho rò, I would still shout hùgan,
And ù ho rò before I go to lay
down with you



Ho rò, I would still shout hùgan,
May the hand that spun the yarn
be blessed

It did the excellent housewife's
deed

- traditional spinning song

An t-Ùrlar - The Floor

Flattened earth, and occasionally flagstones, formed the floor of the house. The floor of the byre was set at a lower level than the rest of the house, to accommodate the manure accumulated over the winter months. One method of creating a new floor involved laying down a fresh mixture of mud and clay. After sprinkling the floor with water, the men spent some time pressing it down with their feet. Following this preliminary preparation, as many sheep as possible were crowded into the house to tramp the floor for a day, rendering it hard packed. This floor was called ùrlar casan chaorach (the sheeps' feet floor).

Homely but efficient, the earthen

blackhouse floor was easy underfoot and warm compared to rock or concrete. In the Outer Hebrides it was a common practise to use white sand from the beach (*machair*) to cover the floor, giving a cheerful aspect to an otherwise drab interior. If available, wood was sometimes used as flooring for the sleeping compartment.

Na Ballachan - The Walls

Double drystone walls form the blackhouse's interior and exterior perimeter. These measure around six feet in height and are set about six feet apart. The space between them is filled with earth and gravel to form an insulating core (*glut-lion*) between the double wall. The hallmark of the Hebridean blackhouse is its lack of eaves, resulting in a wide flat wall-top (*tobhta*) from which grass, frequently grazed upon by goats and sheep, grows. A late nineteenth century description of the Hebridean type's walls penned by Alexander Carmichael (1832-



(Top) Interior of Mary Beaton's black house, Dunvegan, Isle of Skye - ref #2126; (Bottom) croft on the Isle of Lewis - ref #3373; and (Opposite page) Black house in Kentangaval, Isle of Barra - ref #745. Photos courtesy of the School of Scottish Studies, University of Edinburgh.

1912), collector of the lore appearing in *Carmina Gadelica*, gives us a plain view of the dwelling in its natural setting.

In the outer isles the walls of the houses are very thick, varying from four to eight feet. A facing of stone is to the inside and another to the outside, the space between being filled with gravel stones or earth. The corners of the building are rounded and there are no gables, the low walls being level to the ground. The roof is raised from the inner facing of the wall, the rest being laid over with turf and green grass where pet sheep or lambs often graze and occasionally - when the building abuts on a bank, as is sometimes the case - a courageous cow and calf or even a mare and a foal. Two or three stone steps project from the wall near the door, to enable the family to ascend and descend when occasion requires. In suitable summer weather the women of the family take possession of these grassy wall tops, and sew, spin or knit and look about them, while the household dogs sleep beside them in the sun. The principal object of these stone steps, however, is to enable the men to get up to thatch and rope the house, ladders being short or non-existent.

Historic Scotland's research of the blackhouse at 42 Arnol in Lewis, published in *The Hebridean Blackhouse*, provides us with an example of the methods of construction used in putting up such a building. To begin with, all topsoil was removed from the general area of the house site, down to a base ground of blue clay. At that point, shallow, stone-lined furrows connected to the overall drainage system, were cut into the clay to allow surface water to drain away. The clay, because it is slippery when wet, was then studded with small stones of a similar size to create a gripping surface upon which the stone walls could be built.

The walls were made with local rocks. Each is erected with two faces, inner and outer. The space between each wall was filled with top soil cleared from the site, peat dust and ashes. This mixture was tamped solid as the wall went up. Horseshoes, along with bits of iron were often included to ensure the household's good luck. Upon completion, the wall head was sealed tightly with blue clay to protect the inner core from rain water's eroding effects. Turf was then placed upon the clay capping to prevent it from drying out. (Capping the wall dispels the mistaken idea that water dripping into the walls was desirable to prevent drafts. The wall heads were bevelled to prevent the pooling of rain water.) ☺

Written by Seumas Watson. *Fo na Cabair/UNDER THE RAFTERS is a regular feature of An Rubha that looks at the buildings of the Highland Village.*

Mac-Talla.

"An nì nach cluinn mi an diugh cha'n aithris mi maireach."

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NA SÌTHICHEAN

Ré móran ùine, bha 'n amaideachd a b'fhaoine air a creidinn, feadh Galldachd agus Gàidhealtachd, mu thimchioll nan daoine sìthe. Do réir na h-eachdraidh thàinig anuas d' ar n-ionnsaidh, anns na sgeulachdaibh spleadhach a bha air an aithris umpa air feadh na dùthcha, bha iad 'nan creutairibh neo-shaoghla, guanach, eutrom, do-léirsinneach do shùilibh dhaoine, ach nuair bu toil leo tha fhéin, a' sìor ghluasad air an ais agus air an aghaidh a làthair anns gach cuideachd agus amach air gach comhdhail. Bha aca seo, ma b'fhìor, an còmhnaidh ann an uamhaibh fada fo thalamh ann an uaigneas ghleann agus fo gach tolm-an uaine.

Chuireadh as an leth gun robh iad a' sealbhachadh àrd-shùbhachas 'nan tal-lachaibh rìomhach fo thalamh; gun robh aca cuirm shuillbhearra air àmaibh àraidh, le ceòl bu bhinne na aon nì chualas air thalamh; agus gun robh am maighdeanan nì b'aillidh na uile òighean an t-saoghail seo, iad do gnàth ri aighear agus ri dannsa gun sgìos gun airtneul; 'na dhéidh seo gu léir, gun robh sìor-fharmad aca ri muinntir an t-saoghail seo: a h-uile togradh aca gu brìgh gach sòlus a dheoghail uatha agus domblas a thilgeadh anns gach deoch a bu mhillse. Anns na linnibh dorchaidh chaidh seachad,

bha gach bàs obann, gach sgiorradh agus dosguinn air a chur as an leth: goid naoidheana agus gnàthachadh ioma-druitheachd nach fiach aithris. Mar bha anns gach dùthaich 's an àm sin daoine cuilbheartach, seòlta a bha mealladh na muinntir shocharach le 'n gisreagaibh faoine, 's ann, ma b'fhìor, o 'n lean-nanaibh sìth a tharmaich iad an t-eòlas a bha iad a' gabhail os làimh gu bhi aca.

Ged a chaidh an saobh-chrabhadh seo, agus iomadh amaideachd eile de 'n t-seòrsa seo air chùl, ann an tomhas mór air feadh na Gàidhealtachd, agus ged a tha 'n t-iarmad de na tha làthair a' teicheadh mar a sgaoileas ceò na h-odhiche roimh éirigh na gréineadh, is iomchaidh an nì gum biodh fios aig daoineibh cionnus a thòisich an fhaoineachd amaideach sin. Chìthear seo ann an eachdraidh na dùthcha.

O chionn dà cheud deug bliadhna, agus còrr, chaidh creidimh nan Druidh a thilgeadh gu tur bun os ceann. Bha geur-leanmhuinn ghuineach air a dhèanamh orra-san a ghnàthaich e. Bha iad air am fògradh o ionadan còmhnaidh dhaoine agus air an co-éigineachadh gu tèaruinteachd iarraidh ann an glinn uaigneach ann an uamhaibh ùdlaidh nan creag far am faigheadh iad an creideamh a ghnàthachadh gu foighdeanach ann an dòchas gum faigheadh iad saorsa uair no uaireigin o 'n chruaidh-chàs anns a robh iad a' fulang.

Bha na Lochlannaich 's an àm sin ag

aideachadh creidimh nan Druidh, agus fhuair móran de na chaidh fhògradh às an dùthaich seo dìon fàsagadh uatha. Bhrosnaich iad seo na Lochlannaich gu éiridh as an leth, agus tha eachdraidh na dùthcha 'g innseadh dhuinn gur iomadh oidhirp a thug iad, linn an déidh linn, aicheamhail a thoirt amach as an leth. 'S ann 'nan aobhar-san a thàinig iad 'nan cabhluichibh a thoirt sgrios le teine 's le claidheamh air gach àite 's an robh eaglaisean an t-Soisgeal no taighean mhanach air an suidheachadh. Fad na linn sin, bha móran de na sagartaibh Druidhneach 's an tìr seo aig an robh còmhnaidh, mar a chaidh a ràdh, anns gach doire agus anns gach fàsach uaigneach. Chum an àireamh a chumail an àirde, bu gnàth leò mnathan agus clann a ghoid air falbh agus gach cothrom a bha 'nan comas a ghabhail chum an uireasbhaidh a dheanamh suas mar a b'fheàrr a dh'fheudadh iad.

Bha iad innleachdach, seòlta, am feadh 's a bha muinntir na dùthcha cho aineolach dall. Thug iad, mar seo, air an t-sluagh a chreidinn gun robh aca fiosrachadh os cionn nàduir agus o 'n àm sin thòisich eachdraidh nan daoine sìth. Seo ainm a bhuineadh gu h-àraidh do shagartaibh nan Druidh. B' e 'n gnothuchsan reachdan a schocrachadh agus sìth na dùthcha a chumail suas. Chum iad am mòid air tulachaibh uaine, air cùirn liatha agus air beannaibh àrda, agus, an lorg seo, tha móran de na h-àitibh air an



Each issue of AN RUBHA features an excerpt from Jonathan G. MacKinnon's MAC-TALLA (Echo) with translation. MAC-TALLA, published in Sydney, Nova Scotia, was the longest running Gaelic weekly (ending as a bi-weekly) 1892-1904. MacKinnon, born in Dunakin in 1869, published his first issue at 22 years of age. He was a life-long promoter of Gaelic and was involved in other publications including Gaelic translations of English literature.

ainmeachadh, gus an là 'n diugh, Dùn-sìth, Carn-sìth, Sìth-bhruth agus iomad ainm eile de 'n t-seòrsa sin.

An dèidh do na Druibhibh seo bhi air cur fodha, smuainich daoine aineolach, o 'n eagal a bh'aca rompa, gun robh iad fathast air mhodh neo-shaoghalta a chòmhnaidh 's na h-ionadaibh sin. A thaobh na cumhachd a bh'air a cur as leth nan daoine sìth, bha e air ainmeachadh, druidheachd a dearbhadh gur ann mar chaidh a ràdh a thòisich an eachdraidh amaideach sin. Tha e gu h-àraid air innseadh mu 'n timchioll gun robh àmanna sònraichte ann anns nach robh e sona teachd an gar d 'an bruth-sìth, gu h-àraid air oidhche Shamhnadh agus Bhealltuinn. 'S ann gun teagamh o chleachdadh nan Druidh a thàinig seo anuas, oir b'iad seo an dà chuir mhór aca-san, agus is dùgh dhuinn a' smuaineachadh gun oidheirpicheadh iad daoine a' chumail air falbh an àm nan comhdhailean sin fhads a bha iad fhéin a' cleachdadh nan deas-ghnàth sin. Agus o nach b'urrainn daibh sin a dheanamh as eugmhais teine r'a fhaicinn air na sìth-bhruthaibh sin air co-ainm nan àm sin.

Mar seo, chìthear cionnus a thòisich eachdraidh nan daoine-sìth, do 'n robh cho liuthad aon a' toirt creideas gus o chionn ghoirid ann an iomad cèrna de 'n rìoghachd. - *Leabhar nan Cnoc*

ENGLISH TRANSLATION

For the longest time, there was a most ridiculous belief, in the Lowlands and the Highlands, in the fairies. According to the history that has come down to us, in the fabulous stories told about fairies around the countryside, they were unworldly creatures who were malicious, fickle, lightsome and invisible to human eyes except when they wished to move about in the presence of any company and gathering. They dwelt, if true, in caves deep under the ground, in remote glens and under every green hillock.

They were attributed with enjoying lively pastimes in their elegant, subterranean halls, celebrating congenial feasts on special occasions with sweeter music than any heard on earth and that their young women were more beautiful than all the maidens of this world. It was their custom to be merry and dance without fatigue, or gloom. Having said all that, they were incessantly envious of mortals

to the extent of depriving them of any happiness and casting bile in the sweetest of drinks. In the dark, by-gone ages, fairies were blamed for every sudden death, accident and misfortune: the theft of infants and many other magical practices not worth mentioning. As there were persons everywhere at the time who were cunning in deceiving gullible folk who held silly superstitions, these claimed that their knowledge was gotten from fairy sweethearts.



Although this irrational belief, and much else of this sort of foolishness, has been largely abandoned in the Highlands, and, although what remains is fleeing like the dark of night from the dawn, it is fitting that people be informed as to how this absurd notion began in the first place. The explanation can be found in the country's history.

Twelve hundred years ago, or more, the Druid religion was completely rejected and its followers made out to be wicked. These people were exiled from the dwelling places of men and, in desperation, forced to seek sanctuary in lonely glens and the dark caves of cliffs where they could maintain practice of their religion anytime at all and free from persecution in their difficult circumstances.

At that time, the Norse acknowledged Druid faith and many exiles received shelter from them. These exiles incited the Norse to rise up on their behalf, and history tells us that the Norse made many attempts, century after century, to

revenge the Druids. It was for their cause that the Norse came in fleets to bring destruction by fire and sword to any place where churches of the Gospel and monasteries were located. Throughout that era, many Druid priests of this country lived, as was said, in every thicket and wilderness. In order to sustain their number, their custom was to abduct women and children and take advantage of every opportunity to make up for their deficit as best they could.

The Druids were resourceful and crafty during the time country-folk were blindly ignorant. In this way, they made the people believe they had supernatural powers. From that time the belief in the fairies began. This was a term that applied especially to Druid priests. It was their concern to establish authority and maintain peace throughout the country. They held court on green hill-sides, mounds of grey stone and in the high mountains. As result, many of these places bear names to the present such as Dùn-sìth, Càrn-sìth, Sìth-bhrugh and numerous other names of this type. When the Druids had been overcome, ignorant people thought, because they were afraid of the Druids, that they still lived in such places through supernatural powers. As a result of the power attributed to the fairies, this magical ability was called *druidheachd*, thus proving, as was stated, the historical origin of this foolish belief.

It is notably reported of the fairies that there were certain times during which it was unlucky to come near their hillocks, especially on Halloween night and the first day of May. Without a doubt these beliefs are derived from Druidic practices. Since these were their two most significant observances, it is appropriate that we assume they would make an effort to keep people away during the time of these gatherings while they performed those ceremonies. - *Leabhar nan Cnoc* ☞

Edited and translated by Seumas Watson from Mac-Talla, June 16, 1894. An excerpt from Mac-Talla is regular feature of An Rubha. Illustration of druids from Old England: A Pictorial Museum of Regal, Ecclesiastical, Baronial, Municipal and Popular Antiquities by Charles Knight, published in 1845. Volume 1, page 32.

Photo Album: *Sùil air n-Ais* / Interpretive Successes



Proclamation

between the Department of Tourism & Culture of the Province of Nova Scotia and the Nova Scotia Highland Village Society Iona, Cape Breton Island on the occasion of an event to celebrate Nova Scotia Highland Village as a new member of the Nova Scotia Museum family

Whereas, Nova Scotians believe the history, culture, language and traditions of the Scots-Gaelic people are a valuable and living part of the Nova Scotian story; and, these people have contributed greatly to the formation of our Nova Scotian identity; and,

Whereas, after due consultation, the people of Cape Breton and its heritage community have indicated their desire to see Cape Breton Island heritage further represented in the Department of Tourism & Culture provincial museum system; and,

Whereas, the Board of Governors of the Nova Scotia Museum has recommended that Nova Scotia Highland Village become a part of the Nova Scotia Museum family and the Province of Nova Scotia has accepted this recommendation;

Therefore, we, the undersigned, duly pledge to continue to work toward the creation of an understanding of the story of the Scots-Gaelic people through our museum. We promise to continue to preserve and present the Gaelic language and culture for the benefit of all Nova Scotians and visitors. We agree to strive to inspire the people of our province to Know, value, and maintain this important part of Nova Scotia's past, present and future: the culture, traditions, and language of the Scottish Gaels.

Signed this day at Iona, Cape Breton Island, Nova Scotia
Saturday, June 17th, 2000

J. Bruce MacNeil, President, Nova Scotia Highland Village Society
The Honourable Rodney MacDonald, Minister of Tourism and Culture





Opposite page (from top): Then Tourism & Culture Minister Rodney MacDonald and Highland Village president Bruce MacNeil sign the proclamation launching a new relationship in the operation of the Highland Village in 2000; Dr. Mike Kennedy and Catherine Cole lead the 2001 strategic planning process that laid in place the foundation for interpretive growth; animator/textile consultant Vicki Quimby has helped grow and authenticate textile interpretation and representation on site including various natural dyes; animator Catherine Gillis makes barvas ware pottery with youth participants of Na Deugairean (The Teenagers - living history program for youth).

Above (left to right): Representation of Gaelic cultural expression on site has grown significantly over the past few years with music, dance, song, and storytelling, milling frolics and céilidhs; children make candles in the Làithean Sona (Happy Days - living history program for children).

Below (left to right): Finlay MacLeod of Scotland introduces the Nova Scotia Gaelic community to the TIP (Total Immersion Plus) methodology of language learning; tradition bearers share Gaelic culture with youth through the innovative Eilean nan Òg program offered in partnership with Comhairle na Gàidhlig.



Naidheachdan air Sìthichean is Farmad Stories of Fairies & Jealousy

Recorded by Seumas Watson

The late Michael R. MacNeil or "Mickey Bean Nillag", as he was known, was born in 1917 and grew up in the thoroughly Gaelic neighbourhood of the Cùl Mór (Big Rear) Iona, Victoria County. Nillag's premature death left Mickey fatherless at the age of four years old. By the age of eight he had assumed the responsibility of district mail driver with horse and wagon. Mickey remained in the Iona area throughout his life, earning his bread as farmer, woodsman and deck hand on the Grand Narrows car ferry. He is well remembered in his parish as an inexhaustible source of traditional lore and historical anecdote. His specialty was dramatic presentation in his community's expressive, idiomatic "Barra" Gaelic. Provided here are two transcripts of the very many stories he commanded without effort.

AN SLUAGH

Tha sibh a' bruidhinn mu dheidhinn sluagh. Bha fear ann ris an canamaid Diarmaid. Bha sin anns na h-àiteachan seo fhèin. Cha n-eil e fad sam bith bho Shannra shuas a' seo. An oidhch' a bha seo, bha còmhlaidh ann aig an taigh. Cha chreid mi nach e ag iomairt chairtean a bha 'ad. "O," thuirt a' fear seo, "tha mi dol amach. Tha agam turas a dhol amach."

Cha robh e mar a tha e an diugh. Cha ruig thu a leas a dhol amach. Tha h-uile rud a h-ann ac' anns na taighean. Ach chaidh e mach. Cha robh e muigh ach ùin' a bha coltach. Cha robh e 'tilleadh astaigh. Ghabh 'ad an uair sin beagan do chùram dé bha 'ga chumail.

Uel, bha 'ad a' feitheamh, 's a' feitheamh, 's a' feitheamh, 's a' feitheamh. Cha robh e tighinn, ach an ceann ùine mhóir thànaig e staigh. 'S nuair a thill e dhachaidh, bha e air choltas gu robh e air tàir-riaslachd fhaighinn gun chiall, air tàilleabh gu robh e geal leis an eagal.

"Uel," os' esan, "tha mi dìreach," os' esan, "gus a bhith marbh"

"Dé dh'éirigh?"

"Uel, nuair a chaidh mi mach," os' esan, "chaidh mo thogail," os' esan. "Bha 'ad a falbh leam," os' esan, "àite gu àite. Bha mi 'feuchainn," os' esan, "ri fhaighinn ghuapa, ach cha ghabhadh sin," os' esan, "dèanamh gus an duirt mi 'Dia 'gam chuideachadh'. 'S nuair a thuirt mi na faclan sin, chaidh chantail rium. "Cad thuige nach duirt thu sin na bu thràithe? Cha bhiodh tu air do thuras a tharraing."

AN RIOCHD NA MUICEADH

Uair dhe'n t-saoghal, cha chluinn thu sin an diugh na 's motha, ach chluinneadh

tu, "Chuir e droch ghuidh' air an duine." Bheil thu tuigsinn?

Fear a bhiodh a' dol a Shudni... bhiodh e 'traibhealachadh - dh' éirich sin air an taobh thall seo. Bha e fhéin falbh còmhla ri nighean. Bhiodh e 'dol a Shudni air ais 's air aghaidh. Bha seansa go robh dùil aice gum pòsadh e i, ach cha robh sgath dheth seo 'na intinn 's an àm. Ach tha 'n gaol cho làidir, cha n-urrainn dhuit an gaol a bhristeadh nuair tha e ann. Ach co dhiubh, tha seansa gu robh ise 'faicinn nach robh seansa aice air an duin' fhaighinn.

An oidhch' a bha seo, bha e 'dol air a' rathad a Shudni. Air a' rathad a Shudni, gu dé thàinig 'na mhiosg ach muc. Chaidh a' mhuc am miosg an each. O, fhuair e tàir gun chiall mun d'fhuair e 'n t-each a shocrachadh. Bha 'n t-each a' gabhail a' chaathaich. Ach an uair sin, chaidh e rithist air trup 's bha an aon rud roimhe rithist. An uair sin dh' inns' e do nàbuidh.

"O," os' esan, a' fear eile, an nabuidh seo, "théid mise còmhla riut," os' esan, "an ath-thrup agus bheir mi leam," os' esan, "deagh chuip agus," os' esan, "cha bhi troiblaid againn leis an each. Bheir dhomh-s," os' esan, "na reins 's laimheisichidh mi an t-each," os' esan.

Co dhiubh, thog iad aisd' a Shudni 's dè rinn e ach cnapan beaga do luaidh' a chuir anns a' leathar air son gum biodh a' chuip... gum biodh i math ... gun dughadh e deagh ghearradh aise.

Cha d'fhuair iad ach sios a' rathad cho fada ri Ceann a' Bheithe nuair a thànaig a' mhuc a bha seo 'nan coinneimh arithist. Chaidh an t-each mar a bha e reimhid. Bha e 'feuchainn ris a' chaathach a ghabhail. Rug a' fear a bha seo a bha làimheiseachadh an eich ... rug e air a' chuip 's tharraing e strac dhe 'n chuip air a' mhuic: cros am peirceall air a' mhuic. Chum iad romhp' a Shudni.

Cha robh an còrr mu dheidhinn, 's thill iad dhachaidh.

'S am feasgar a bha seo, thuirt esan ris an fheadhainn a bha staigh, r' a pharantan, "Tha mi dol anull air son a choimhead mo nàbuidh.." 'S an nighean a bha falbh còmhla ris, bha ise 's an taigh seo. Fhuig e thall. Bha iad bruidhinn.

"Dé mar a tha sibh uile?"

"Gu math."

"Cà'il Màiri?"

Chunnaig e nach robh Màiri mu chuairt.

"O, Màiri, cha n-eil i gu math. Tha i bochd."

"Bochd?"

"Tha. Tha i air a' lobhta. Shuas air a' leabaidh. Ma tha toil agad, faodaidh tu 'dol 'ga coimhead."

"Nì mise sin an ceann treis, nuair a ghabhas mi biadh. Nì mi sin."

Choisich e suas an staidhre dha 'n lobhta. Nuair a chaidh e far a robh i, tharraing i 'n t-aodach m'a ceann.

"Dé tha càrr?" os' esan.

"Dé tha thu mìnigeadh, dé tha càrr? 'S math tha fios agad dè tha càrr."

"Cha n-eil fios agam-sa."

"Bheil thu 'son siod fhaicinn? Coimhead air a' siod!" os' ise.

"Cha do bhuail sinn thu."

"Bhuail!" os' ise.

Shin agad anis rud eile, choinnich ise riuth' ann an riochd na mucadh.

Micheal mac Bean Nillag, Ruairidh, Eòin a' Phlant

DERMOTT AND THE FAIRY HOST

You're talking about the fairy host. There was a fellow we called Dermott. That was in these parts, not far from *Samndra* up here. This night there was a crowd gathered at the house. I believe they were playing cards. "Oh," this fellow said,



Mickey Bean Nillag by Ellison Robertson.

"I'm going out. I have to go outside."

It wasn't like it is today. You needn't go outdoors. They have all the conveniences in the house. In any event, he went outside. He was out there a seemingly length of time, but wasn't coming back in. Folks became somewhat concerned as to what was keeping him.

Well, they were waiting, and waiting, and waiting and waiting. He wasn't coming back in, but after a long while he arrived back. When he returned home it seemed as though he had received a terrible mauling because he was white with fright.

"Well, he said, "I'm almost," he said, "dead."

What happened?"

"Well, when I went out," he said, "I was carried aloft. They took me," he said, "from one place to another. I was trying to get free from them, but couldn't until I said, God help me! When I spoke those words, it was said, 'Why didn't you say that earlier? You wouldn't have been taken on your journey.'"

THE SHAPE SHIFTING LOVER

Once upon a time, you won't hear that today either, but you used to hear, "He put a bad curse on the man." Do you understand?

There was a fellow who used to go to Sydney. He used to travel. That happened on the other side here (Grand

Narrows side). He was going out with a girl himself. He used to be back and forth to Sydney. In all likelihood she expected him to marry her, but he had no such intention at the time. But love is so powerful you can't break it when it's present. Anyway, it's likely she realized she didn't have a chance of getting the man.

On this night he was on his way to Sydney and what came in his midst but a pig. The pig went into a horse. Oh, he had a very difficult time before he got the horse calmed down. The horse was frenzied. Then he went on another trip, and the same thing was waiting for him again. This time he told a neighbour.

"Oh," he said, the other fellow, his neighbour, "I'll go with you," he said, "next time. And I'll take with me," he said, "a good whip. And," he said, "we won't have a problem with the horse. Give me the reins and I'll handle the horse," he said.

Anyway, they took off and what did he do but put little lumps of lead in the leather so the whip would be good; so that he would get a good cut out of it. They didn't get down the road as far as East Bay when the pig came to meet them again. The horse reacted as he had before. He was trying to stampede. The fellow who was handling the reins grabbed the whip and drew a slash on the pig, on the pig's jaw. Across the pig's jowl, as we would say. The pig took off. He split her, as we would say. The pig

went. They kept to Sydney. There was nothing more about it, and they returned home. And, oh, this evening he said to those at home, to his parents, "I'm going over to see my neighbour." And the girl he was going with, she was in this house. He landed over. They were talking.

"How are you all?"

"Fine."

"Where's Mary?" He saw Mary was absent.

"Oh, Mary, she's not well. She's sick."

"Sick?"

"Yes. She's upstairs, up in bed. If you wish you can go see her."

"I'll do that shortly. When I take a bit to eat, I'll do that."

He walked up the stairs to the loft. When he went to where she was, she pulled the sheet about her head.

"What's wrong," he said?

"What do you mean, what's wrong? It's well that you know what's wrong."

"I don't know."

"Do you see that? Look at that" she said. "Look where I was struck with the whip!"

"We didn't strike you."

"You did," she said.

There's another instance. She met them in the form of a pig. ☹

Recorded, transcribed and translated by Seumas Watson.

An t-Eilean Muileach

THE ISLE OF MULL

By James O. St.Clair

In my eyes of memory, I see the mountains of Mull

In my ears of memory, I hear the waves on the shore

My feet recall the walks through the deep glens

In the distance are the sounds of new sheep advancing

Five weeks of sailing across the miles of the Atlantic

Separate us now and forever from An t-Eilean Muileach

Such might have been the thoughts of hundreds of emigrants, children and women and men, as they lived out their lives in new circumstances on Cape Breton Island during the 1800s.

The *Muilich*, the people of Mull, lived through times of great change before they left their homes, their familiar hills and glens and their kin. The second largest of the inner Hebridean Islands, Mull seems small by North American standards, for it is approximately 24 miles from north to south and 26 miles from east to west. But its many inlets and coves, however, create a long coastline of nearly 300 miles.

While it appears that no formal evictions had been issued for the areas inhabited by the families who came to Cape Breton, the handwriting was on the wall. The new sheep were on their way and the economy was changing. As well, there was a larger population on Mull than the land could support.

According to the material found in Dr. Jo Currie's *Mull, the Island and its People*, published in 2001 in paperback, the sale of his property on the Island of Mull by George William Campbell, the Sixth Duke of Argyll, to the Macleans of Coll and to Captain Allan MacAskill during the second decade of the 1800s was a stimulus for emigration. New landlords...new demands!

The owners of the estates no longer wished as many people on their lands, nor did they respect the work of the tacksmen of the previous years. The decline in the harvesting of kelp, the difficulty of employment, the lack of interest in the people of the island by the new owners, as compared to the previous members of the Argyll Family, and the known opportunity for acquiring one's own land in Nova Scotia certainly encouraged families long settled on Mull to depart.

In the oral tradition passed down through the years, many of the emigrants chose to leave before they would be

forced to go. They were aware of the changes which had slowly developed after 1745 and had heard of evictions in other parts of Scotland

As early as 1802, it appears, Pattersons (or Paterson as they also spelled their name) arrived in Boularderie - three generations of them, with John Sr. and John Jr. and Neil (just a baby) settled near the location of the present Seal Island Bridge. They were followed by at least three other families, perhaps old neighbours or distant kinfolks, MacDonalds, MacNeils and Beatons. John Beaton's tombstone in the

...the people of Mull, lived through
times of great change before they left
their homes, their familiar hills and
glens and their kin...

Man of War graveyard, along the Big Bras d'Or, states he was born on Mull in 1815.

Of several families from Mull who went to Prince Edward Island at the same time as the Pattersons came to Cape Breton, at least one, the Livingstones of Skye Mountain eventually crossed over to Inverness County where they found relatives living. Here they would be able to acquire titles to their own land.

A major immigration occurred in 1820 (with possibly some arriving in 1819) when a number of families from the former Argyll estate landed on Cape Breton. Tradition carries the memory that they came ashore in Judique and stayed with relatives there (possibly MacDougalls?) until they found places to live.

Some found land available at an inlet on the Bras d'Or Lake. At last, they could own land and not be subject to the whims of absentee landlords. Duncan

MacDonald lived where the Martins settled afterwards. Alexander MacQuarrie, one of many incoming people of that name from Ulva, Isle of Mull, with his wife Ann MacPhail, was followed several years later (maybe 1824) by relatives of his wife, the Archibald MacPhail family. In the same area, as well, Alexander MacQueen and Angus MacDonald are early settlers, perhaps having been first on PEI. There were so many *Muilich* that the inlet came to be called Mull Cove for a time. It is now known as Orangedale.

Not far away, perhaps in 1830, a family of MacKinnons settled at the Rear of Whycocomagh at what is now Blue's Mills. A bit earlier, about 1820, a large number of other former Mull residents found land along the broad expanse of the River Inhabitants meadows - several MacColl brothers and MacDonalds and Buchanans and a Campbell family.

Relatives of the MacColls and the Buchanans had found a considerable tract of ungranted land on the upper reaches of the Southeast Mabou River. Eventually, the settlement would come to be known as Mull River in tribute to the former home.

To Upper Southeast Mabou, from Achnacroish, not far from Duart Castle, came two brothers, Peter and Parlan McFarlane (who preferred the spelling of their name as MacPharlain) and their wives Sarah Buchanan and Ann Campbell respectively. Ann Campbell's brother Allan, his wife Mary MacCallum, her sister Catherine Campbell, and her husband John Livingstone took up properties near one another. At one time in the 1840s, there were four John Livingstones in the area - John Dubh Sr, John Dubh Jr and Red John Sr. and Red John Jr.

Allan Campbell (known as "Allan the Minister" for his ability to read the Bible in Gaelic and English and pray extensively at religious services in houses in the area) operated a small store at his house, the first outlet of that sort in the

area. The Campbells had lived in Tenga in the District of Torosay prior to emigration. Living in Mull River, they were close neighbours to the family of Archibald MacDonald and sons who arrived in the area in 1824.

A small meadow at the edge of Mull River still carries the name MacCallum in memory of the people of that name who arrived about 1820 and who later moved on to other parts of Nova Scotia. In the middle of a settlement, where people from Skye and North Uist were dominant, just outside of Whycocomagh, a family of MacKinnons from Mull lived on a hillside and intermarried with other Mull families for two generations.

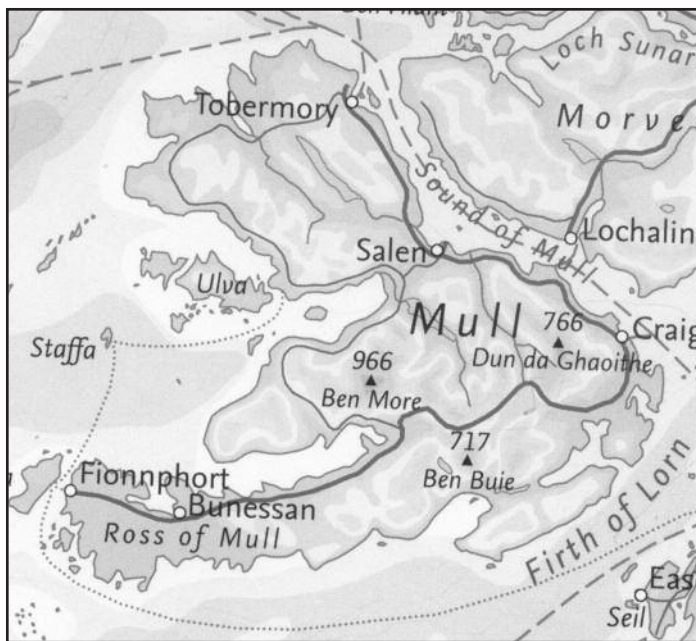
Families of MacDougalls from Mull lived in East Lake Ainslie and near the site of the MacLean Church in Stewartdale, Whycocomagh. Some of them had lived at Achnacroish, Isle of Mull. They were neighbours of several families of MacQuarries and at least of one MacLean family at North Lake Ainslie who were Mull people. On the location where the MacDonald House Museum now is, Alexander MacDonald, a weaver, and his family settled after their arrival in the early 1820s.

So many stories, so many tales of crossing the ocean and so many accounts of relatives who had gone to Prince Edward Island or to Australia. Some families stayed in Cape Breton, and some went on to what were hoped to be greener pastures, and places of less snow and frost. Some like John Hunter, a member of the group who arrived in Cape Breton in 1820, are recalled by the geographical names still in use - Hunter's Mountain in Victoria County, Livingstone Mountain, Middle River, MacColl Brook and MacFarlane Woods.

Probably most of the Mull people were Presbyterian with a few being Baptist. All were Gaelic speakers. Some of them could read in Gaelic and a few had some English as did Parlan MacPharlain, who (according to tradition) taught his neighbour, Patrick Delhanty, an Irish immigrant, how to read his deeds and his accounts kept by local merchants which were expressed entirely in English.

Some of the new arrivals in Cape Breton may well have known the song composed by Mary MacDougall (McLucais) and known as Mary

MacDonald after her marriage to Neil Macdonald of the Ross of Mull. "Leanabh an Aigh," sung widely today at Christmas time in Cape Breton to the tune of *Bunessan*, is named for a Mull community. It was certainly known by one of the late emigrants from Mull, Angus MacDonald, "Angus the Shepherd." He took a leave from his work in 1862 or 1863 as a professional shepherd on one of the estates to come to Cape Breton to see his parents who had emigrated to Skye Mountain a decade or so earlier. Also a seller of religious books, mostly sermons and tracts, he remained in Cape Breton after he married Alexis MacDonald of a North Uist family,



although he did return to Mull for a brief time to settle his affairs. Renowned as a Gaelic singer, he was a noted precentor of the psalms sung at the MacLean Church in Stewartdale and kept the records of the congregation in English.

In contrast to their neighbours in many Cape Breton communities, who had endured harsher treatment from landlords on Skye and South Uist, most of the *Muilich* who came to Cape Breton had apparently decided on their own to depart as they sensed the changes in the economy and the attitudes of the owners of the estates while enduring increasing rent and diminishing revenue. In the opinion of Jo Currie, the author of *Mull, the Island and Its People*, some of the settlers who came from Mull were descendants of tacksmen and sometimes were people of some education. Their ancestors had been brought to Mull by the Campbells of Argyll as tenants a century

or more earlier. But the times and the attitudes and the very names of the land owners changed.

It is not known at this time whether or not any of the people from Mull who were actually evicted in the 1840s, 1850s and 1860s ever came to Cape Breton. But their stories came to be known as accounts of cruelty spread by word of mouth and in newspapers and song.

The people of Mull, as was true of those of so many of the isles and of the highland regions, were unwilling participants in the effects of the slow fundamental change in the culture and the economy of their region - a change which had started long before Culloiden as has been argued by Allan Macinnes and Eric Richards in their writings on the Highland Clearances.

In this short account, certainly just the beginning of a more thorough look at immigrants from one of the Hebridean islands, it is my intention to gather in one place some of the names of this group of people who arrived in Cape Breton between 1802 and 1830. It would appear that the majority settled in the Mull River-Glencoe area and around the Bras d'Or Lake in the West Bay-River Inhabitants region, on the shores of Lake Ainslie and on Boularderie Island. In the nearly two centuries since their arrival, their children and grandchildren have become intertwined in the

diverse fabric of Cape Breton people. As well, many of their descendants are now part of the diaspora of Cape Bretoners living across the continent of North America. It is hoped that perhaps some who read this short account will be inspired to add accounts of their families to the growing collection of material at the Highland Village.

For most, the sights and sounds of "Mull of the Cool Mountains" are now no longer recalled or even much valued. It is important, however, to try to record the names and some of the experiences of the immigrants who left so much behind, but also brought their courage and their culture and language to these shores. ☺

Jim St.Clair is an historian living in Mull River, Inverness County.

Dèante le làimh

RUG HOOKING IN CAPE BRETON - PART II

Vicki Quimby

If hand-spun yarn was to be used for rug hooking, it was usually white and needed to be dyed a variety of colours. Cloth rags were sometimes over-dyed as well. Natural dyes were used in the early years and were either purchased (indigo, madder, logwood) or made at home from goldenrod, butternut, maplebark, onion skins, crotal (lichens), etc.

The dyestuffs were boiled over the fire, then the wool added and simmered. Tannins from tree bark or vinegar or salt were used as mordants to set the colors. In fishing communities, nets were dyed every spring with boiled spruce and alder barks to darken and preserve them. Afterwards, the women would soak their rags and yarns in the vat to get a reddish brown dye. Synthetic Diamond dyes were in general use by the last half of the 19th century and rapidly replaced many of the natural colors.

Materials continued to be in short supply for many Cape Breton families throughout the 19th century and beyond. They were sometimes forced to go to extraordinary lengths to obtain enough fibre to complete a rug. Notable examples of this were seen in the early 20th century Acadian areas of Cape Breton where worn-out knitted woolen goods such as stockings and long underwear were unraveled, cut up into small pieces, processed in a butter churn, then teased, carded, and re-spun into yarn to be dyed and used once again – this time in a hooked rug.

Even the burlap fibres themselves were used. Cape Breton's Magazine describes a rug hooked by Maisie Morrison of Wreck Cove in the 1930's made entirely of burlap. She and her mother pulled the threads out of burlap bags, dyed them in shades of green, brown and pinkish off-white, then plied 5 similar-colored strands together. She hooked these fibres through 2 flat 100-pound grain sacks sewn end-to-end and sewn onto a wooden frame her father made.

In other instances, noted in the Cheticamp area, women would wash burlap bags, then take them apart strand by strand, and dye them. They would next twist 3 strands together with a spinning wheel, knotting them on each end. (The knots would be cut off during the hooking process). These strands were balled up and used as wool yarn would have been used. Additionally, at least one

Acadian family was recorded as having washed burlap sacks, cut them into tiny pieces, churned them in a butter churn, then carded, spun, dyed and hooked mats with the resulting fibres. The rugs incorporating burlap were a bit more rough in texture than the wool ones, but could still be quite beautiful.

Rug hooking was popular in both Acadian and Gaelic communities. When wool supplies became short in the fishing village of Cheticamp (where many rugs were made entirely from wool yarn), more was purchased from the "Scots" in North East Margaree. The wool was bought in its raw state, then women would gather together to pick and card the wool. Later, when women could send their wool to be carded at mills, many sent theirs to the Hart's Mill in North East Margaree, a place known for its quality work. The rolls were then spun, often by women who had gathered to work together, then skeined, dyed and wound into balls. And in the homes of the Gaels, working on a rug was often an occasion for singing Gaelic songs, especially if two or more women were working together.

Rug hooking was often done in the winter when the weather prevented much of the usual outdoor work, although some was also done on long summer evenings after the outside chores were finished. Usually the task of the women of the household, rug hooking was also a past-time for some men as well. Sailors stuck for long periods at sea would make mats, but even young men at home would help work on the rugs. And sometimes children would be called upon to help cut rags or skein wool.

Designs ranged from the deceptively simple "hit and miss" random-striped mats to the more intricate florals. In the early years, patterns were taken from motifs found about the home such as patterns from china or outlined shells or cups. And it was more than one family housecat that was held down on the burlap while someone traced its outline

onto the fabric.

Geometric designs were probably the earliest designs, and as time went on were usually the ones to be used by beginners. Straight lines could be made by following the rows of warp and weft in the burlap. From there, diagonals, blocks, diamonds, even circles could be repeated in innumerable combinations to create pleasing designs, offering a challenge to even the more skilled rug hookers. Later, quilting patterns such as Log Cabin or Wedding Ring often appeared on the face of a rug.

Floral patterns were quickly adapted to rugs as well. One of the earliest floral designs was that of a basket with flowers – a traditional French textile pattern hundreds of years old. One of the oldest rugs in the Canadian Museum of Civilization's rug collection is a large hooked rug with this motif. Leaves, twigs, branches, and, later, scrolls were sometimes used as borders to enhance a floral design, and the better yarns were now saved for hooking detailed flowers. Other favorite local patterns included thistles, fleur de lis, and shamrocks to symbolize Scottish, French and Irish cultures.

There was also a hierarchy of rug designs. Rugs with geometric patterns were the "everyday" mats of the kitchens and well-used areas, whereas florals were saved for the parlors or sometimes rolled up and tucked away to be unrolled quickly when esteemed guests were seen arriving. Good rugs were even lent out from time to time to be used elsewhere for special occasions. The best wool rags and wool yarns were used in the floral rugs, but the kitchen mats could be made of any combination of mixed wool or cotton rags or yarns.

Although geometric and floral designs dominated the earliest designs, they were followed by images of animals and by the turn of the 20th century, scenes of life and landscapes. Finally came mottos and commemorative patterns. As time went on, some rug makers

became less confident that they could make their own good designs. They began relying on ready-made patterns rather than using their own freehand designs. Although these patterns helped to strengthen the popularity of rug hooking – already fading in some areas by the late 1800's – it could be argued that the use of these patterns did have the effect of diminishing creativity in the later hooked mats. Today, the favored rugs are often the ones that were hand-drawn of the maker's own design.

The first rug patterns were available in the United States after the Civil War in the 1860's and Edward Sands Frost in Maine became the best known producer in the eastern States in the 1870's. But patterns were also made in Nova Scotia, and there were three main suppliers of stamped patterns to local rug hookers. In Yarmouth, a partnership of two men in 1879 – Perry and Grantham – sold mat bottoms, none of which survive today. By 1892, John E. Garrett established his mat printing business in New Glasgow. Over 400 designs were eventually produced through this mail order business and by the turn of the century, stamped patterns were being sold through T. Eaton & Co., the Hudson's Bay Company and other large retailers in Canada, the United States and Britain. The business prospered until World War II, but struggled thereafter until they went out of business in 1974. A third mail order company was Wells and Richardson of Montreal who sold Diamond Dyes.

As a way of promoting these dyes – over 100 colors for dyeing either wool or cotton – they published stamped patterns and catalogs for at least two years in 1899 and 1900.

All of these commercial patterns did have a part in spreading new design ideas to even the most remote regions.

Over the years thousands of Cape Breton hooked rugs – including many of our oldest and most unique – have made their way to the urban areas of Canada and the United States. By the 1920's pedlars began traveling to all areas of the island, marketing goods never easily available to rural residents before. Stories abound of women gladly exchanging their hooked mats for a piece of linoleum or selling them for 25 cents apiece. One

Cheticamp woman exchanged seven rugs, each 10 square feet in area, for a cheap winter coat. Another, knowing little English, when asked how much she wanted for a particularly beautiful and favorite rug, answered "Nothing." She meant to convey that she didn't want to sell it, but the pedlar thanked her and



Rag rug made by Catherine "Ceit Bheag n' n Aonghas Iain" Rankin of Mabou Coal Mines in the 1920's. Photo by Pauline MacLean.

went off with it. When these mats were, in turn, sold to dealers in the States or Upper Canada, the demand for them grew. Soon, pedlars and dealers began to arrive with truckloads of linoleum, sometimes buying every rug in the house for a pittance, or exchanging them for linoleum. This continued from the 1920's to the 1940's and although the rug makers did not receive much in return for their efforts, this trade was responsible for reviving an interest in hooked rugs in more affluent areas.

It was because of this demand for rugs that a craft industry developed on Cape Breton Island. Much as Sir Wilfred Grenfell (in Newfoundland and Labrador) sought to fund his medical missions by establishing an "industry" out of local rug hooking in 1913, a similar effort to benefit rural women was organized in the Cheticamp area in the 1920's. Lilian Burke, an artist and a friend of Mrs. Alexander Graham Bell, hoped to create a home-craft industry by taking the natural rug-making talents of the Acadian community and producing finely crafted hooked rugs for a New York clientele. With this, she hoped to provide income and employment for the families of the area. The local designs were thrown out and substituted with patterns of her own making. The colors and designs were carefully considered to appeal to the American market, and she closely controlled their execution.

Although known as a kind person, she was also a demanding taskmaster who was known to make women take out sections she did not approve of, re-dye and re-hook them. They were paid only by the square foot of finished product, so these alterations would have been at their own expense. Although she paid little for the rugs, and the rug hookers eventually rebelled and formed their own co-operatives, she was responsible for the foundations of a high quality product still in demand today.

There has been an evolution in Cape Breton hooked rugs, from mat hooking simply out of a desire for a warm floor covering to producing functional works of art, with some makers ultimately engaging in commercial enterprise. The craft reached the height of its popularity around the Second World War, after

which tastes became more "modern" as floor coverings such as tile, linoleum and wall-to-wall carpeting were becoming easily available and more affordable. Rug hooking was seen by some as a part of the struggles of the past and old fashioned. However, especially in many of the homes of the pioneer Gaels' descendants, women continued making their *bratan ùrlair*. These rugs are receiving renewed appreciation today as rug hooking experiences another resurgence.

Rug hooking, though, has changed forever. As the author of the book *Collecting Hooked Rugs* lamented in 1927, "Soon there will be no more women spinning yarn and weaving homespun as part of their daily life, no more workers trained from girlhood in the technique of hooking rugs. The hooked rugs of the future will not be made to the tune of Gaelic folk-songs or the whirl of the spinning-wheel, but their makers can at least imitate the conscientious artistry of the hooked-rug makers of Cape Breton." ☞

By Vicki Quimby, Highland Village textile consultant and animator.

Déante le làimh (handmade) is a regular feature of An Rubha that explores various aspects of textiles and craft production in Gaelic Nova Scotia.

An Gàidheal Portmhor

THE MUSICAL GAEL

Pauline MacLean

This issue of *An Rubha* looks at a traditional reel notation, which we've only been able to find reported in the *Traditional Fiddle Music of Cape Breton* by Kate Dunlay and D. L. Reich contained in the MacLean Collection at Highland Village. Commonly played by Cape Breton fiddlers, a mouth tune (*port á beul*) setting is reported here noted from the singing of the late "Montana" Dan Morrison (*Dòmhnall mac Aonghais Tùisg*) of Rear Little River, Victoria County. The following information on "Montana" Dan was provided in an email from Shannon MacDonald and her relative Sadie Mae MacInnis (*Sadie Mhurchaidh Dhòmhnai Bhig*), nee MacDonald, of French River, Victoria County:

Dan Morrison was born 1882 at home in Rear Little River, where he was also raised. The house was next door to Sadie Mae MacInnis' childhood home. The house burned in the summer of 1935. Dan was one of four siblings: Maggie, Coinneach (Kenny), and Christie. His father was Angus 'Tusk' Morrison (not sure if tusk is Gaelic or where it came from, it's said with a long eu sound). His mother was Christie (MacDonald).

Dan was only ever called Dan before going away to work in the wilds of Montana. 'Montana' Dan he became when he returned to the North Shore the first time in 1930/31. He soon left for Montana again, where he married, and had a daughter. His daughter still lives in the States and is in her 70's; her name may also be Christie. However, Dan separated from his family and returned once again to the North Shore to stay. He then lived in a little house near Grampy's, Tommy MacDonald (*Tòmaidh Peigi Thòmais*) on the North Shore. So they were great friends. His little house is still standing.

My father walked past Dan's place to get to school, and remembers hearing from Dan the story of his incredible journey from the North Shore to Montana, which involved every conceivable form of transportation. Dan had a thunderous voice and took to singing any time of the day. He could be heard up and down the Shore. Having passed manys a night alone in a cabin in Montana, hearing the big cats all around, Dan could



Montana Dan signing Gaelic Songs at Harvard University, Cambridge, Mass.

copy the screech of all sorts of wild cats. Quite a character, indeed, and was known to practice his presenting directly into the kitchen oven! He took a second wife late in his years named Nora (MacQueen) Matheson. They kept separate homes, but she helped him get by at his own place.

Here's one more story that's short:

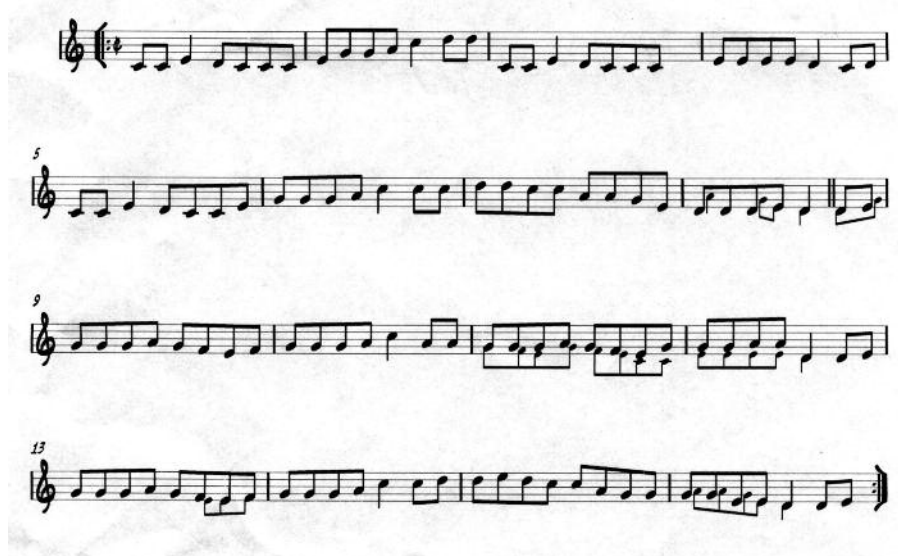
One night there was a great storm. The next day my grampy was visiting Dan and said:

"Did you hear the storm last night Dan?"

"Yes indeed I did," he says.

"You didn't sleep through it then?"

Còta Mór



Musical notation by Marion MacLeod.

Grampy says.

"No indeed," says Dan. "One squall would turn me over, and the next one would roll me back."

Còta Mór Ealasaid

Elizabeth's Great Coat

Ruidhle Gun Urra/Traditonal

Tha còta mór Ealasaid air Anna nighean an fhìdhleir

Tha còta mór Ealasaid air Anna 'dol a phòsadh

Tha còta mór Ealasaid air Anna nighean an fhìdhleir

Tha ribeannan air Ealasaid, an nìneag a 's bòidhche

Air Iseabal, air Ealasaid, air Anna nighean an fhìdhleir

Air Iseabal, air Ealasaid, air Anna 'dol a phòsadh

Air Iseabal, air Ealasaid, air Anna nighean an fhìdhleir

Tha còta mór Ealasaid air Anna 'dol a phòsadh

Anna the fiddler's daughter is wearing Elizabeth's great coat

Elizabeth's great coat is on Anna who is going to marry

continued on page 26...

In memory

MICHAEL ANTHONY MACLEAN

By Jenna MacNeil

Cape Breton lost another great treasure this year. Michael Anthony MacLean was a family man, a fiddler, and a friend. He passed away at the age of 95, leaving a gap in the hearts of many, and in the fabric of our Island's culture. Jenna MacNeil visited with Michael Anthony in May 2006 and shares these memories of a man missed by many.

It was a warm spring day, everything green and bright; a perfect day to sit in the sun porch and visit with Michael Anthony MacLean. He spent hours rocking back and forth, sharing stories about his life, his family, his music, and about Washabuck through the years. As we looked across St. Patrick's Channel, he talked of the ferries and motorboats that once kept the wharf at MacKay's Point busy with travelers. He bemoaned how much of the shoreline had eroded. And



Michael Anthony with granddaughters
(L-R) Jill, Marcia & Susan

he recalled the stories associated with Beinn Bhreagh.

"This is the place (Alexander Graham) Bell wanted to buy first, when he came to Cape Breton. My grandfather was just after buying it, and he said, 'No, thank you'."

Michael Anthony's grandfather, Peter F., was born in Nova Scotia in 1826, the son of Barra immigrants. A love of music – and the talent to perform it – made the journey with the MacLeans. When the ship *Ann* sailed from Barra in 1817, it carried Lachlan MacLean – Peter's grandfather – his family, and their few material possessions, including a set of bagpipes purchased when the ship called at Tobermory, Isle of Mull.

Michael Anthony and his family didn't continue the piping tradition, but his father, Vincent, learned to play the fiddle and passed that on to his twelve children.

"He had an old fiddle here and every night after work, he would take out his old fiddle and he'd play about four or five tunes. He'd play those tunes every evening. That gave us the start," Michael Anthony told me. He recalled his brothers & sisters fighting over the one fiddle at home, finally purchasing a second one when Michael Anthony was in his mid-teens. He said it came at a good time.

"It was only in the house here perhaps a couple of weeks, three weeks, when the thrashing mill came through to the different barns and who comes along but a [Jimmie] MacInnis fellow from Inverness. He was one of seven MacInnis' that could play the violin. So by jingo, we had music in every house in Washabuck while the thrashing machine was here. He liked the fiddle so darn much and he played it and there was a little shindig in every house. Talk about a picnic we had!"

Michael Anthony spent a lot of time that day telling me about all the house parties that used to go on in Washabuck. He remembered them becoming really popular shortly after that thrashing season, mostly because he and his brothers were starting to get a reputation for being able to provide the music.

"They'd have little house gatherings, you know, and you felt at ease to go in and play because we knew them. The radio and the television weren't around at that time, so the music, if you could make a squeak at all, they'd dance. When there'd be a little house party, a racket going on, we'd get a call to go. I remember of Mother telling about how they came here, somebody came here for Peter F. to go play at a house warming up at Billy MacKenzie's. They'd built the house new and they had a party and there was no music, nobody around. So they landed down here for Peter F. to go up. He was only just after learning a few, he had three or four tunes and he went there and he played all night and they danced all night to the three or four tunes. They had a hell of a good time!"



Michael Anthony with grandchildren
Susan and Calum

Photos courtesy of Vince MacLean.

Michael Anthony was quick to talk of the talents of other musicians. He told me stories about Red Rory MacLean and his family, of spending time with Dan MacKinnon's family at Cain's Mountain, and of the days spent swapping tunes with the Gillis Point MacLeans and the MacKenzies of Washabuck Bridge. So many of his great characteristics – his humility, his generosity, his passion for music, friends and family – shone through as he told these tales of happy times spent growing up in and around Washabuck.

Some of the people Michael Anthony played with growing up are still sharing their music with the world, but he was one of the last 'old time' Washabuck players, and his loss to the musical tradition is almost as great as his loss to his family and his community. Michael Anthony learned from his father, a self-taught musician who grew up just one generation away from Barra, surrounded by the Gaelic language night and day. The music that existed in that time is not the same as the music that exists today, even if the notes are the same and the timing is still good for the dancer.

Sitting in his sun porch that spring day, on the same farm his grandfather bought in the 1800s, Michael Anthony told me he saw a change in the way the music was passed down when electricity came to Washabuck in the early 1950s. He talked about families getting smaller, fewer people gathering for house parties, and the reliance on 'canned music' over fiddles. But he beamed with pride as he talked about his grandchildren taking up the instruments again, learning from what he called "other fiddlers that are better than I am."

continued on page 26...

From Clan to Clearance - Dr. Keith Branigan

A review by Dr. Richard MacKinnon, Cape Breton University

Dr. Branigan gave a fascinating talk to my Vernacular Architecture class at Cape Breton University a number of years ago about the archaeological work he was just commencing on the remains of Black houses on the Isle of Barra. *From Clan to Clearance: History and Archaeology on the Isle of Barra c. 850-1850 AD* is a fascinating, comprehensive book, the result of his many years of fieldwork examining the remains of buildings and other archaeological artifacts on Barra, amidst the lands that once formed the estate of MacNeil of Barra. As Branigan says, "It was to try and trace the story of human occupation of the islands that in 1988 a group of archaeologists at the University of Sheffield decided to launch a programme of archaeological research on South Uist, Barra and adjacent islands." To that end, he and his team of researchers recorded almost 200 sites and monuments and conducted more than 70 excavations on the Isle of Barra, and its adjacent isles, to try to understand the settlement pattern over one thousand years. It's a daunting task that took over seventeen years and involved 250 people at a cost of more than 300,000 pounds.

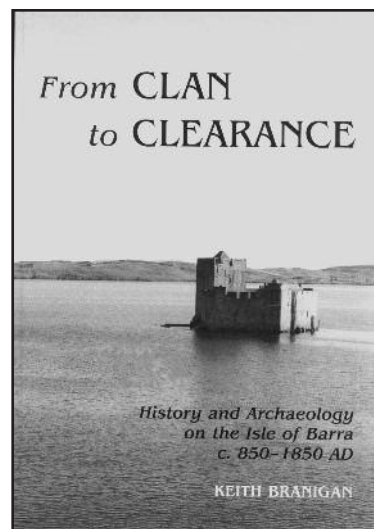
The description of the extensive, detailed fieldwork conducted is the major strength of the work. The work is divided into nine chapters and some are more interesting than others.

After a historical chapter bringing the reader from the Norsemen to Napoleon, in the years 871 to 1820, the author delves into his real interest: the archaeological remains in Barra that provide insights into the kinds of buildings and foodways of the early Gaels of this island. Castles, towers, estate houses, churches, chapels, cemeteries, black-houses, byres, drying sheds, haystack bases, clearance cairns, cultivation plots, land boundaries, pens and enclosures, shielings, huts, peat dryers, kelp ovens and fish traps are all explored in great detail. The team has even discovered some artifacts that have defied categorization and have puzzled the academic researchers. These are small stone blocks, or boulders, arranged in the shape of boats "though some have a pointed prow and flat stern and others are pointed at both ends. The interior is usually

flat, never hollowed and only rarely slightly mounded. They range in size from 2.5 m to 11 m in length. But 75% of them are between 4 m and 8 m." Without knowing the purpose and function of these artifacts, Branigan speculates they "represent a sequence of ritual events that took place over decades or centuries. Such rituals might have been concerned, for example, with the erection of memorials for those who died at sea." The author admits that this is speculation for he was not able to find analogues for these peculiar human-made artifacts found along the coastlines.

Other chapters deal with the History and Archaeology of a Crofting Township, Pottery usage in a Crofting Community, The Rise and fall of the Kelping Industry in the Western Isles, the Clearances in Barra and Emigration from Barra to British North America, 1770-1850. This is truly a remarkable book and one that anyone interested in Highland Gaelic culture should read. The detailed fieldwork into the extant archaeological material culture is indeed a strength and also a weakness. I was fascinated with some chapters (the ones dealing with buildings and the one on emigration to the New World) and I thoroughly read every line. I suspect that some readers will find some of the fieldwork data description tedious, particularly the chapters that read like archaeological reports providing lists of artifacts found in the particular sites.

Despite this cautionary note for the general reader, the various appendices attached to the main book will fascinate Cape Bretoners and others interested in their Gaelic ancestors and will be of particular interest to genealogists. The last 69 pages of the book are a treasure trove for any Cape Bretoners of Barra ancestry who are trying to research aspects of their family tree. Branigan provides a list of the various MacNeils who petitioned for land in Cape Breton [sic] between 1807 and 1826. While Branigan is uncertain that these petitioners came from Barra, he strongly suspects their roots lie in Barra and he lists them here with the "hope and expectation that further genealogical research might identify their origins." For example, he lists a Neil



"Ban" MacNeil as the first petitioner for land at Cooper's Pond in 1807. Likewise, Mary MacNeil of Benaccadie [sic] petitioned for land in 1816 at the age of 70 and the petition states that she was on the land in Benaccadie since 1806. Appendix 2 offers a data base of 1050 emigrants from the Isle of Barra to British North America between 1772 and 1851. The kind of information in this database can be seen by looking at one individual who made the trek from Barra to Nova Scotia in the early years of the nineteenth century. Branigan lists Christie MacNeill who was born in Barra in 1821; her father's name was Murdoch and she came on board the ship *Harmony* whose Port of arrival was Sydney. Her final destination, however, was Gillis Point. Branigan does not provide any indication of relations (sisters, brothers) for Christie but does so for many other emigrants. The variety of destinations from Quebec to Christmas Island provides a glimpse into the fascinating world of emigration from Barra 200 years ago to what is now Canada.

In my view, this is an excellent book that shows the value of extended archaeological fieldwork in one region for understanding the complex cultural landscape made by human beings. ☺

From Clan to Clearance: History and Archaeology on the Isle of Barra c. 850-1850 AD is written by Dr. Keith Branigan with J. M. Bumstead, D. Parker, P. Foster and C. Merrony, published by Oxbow Books, Oxford England, 2005.

Dr. Richard MacKinnon is a professor of folklore and a Tier 1 Canada Research Chair in Intangible Culture at Cape Breton University.

Léirmheas: Saoghal Bana-mharaiche

A review by Seumas Watson, Manager of Interpretation

Tha roinn do leabhraichean tarraingeach an deaghaidh am foillseachadh bho chionn treis a thìde 's a bheil fiosrachadh seaghail mu chuspairean a bhuineas do chànan agus do chultar nan Gàidheal. Gun a bhi toirt air ainmeachas ach trì dhiubh sin, tha mi beachdnachadh a' seo air leithid *Dùthchas nan Gàidheal*, taghadh do dh'aistean sgrìobht' aig Iain MacAonghais agus air an deasachadh le Micheal Newton, *Duanaire na Sracaire*, a dhéiligeas ri bàdachd nam Meadhan-Aoisean, air a dheasachadh le Wilson MacLeòid 's Meg Bateman agus *Na Beanntaichean Gorma agus Sgeulachdan Eile à Ceap Breatainn*, deasaichte le Iain Seathach. Anns a' chuideachd ghrinn ud, agus saoilidh mi mar ghné do leabhar comharraichte, feumar luaidh a dheanadh air leabhar eile agus e air a shònrachadh le bhi stéidhichte air seanachas 'ga aithris aig ban-dùthchasach fhad-shaoghalach a bh'ann a chunnaig 's a chuala.

Tha *Saoghal Bana-mharaiche* 'na thrusadh do naidheachdan 'gan innse air chuimhne aig té Isbeil Anna (bean Uilleim MhicAonghais) a bhuineadh do Bhaile a' Chnuic am Machair Rois, ionad do dh'Albainn far nach eil fileantach dùthchasach air fhàgail a' là an-diugh. 'S e an t-Ollamh Seòsamh Watson dha 'm bu chòir dhuinn buidheachas a thoirt 'son an tabhartais mhòir seo do dh'ionnsachadh mu 'n Ghàidhlig air raointean mar a tha forfhais ainneamh air dual-chainntean, eachdraidh shoisealta agus cultar dùthchail. 'Na h-iomairt mhòir a mhair fad bhliadhnaichean, 's e a thug fos làimh an darna cuid seanachas Anna Isbeil a chlàradh, agus dreach a thoirt air na chualas aice gu bhi 'na leabhar eireachdail, fiosrach. Amach air an deasaiche a bhi cur ri sgoilearachd reachdmhor, (agus thathas 'ga moladh sin aig àrd ìre cuideachd), gun teagamh 's e saothair na dilseachd a th'ann, mar a thuigear agus siod soilleir an uiread a bhlàiths 's a thlachd dha 'n bhana-bheulaiche a nochdas air feadh teags a' leabhair bho thoiseach gu crìch.

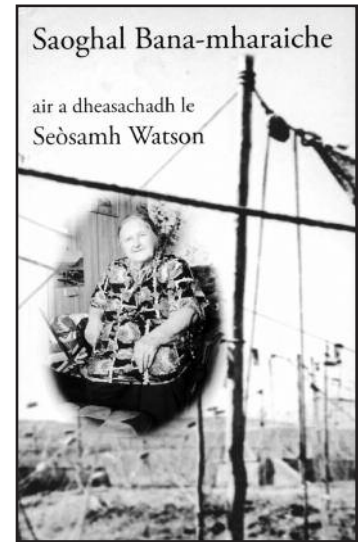
Air chùl a' gnothaich, 's ann a thug a' fear-clàraidh air fhéin caochladh sgrìoban do Mhachair Rois los buill-shampaill chàinnt-dhùthchasach a chlàradh 's a' cheàrnaidh ud thairis air diobhar shamhraidhean eadar 1967 agus 1983. Tha an t-Ollamh Watson air aideachadh 'na roradh, ged 's e rannsachadh air dualchainntean a bha fos near dha 'ruigsinn na dùthcha, cha b'ann fad' an ùine mun dàinig e air gu robh dealbh beòthail ag éirigh á aithris muinntir an àit' a bha 'na bhuan-nachd phrìseil a thuilleadh air mion-sgrùdadh càinain.

Am mìosg nam beulaichean uil' a rinn aithris, 's e Isbeil Anna a bu mhó a thug seachd na naidheachan a gheobhar am

mìosg dhuilleagan a' leabhair seo. Tro' stòraidhean 'gan innse 'na briathran fhéin, mu beatha agus mu coimhearsnachd, tha cunndas brìghmhor a' tighinn am follais air saoghal boireannaich a rugadh anns a' bhliadhna 1889 agus a dh'àraicheadh air a' Ghàidhlig ri linn dar a bha a' ghlùn a bu shine fhathast 'ga cleachdadh mar chànan làitheil. Tha teisteanas buan ann cuideachd air boireannach fosgarra, làidir, neo-eiseimeileach a mhair beò an ceann teaghlach gun duine aice, (thugadh air falbh a companach leis a' chnatan mhór Spainnteach) agus na bige aig a' chagailt aig àm nuair nach gabhadh faighinn 's an àite ach beòshlaint' air éiginn an cois cion airgid 's obrach cruaidh.

'S e caitheamh-bheatha air muir 's air tìr 's am mìosg nan cladaichean air a robh Anna Isbeil 's na coimhearsnaich aic' a b'èolaiche mar an àbhaist, agus 's ann aréisd a tha 'm fear-deasachaidh a' cur seòl air a cuid naidheachdan 'nan rian. Tha a' cheud ochd cabaidealan dhe 'n leabhar 'gan roinn aréir chuspairean a ruitheas fo na tiodalan farsaing a leanas: Ag Ullachadh an Èisg, An t-Iasgach, An Seòladh, Air Mhuinntearas, Am Fearann, Saoghal nan Daoine, Fearas-chuideachd agus Eachdraidh na Dùthcha. Tha 151 naidheachd 'na bhroinn gu léir, gach gin dhiubh a' leantail na cùiseadh a 's freagarraiche. Gus a bhi leudachadh amach air na thàinig air lom á aithris Anna bean Uilleim MhicAonghais mu 'n t-saoghal ud nach maireann, tha an deasaiche a' cur ris na duilleagan deiridh trì chabaidealan a bharachd. Buinidh an naoidheamh agus an deicheamh cabaideal ri seanfhaclan agus gnàthsan-cainnt mar a chluinntes 's an dualchas aig a' bhana-mharaiche, agus tha 'n cabaideal mu dheireadh suidhichte air cunndasan 's beul aithris a rannsaich an t-Ollamh Watson air tubaist mhara a dh'amaid do shoitheach air a robh an *Linnet*. Chaidh am bàta driadh-fhortanach seo a sgriosadh anns an Fhaoilleach, 1843, air na creagan pìos mu thuath air Baile a' Chnuic, dachaidh Anna Isbeil. Chailleadh taosg do dh'fhìreannaich a bha air bòrd innt' a bhuineadh do Bhaile a' Chnuic. Leis mar a thachair, rinneadh òran air na dh'éirich a bha fhathast air chuimhne aig muinntir Bhaile a' Chnuic aig àm a' chlàraidh.

Amach air a bhi sònrachadh iomraidhean air tobraichean rannsachaidh, faclan air iasad 's a leithid, cha ghabh lideag Bheurla anns a' leabhar seo faighinn. Chan urrainn nach bidh cuid a dhaoine 'g ionndrainn an eadar-theangachaidh a leughar an cois na Gàidhlig mar 's minig. Ach tha buaidh mhór aig a' Ghàidhlig gu bhi ann gu léir air barrachd do thruimead a chur ri seanachas Anna Isbeil mar a' bhuille-sùla fa dheireadh air saoghal Gàidhealach nach



fhaicear gu tuillidh bràcha. Tha taing mhór r'a toirt dhi-se, dha 'n fhear-deasachaidh agus, gun a bhi 'ga dhìochuimhneachadh dòigh sam bith, am foillsichear Clann an Tuirc. Tha toradh na h-obrach seo fos cionn luach. Faodar *Saoghal Bana-mharaiche* a dh'òrdugh aig a' url:

www.clanntuirc.co.uk

Synopsis:

A number of excellent books on the subject of Gaelic language and culture have been published over the last while. Among these is *Saoghal Bana-mharaiche*, edited by Dr. Seòsamh Watson from his Gaelic recordings of the late Anna Isbeil (MacInnes, nee Sutherland), of *Baile a' Chnuic* situated in coastal Easter Ross. From a woman's viewpoint, and as one of the last Gaelic speakers native to this area of the *Gàidhealtachd*, the life of late nineteenth-century *Machair Rois* fisher folk is encapsulated in her stories and reminiscences as a working mother supporting her family in a sparse economy after losing her husband to influenza.

Anna Isbeil's reminiscences of being a fish seller, herring gutter and domestic, along with folklore and memories of social custom, make this book a classic of its kind. Supporting information on dialect, and research into the ship wreck *Linnet*, on the adjacent coastline with loss of men's lives belonging to the village of *Baile a' Chnuic*, brings the reader to doorstep familiarity with a Gaelic Scotland now lost to modernity and North Sea oil. *Saoghal na Bana-mharaiche* is equally accessible as an academic work, or entertaining and informative read. In Gaelic only, it contains 226 pages with accompanying photos and illustrations, is printed in soft cover and can be purchased through its publisher *Clann an Tuirc* at url: www.clanntuirc.co.uk

Our People, Acknowledgements & Accolades

TAPADH LEIBH-SE GU MÓR

The Nova Scotia Highland Village Society gratefully acknowledges the support of many individuals, organisations and governments for their unwavering support of the Highland Village and its work.

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ARTEFACTS & ARCHIVAL DONATIONS - Mike Lynch (stove).

An Gàidheal Portmhor

continued from page 22...

*Anna the fiddler's daughter is wearing Elizabeth's great coat
Elizabeth, the prettiest girl, is wearing ribbons*

*On Isabel, on Elizabeth, on Anna the fiddler's daughter
On Isabel, on Elizabeth, on Anna the fiddler's daughter
On Isabel, on Elizabeth, on Anna the fiddler's daughter
Elizabeth's great coat is on Anna who is going to marry ☺*

Recording of Montana Dan courtesy of the Ralph Rinzler Folklife Archives and Collections at the Smithsonian Center for Folklife and Cultural Heritage:
<http://www.folklife.si.edu/center/archives.html>

Transcription and translation by Seumas Watson and Eòsag Nic an t-Saoir. Musical notation by Marion MacLeod

* Shannon notes that a wedding took place on the North Shore at which brides having the names of women mentioned in this port were married, hence speculation that this port a beul may have been made in Cape Breton.

DEPARTING STAFF - All the best to Debi MacNeil, animator, who moved on to other employment. All the best Debi.

CONGRATULATIONS & BEST WISHES

To staffers *Janet and Tim MacNeil* on the birth of their son *Rory*. To term staffer *Patricia Kibyuk-MacDonald* and husband on the birth of their daughter *Samantha*. Also, best wishes to board member *Walter MacNeil* and his wife *Florence*, who are both recovering from surgery.

SYMPATHIES

To board member *Pat Bates* on the passing of his wife *Kay*; board volunteer *Dan Chiasson* on the passing of his mother *Charlotte*; board member *Donald Beaton* on the passing of his brother *Roddie MacKinnon*; animator *Kaye Anne MacNeil* on the passing of her brother *Leo MacNeil*; and volunteers *Margie Allen* and family on the passing of her husband, *Bruce*. Our hearts go out to all their families. ☹

Michael Anthony MacLean

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Michael Anthony's contributions to the fiddle world extended far and wide, and his loss is being felt deeply by the Cape Breton Fiddlers' Association, a group he proudly played with from its beginning until his end, sharing his encouragement and talent with generations of players and thousands of appreciative audience members. He turned that passion and commitment he showed to music to several other interests, spending a lifetime as a stalwart supporter of the Progressive Conservative party. He was also known for his love of card playing, bird hunting, and telling a good tale.

It's always difficult to say goodbye, and even harder still to lose the presence of someone who gave so much of himself to those around him, but the long, healthy and happy life of Michael Anthony MacLean should be celebrated and treasured by all those who had the good fortune to meet this man. ☹

Freelance journalist *Jenna MacNeil* is a former student researcher at the Highland Village, now living in Toronto. She has roots in Red Point and Beaver Cove.



Nova Scotia
Highland Village
Society

BOARD OF TRUSTEES (Elected June 2008)

Kathleen MacKenzie, Antigonish (Pres.)
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Administration

Director - *Rodney Chaisson*
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Interpretation

Manager - *Seumas Watson*
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Farm hand - *Sandy MacNeil*
Blacksmith - *Jamie Kennedy*
Animators - *Colleen Beaton*, *Marie Chehy*,
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Vicki Quimby (Textile Consultant), & *Sylvia Tupper* (Costume Coordinator)

Collections, Archives & Genealogy

Manager - *Pauline MacLean*

Visitor Centre Services/Gift Shop

Gerry MacNeil & *Sadie MacDonald*

Operations

Manager - *James Bryden*
Maintenance - *Tim MacNeil*
Groundskeeper - *David MacKenzie*

Summer Students

Paul Geddes, *Colin MacDonald*, *Keith MacDonald*, *Kyle MacDonald*, *Justin MacKenzie*, *Maria MacMillan*, *Crystal MacNeil*

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The Nova Scotia Highland Village Society is incorporated as a non-profit Society under the Societies Act of the Province of Nova Scotia, and a registered charity with the Canada Revenue Agency. The Society is made up of a membership which elects the Board of Trustees (from their ranks) to operate the Society on their behalf.

General Memberships

Individual: \$15.00* per year.

Family: \$25.00* per year (one household).

* Income tax receipts are issued for general memberships.

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- free admission to the Museum (excludes special events & programs)
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HV Home Page

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