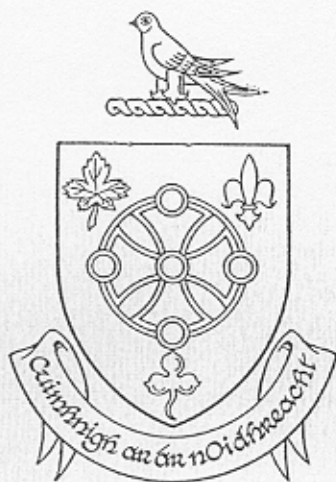
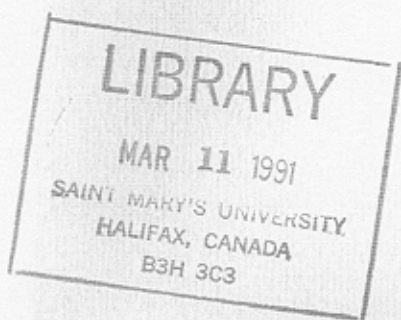


L'AN NASC

Chair of Irish Studies
Saint Mary's University
Halifax, Nova Scotia



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Micheál Ó Conghaile
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With special thanks to Anne West, Public Relations Department, Saint Mary's University.

AN NASC is the newsletter of the D'Arcy McGee Chair of Irish Studies at Saint Mary's University, Halifax, Nova Scotia.

AN NASC was established as a link between the Chair of Irish Studies and those who are involved or interested in promoting Irish studies and heritage in Canada and abroad. It also seeks to develop an awareness of the shared culture of Ireland, Gaelic Scotland and those of Irish and Gaelic descent in Canada.

AN NASC is provided free of charge. However, we welcome financial contributions which will allow us to extend the activities of the Chair of Irish Studies. A tax receipt will be issued for all contributions over \$5.00.

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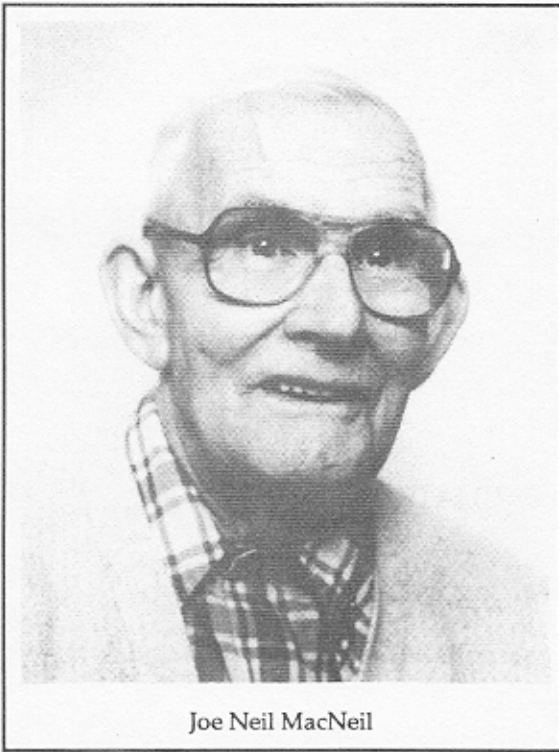
Proceedings of the
First
North American
Congress of Celtic Studies
held in Ottawa, March 1986

Edited by
Gordon W. MacLennan

Order From:
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HONORARY DOCTORATE FOR GAELIC STORYTELLER



Joe Neil MacNeil

Joe Neil MacNeil, the internationally renowned Gaelic storyteller, received the degree of Doctor of Letters (Honoris Causa) from Saint Mary's University recently. Joe Neil, born on Cape Breton Island in 1908, was recommended for the degree by the Chair of Irish Studies. The following is the text of the citation delivered by Pádraig Ó Siadhail at Convocation on May 7, 1990.

Mr. Joe Neil MacNeil personifies the authentic Gaelic culture brought to Nova Scotia seven generations ago and still to be found in this province. Moreover, he is the bearer of a

vibrant oral tradition nearly two thousand years old, a tradition which links Nova Scotia, Ireland and Gaelic Scotland. It is this combination of the local, but with an international dimension, of the present, but with centuries of tradition behind it, which makes Joe Neil MacNeil and the culture from which he draws his inspiration, so special in this land of many cultures.

In stories in his important collection of folktales *Sgeul gu latha/Tales Until Dawn*, one encounters Boban Saor — in Ireland, An Gobán Saor — the mythical Gaelic master craftsman — one meets Cú Chulainn, the classical Gaelic warrior, and Fionn Mac Cumhaill, the great popular Gaelic hero. These characters and their stories, originating in Ireland, were transplanted to Nova Scotia along with Joe Neil's ancestors and fellow storytellers from Gaelic Scotland.

Of course, life and experience in this New World influenced Gaelic culture and storytelling in Nova Scotia — but it is this element of continuity, of unbroken connection and affinity, linguistically and culturally, which Joe Neil MacNeil embodies. With dignity and a keen understanding of the tradition from which he springs, with a firm belief in its importance, despite the retreat and loss of much of that tradition in his own lifetime, and with little material reward, Mr. Joe Neil MacNeil, now retired from his day-job, remains an active storyteller bringing his tales to libraries, schools and folklore gatherings throughout Canada. His commitment to his culture remains complete.

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The richness and variety of the gifts and talents that Joe possesses and cultivates have been recognized internationally through the publication of *Sgeul gu latha/Tales Until Dawn*. Nationally, the Folklore Studies Association of Canada recently made him a co-recipient of the Marius Barbeau Medal for distinguished contributions to folklore studies. Now it is fitting that he should be honoured in his native province, in an institution which has made its own commitment to safeguarding and strengthening the Irish Gaelic tradition, through its Chair of Irish Studies.

GARM LU

A Canadian Celtic
Arts Journal

Published Twice a year
Subscriptions \$6/year

Available from:

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St. Michael's College
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NEWS FROM THE CHAIR

Chairholder Leaving

This July, Dr. Pádraig Ó Siadhail leaves his position as Chairholder of the D'Arcy McGee Chair of Irish Studies. Having occupied the position since September 1987, he is returning to Ireland to take up a year-long research fellowship position in the Institute of Irish Studies at Queen's University, Belfast. There, Ó Siadhail will be working on the biography of Piaras Béaslaí, the Irish language writer and activist and one of the founding fathers of the Irish Free State.

The next issue of *AN NASC* will carry details of the new Chairholder.

Writing in Irish Competition

The results of the literary competitions, jointly sponsored by the Chair and Irish Books and Graphics, New York, were announced recently. The prize of \$100 U.S. in the science-fiction category was awarded to Walter Stock, New York. In the short story category, the prize was divided between Liam Ó Súilleabháin, New York and Greg Ó Braonáin, New Jersey.

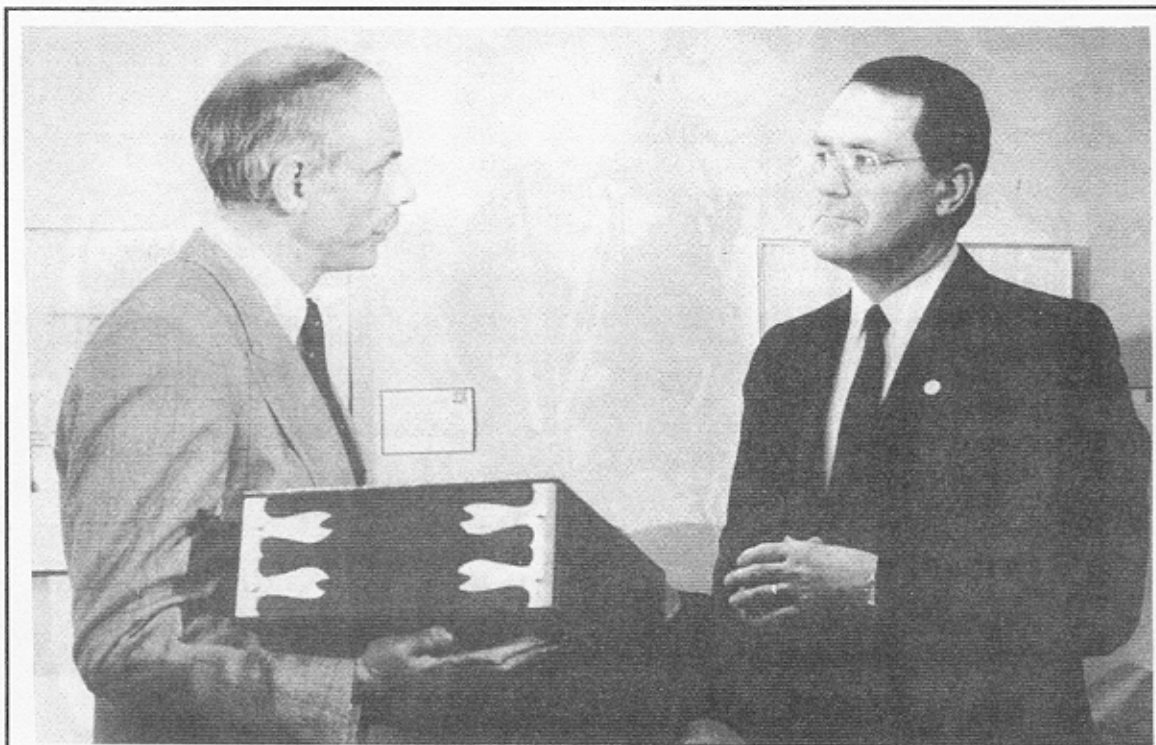
This is the third year of these literary competitions. It is intended to publish a collection of the prize-winning entries.

Donation of Books

The Chair of Irish Studies has gratefully received over 150 Irish-related books, bequeathed by the late Eamon Timoney. Mr. Timoney, a native of Derry, had resided in New York until close to his death. At present, the books in the collection are being catalogued and will be on the shelves in the Patrick Power Library presently.

Book of Kells Presentation

In March, the Chair of Irish Studies took possession of its facsimile copy of the priceless Gaelic treasure, *The Book of Kells*. The facsimile copy was purchased for the Chair through the generous support of the Charitable Irish Society of Halifax and individual donations, including that of the North British Society. Mr. Urs Duggelin, from Faksimile-Verlag



Urs Duggelin, Publisher, Faksimile-Verlag Luzern, Switzerland presents the facsimile copy of *The Book of Kells* to J. Patrick O'Neil, President, Charitable Irish Society of Halifax

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Luzern of Switzerland, the publishers of the fine art facsimile limited edition, was on hand for the presentation at Saint Mary's on March 16.

The facsimile copy is now on permanent display in the Patrick Power Library at Saint Mary's. Members of the public are welcome to visit the Library to see the book in its special display case.

TWENTY-SEVEN AWARDS FOR METRO DANCERS

Rose Marie Paul



Back Row (L-R): Sinéad Greene, Siobhán Martin, Deirdre Porter and Ruth Gribbin
Front Row (L-R): Aisling Porter, Joanne Delaney and Erin Folkman

Seven young dancers representing the Halifax/Dartmouth Metro School of Irish

Dancing recently enjoyed a successful holiday weekend as they competed in an international

feis held in Montreal. The girls, who range in age from six to thirteen, returned home with a total of twenty-seven individual and team awards.

Feis Montreal marked the first time five of the girls had ever competed, but they all agree it won't be the last time! Siobhán Martin, Deirdre Porter, Ruth Gribbin, Erin Folkman and Aisling Porter won a total of six gold and five silver medals in solo competitions. Sinéad Greene and Joanne Delaney, both in their second year of competing, achieved five first and three second place finishes in the individual competitions.

The dancers also fared well in the figure dancing competitions. Sinéad Greene and her mother, Beth, won the junior child/parent two-hand reel competition, while Joanne Delaney and her father, Kieran, won the senior child/parent two-hand competition. The team of Sinéad Greene, Ruth Gribbin, Siobhán Martin and Deirdre Porter were awarded gold medals for their performance in the four-hand jig competition.

Over the summer, the dancers will be participating in many events, including Irish Festivals in New Brunswick and Prince Edward Island. They will be competing in a two-day feis held in Toronto over the Labour Day weekend.

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AGALLAMH LE MICHEÁL Ó CONGHAILE

Following the Second North American Congress of Celtic Studies held at Saint Mary's in August 1989, Micheál Ó Conghaile, an Irish Gaelic author from Conamara spent a week in the Gaelic-speaking areas of Cape Breton. This interview with John Shaw of Glendale gives Ó Conghaile's thoughts on the Cape Breton and Conamara Gaeltachtaí [Gaelic-speaking areas], their people and their future. The transcription and translation are by William Mahon.

Cló Iar-Chonnachta Teoranta

Cuid de na leabhair ónár liostaí

Mac an tSagairt le Micheál Ó Conghaile

Conamara agus Árainn 1880-1980
le Micheál Ó Conghaile

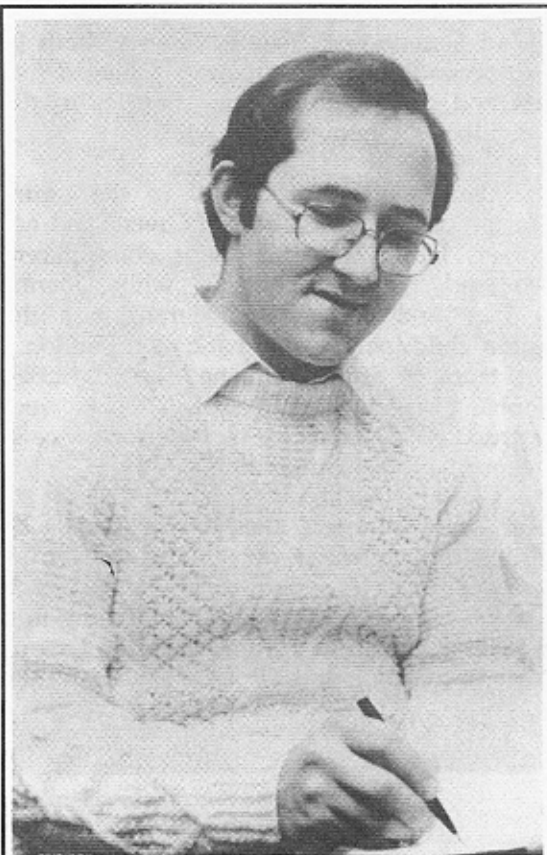
Bairbre Rua agus Drámaí Eile
le Pádraic Ó Conaire, curtha in eagar ag
Pádraig Ó Siadhail

Iriseoireacht Uí Chonaire,
curtha in eagar ag an
tSiúr Eibhlín Ní Chionnaith

Dúnmharú ar an Dart
le Ruaidhrí Ó Báille

Catalóg le fáil ó na foilsitheoirí

Cló Iar-Chonnachta Teo.,
Béal an Daingin,
Conamara, Co. na Gaillimhe
Ireland



Micheál Ó Conghaile

JWS: Rugadh agus tógadh thú i gceantar Gaeltachta in Éirinn.

MÓC: Tá sin fíor. Conamara an t-ainm atá air, an Ghaeltacht is mó, is dóiche, in Éirinn. Tógadh le Gaeilge muid agus tá an teanga láidir ansin i gcónaí. Ach de réir a chéile tá an Béarla ag brú isteach an t-am ar fad agus is deacair a rá céard a tharlós don Ghaeltacht amach anseo. Is cinnte go mairfidh an Ghaeltacht, nó cuid éicint den Ghaeltacht, tamall fada fós. Agus tá súil ag chuile dhuine ansin, is dóiche, go mairfeadh. Ach tá an brú mór ann ón mBéarla agus ón gcultúr Gallda, is dóiche. Ach san am céanna, níl muid gan dóchas.

JWS: Tá baint ag do chuid oibre féin le tamall de bhlianta le staid na teanga is leis an gcultúr Gaelach.

MÓC: Bhuel, is cinnte go raibh tionchar ag mo chuid oibre, is dóiche, ar staid na teanga agus ba mhaith liom a cheapadh go mbeadh, mar is ar mhaithe na teanga is mó atá mé ag obair. Thosaigh mé ag foilsiú leabhra Gaeilge, go háithrid leabhra ón nGaeltacht. Leabhra le scríbhneoirí Gaeltachta. Saothar nua-aimsire nós filíochta, gearrscéalta, nua-scéalta, staire, mar sin de, díreach le haghaidh spreagadh a thabhairt don phobal agus le go bhfeicfeadh an pobal chomh láidir agus atá an ealaín insa nGaeltacht seo. Chomh maith leis sin, thosaigh mé ag foilsiú téipeanna, go háithrid téipeanna sean-nóis agus téipeanna ceoil ó Chonamara, díreach le haghaidh, is dóiche, soiscéal Chonamara a scaipeadh, le haghaidh an saibhreas atá ann ó thaobh ceoil agus sean-nóis a scaipeadh ar phobal níos faide ó bhaile. Agus chomh maith leis sin, bheadh níos mó measa ag an bpobal ar an ealaín seo; gur dlúth-chuid den phobal féin é.

TRANSLATION

JWS: You were born and raised in a Gaelic-speaking area of Ireland.

MÓC: That's true. Conamara is its name, probably the largest Gaeltacht in Ireland. We were raised with Gaelic, and the language is still strong there. But bit by bit, English is constantly pushing in, and it is difficult to say what will happen to the Gaeltacht in the future. It is certain that the Gaeltacht, or some portion of the Gaeltacht, will survive for a long while yet. And everyone there, I suppose, hopes that it will. But at the same time, we are not without hope.

JWS: And for the last number of years your own work has had a lot to do with the state of Gaelic culture.

MÓC: Well, I suppose my work certainly has had an influence on the state of the language; and I would like to think that it would, because it is mostly for the good of the language that I am working. I began publishing Gaelic books (especially books from the Gaeltacht - books by Gaeltacht authors - modern work, such as poetry, short stories, novels, history, and so on) simply to encourage the community, so that they might see how rich the literary art is in this Gaeltacht. In addition, I began producing tapes (especially tapes of old-style singing and tapes of music from Conamara) just, I suppose, to introduce the wealth that is there, in music and old-style singing, to people further from home. As well as that, the people would have more respect for this art, as it is an intrinsic part of their own community.

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JWS: Tá cuid mhaith den aos óg ag fágáil Ghaeltacht Chonamara agus ag bailiú leo ar chúis amháin nó ar chúis eile. Caithfidh go bhfuil dílseacht láidir agat don cheantar seo agatsa gur chinn tú ar fhanacht ann?

MÓC: Sea. Sin tubaiste an-mhór, an imirce. Is rud traidisiúnta é in Éirinn agus go háithrid i gConamara agus in iarthar na tíre sna ceantair bhochta. Is nós é, agus fiú nuair a bhíodh lán-fhostaíocht ann, uaireanta, théadh daoine ar imirce. Ach, bhuel, d'fhan mise mar go raibh spéis faoi leith agamsa san áit, spéis faoi leith agam sa nGaeltacht, agus gurbh fhearr liom a bheith in ann maireachtáil ansin dá bhféadfainn é. Mar péibi céard is féidir liom a dhéanamh don Ghaeltacht taobh amuigh den áit, sílim gur féidir liom níos mó a dhéanamh insa nGaeltacht. Agus tá sé tábhachtach go bhfanadh daoine sa nGaeltacht, go mbeadh spéis acu sa teanga, agus go mbeadh spéis acu sa bpobal, agus go mbeadh spéis acu i (g)cur chun cinn an phobail agus saol an phobail thríd an teanga dhúchais. An chuid is mó de mo chairde-se atá ar an aois chéanna liom, tá siad i bhfad imithe. An chuid is mó acu i mBoston (go mí-dhleathach, is dóiche), i Nua Eabhrac, i Londain, agus mar sin de. Agus bhí sé deacair, is tá sé deacair, maireachtáil sa mbaile. Ach ar bhealach éicint, is dóiche gurbh fhearr liom a bheith sa mbaile is mé cineál beo bocht ná a bheith i Meiriceá nó i Sasana agus mo chuid airgid a dhéanamh, an dtuigeann tú. Ní duine mé a bhfuil suim aige san airgead ar chaoi ar bith, so ní chuireann sé sin isteach orm.

JWS: An mothaíonn tú go bhfuil tábhacht ag roinnt le caomhnú — agus le leathnú, b'fhéidir — na Gaeilge is an chultúir

JWS: There are still large numbers of young people leaving the Conamara Gaeltacht and going out into the world for one reason or another. It must have taken some strong sense of commitment to your area and your people for you yourself to decide to stay there.

MÓC: Yes. That's a great misfortune, emigration. It's a traditional thing in Ireland, especially in Conamara and in the western part of the country in the poor districts. It's a custom. And even when there was full employment, sometimes people used to emigrate. But, well, I stayed because I had a particular interest in the place, a particular interest in the Gaeltacht, and I would prefer to be able to live there if I could. Because whatever I am able to do for the Gaeltacht on the outside, I think that I can do more within the Gaeltacht. It is important that people remain in the Gaeltacht, that they have an interest in the language, that they have an interest in the community, that they have an interest in the advancement of the community and in the life of the community through the native language. Most of my friends who are the same age as I am are gone for a long time. Most of them in Boston (illegally, I suppose), New York, London, and so on. And it was difficult, and is difficult, to live at home. But in some way, I figure that I would rather be at home, kind of poor, than to be in America or in England and making money. You see? I am not a person whose interest is in money anyway, so it doesn't bother me.

JWS: Do you feel that maintaining and perhaps even expanding the Gaelic language and culture in your own area is important to the economic and social future of that area?

Ghaelaigh i do dhúiche féin maidir le todhchaí eacnamaíochta is shóisialta an cheantair?

MÓC: D'fhéadfadh an-tábhacht a bheith ar an gcultúr ó thaobh na heacnamaíochta dhe, agus ní thuigeann daoine é sin ar chor ar bith, sílim. Ní thuigeann go leor de na polaiteoirí é sin, ná go leor de na daoine atá i gceannas na tíre, go bhfuil rud againn, dháiríre, nach bhfuil ach ag fíor-bheagán áiteachaí eile ar an domhan; gur ann atá an... gur sna Gaeltachtaí, mar déarfá... an chuid is Gaelaí den tír agus go bhfuil spéis ag daoine i mion-teangacha. De réir a chéile tá an spéis atá ag daoine i mion-teangacha agus i mion-chultúir ag méadú. Agus tá sé an-tábhachtach don domhan go mairfidh chuile cheann acu seo, nó beidh cuid fhíor-luachmhar de shaol an domhain imithe. Agus ní shlíim go leagann a ndóthain de na polaiteoirí ná de lucht an riaracháin béim ar chor ar bith ar thábhacht na teanga i saol na tíre. Agus d'fhéadfadh sé tionchar a bheith aige ar eacnamaíocht ó thaobh turasóireachta de, ó thaobh go leor leor níthe, ach freastal níos fearr a dhéanamh ar an obair seo.

JWS: An í seo do chéad chuairt ar Albain Nua?

MÓC: Sí. Seo an chéad uair agam i Nova Scotia.

JWS: An mó duine in Éirinn a thuigeann go bhfuil Gàidhealtachd in Albain Nua?

MÓC: Go bhfios dom, níl. Tá eolas maith ag muintir Chonamara ar ... bhuel, ní hé go bhfuil eolas maith acu ar Ghaeltacht na hAlban ... ach tá a fhios acu go bhfuil Gaeltacht in Albain agus go bhfuil Gaeilge dhá labhairt ann. Ach chuir sé náire ormsa--ach ní raibh a fhios

MÓC: Culture could have a great importance for the economic angle, and I don't believe people understand that at all. A lot of the politicians don't understand, nor do a lot of the people who are in charge of the country, that we really have something that very few other places in the world have, that the most Gaelic part of the country, as it were, is in the Gaeltacht areas, and that people are interested in small languages. Peoples' interest in small languages and small cultures is gradually increasing. And it is very important for the world that every one of these survives. Otherwise, a priceless portion of the world's life will be lost. I don't believe that enough of the politicians and administrative people place any stress at all on the importance of the language for the life of the country. It could have an economic influence insofar as tourism and many, many other things are concerned, PROVIDED this work were better attended to.

JWS: Is this your first time in Nova Scotia?

MÓC: Yes. This is my first time in Nova Scotia.

JWS: Are there many people in Ireland who are aware that there's a Gàidhealtachd here in Nova Scotia?

MÓC: As far as I know, they do not. The people of Conamara know a lot about... well, it's not that they know a lot about the Gaeltacht of Scotland... but they do know that there is a Gaeltacht in Scotland and that Gaelic is spoken there. But it made me feel ashamed (and I thought that I knew a lot about the Gaeltachtaí), but I didn't know there was a Gaeltacht in Cape Breton. I must admit. And it amazed me to find a Gaeltacht, as it were, on the other side of the Atlantic, people who

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agam go raibh Gaeltacht i gCape Breton. Tá orm a admháil. Agus chuir sé iontas orm Gaeltacht a fháil, mar déarfá, an taobh eile den Atlantach. Daoine a tháinig as Albain agus a bhfuil an ceathrú, 's an cúigiú, 's an séú agus an seachtú glúin ann. Agus go bhfuil traidisiún iomlán acu dá gcuid féin atá comhthreomhar, nó *parallel*, leis an traidisiún atá againne sa mbaile.

JWS: Is gan ach roinnt laethanta caite agat sna háiteanna ina labhraítear an Ghàidhlig fós i gCeap Breatainn, cad é do bharúil, mar chainteoir Gaeilge ó Éirinn, air? Cad iad na cosúlachtaí is na difríochtaí eatarthu?

MÓC: Bhuel, cuirim an-suim ar fad insan áit. Tá go leor leor cosúlachtaí ann agus tá roinnt bheag difríochtaí ann. Má thosaíonn tú leis an tíreolaíocht, feicfidh tú go bhfuil Cape Breton ar fad beagnach clúdaithe le crainnte. Sin é an chéad rud a thabharfaidh tú faoi deara ar cheantar Cheanada... an taobh thoir... cósta thoir Cheanada ar fad, agus Cape Breton san áireamh. Sin rud nach bhfuil cleachtadh agamsa air. Níl mórán crainnte in Éirinn. Ar an taobh eile den scéal, tá Conamara clúdaithe le clocha, nó lán le clocha. Tá an tíreolaíocht bocht go maith ansin freisin. Sin, ó thaobh tíreolaíochta dhe, an dá dhifríocht mhóra atá eatarthu. Chomh maith leis sin, tá na tithe anseo déanta as adhmaid, mar shompla. I gConamara, tá siad déanta as clocha nó as blocannaí. Tá na tithe anseo níos scaipthe ó chéile. I gConamara, gheobhaidh tú, b'fhéidir, ceithre theach, cúig theach, in aice le chéile go minic, agus sin difríocht atá ar an leagan amach atá ar an talamh agus ar na feilmeacha anseo. Tá go leor feilmeacha beaga anseo, is cosúil, díreach mar atá in Éirinn; ach san am céanna, níl na daoine in ann slí bheatha a bhaint astu sin. Is cosúil go bhfuil imirce

came from Scotland and who are here for the fourth, fifth, sixth, and seventh generation, and that they have an integral tradition of their own which is "parallel" to the tradition we have at home.

JWS: From the few days that you spent in Cape Breton, in some of the Gaelic-speaking areas that we have left here, as a Gaelic-speaker from Ireland what are your impressions: what do you find similar and what do you find different?

MÓC: I am really very interested in the place. There are lots and lots of similarities and a small number of differences. If you begin with the geography, you will see that most of Cape Breton is covered with trees. That is the first thing you will notice about this region of Canada... the eastern side... the whole east coast of Canada including Cape Breton. That's something I am not used to. There aren't many trees in Ireland. On the other hand, Conamara is covered with stones, or full of stones. The geography there is also considerably poor there. In terms of geography, those are the two big differences between them. As well as that, the houses here are made of wood, for example. In Conamara they are made of stones or blocks. The houses here are more spread apart. In Conamara, you will often find four house, five houses perhaps, next to each other, and there you have a difference in the layout of the land and the farms here. There are a lot of small farms here, it seems, just as there are in Ireland. But at the same time, the people aren't able to make a living out of them. It seems that there is a large amount of emigration to the cities in Canada, and I suppose, in America. The same emigration is going on in Conamara. A lot of the young

an-mhór amach as Cape Breton go dtí na bailte móra i gCeanada agus, is dóiche, i Meiriceá. Tá an imirce chéanna ag tarlú i gConamara. Tá go leor de na daoine óga ag imeacht mar nach bhfuil aon jobannaí sa mbaile. An dream atá sa mbaile, is feilméarai beaga iad, nó iascairí beaga, agus tá go leor leor acu ar an *dole* nó ag fáil cúnamh stáit. Agus is cosúil gur amhlaidh atá an scéal anseo i gCape Breton. Ó thaobh an chultúir de, is cinnte go bhfuil staid na Gaeilge, nó na Gàidhlighe, i bhfad níos laige anseo ná mar atá in Éirinn. Ar a laghad in Éirinn, tá stádas ag an teanga. Agus tá an teanga ina teanga oifigiúil, ar pháipéar ar chaoi ar bith, cé nach gceapfá é sin go minic ó bheith ag déileáil le ranna stáit agus mar sin de. Ach tá aitheantas ag an teanga. Tá an teanga an-bhuan insna scoileanna. Tá stáisiún lán-Ghaeilge Gaeltachta raidió ann atá ag craoladh amhrán, ceoil, agus nuachta trí Ghaeilge ar feadh b'fhéidir ocht n-uaire de chuile lá. Tá sin fíor-thábhachtach. Tá roinnt irisí Gaeilge ann agus gheobhaidh tú píosaí Gaeilge sna nuachtáin. Agus sílim gurb shin an-chuid den chultúr nach bhfuil le fáil i gCape Breton. Ó thaobh an cheoil de, cuirim an-spéis ann. Breathnaíonn sé go bhfuil an fhidil ar an bpríomh-ghléas ceoil atá sa gceantar seo, agus go bhfuil an-mheas ar an gceol. *Now* in Éirinn, 's é an cairdín an príomh-ghléas ceoil. Ach san am céanna, gan bacadh leis an ngléas ceoil a chasann siad, tá an leas ar an gceol agus an-éisteacht dhá fháil ag an gceol traidisiúnta agus mar sin de. Dá bhri sin, tá an dá Ghaeltacht an-chosúil le chéile ar an gcaoi sin. Ó thaobh damhsaí Gaelacha de, chuir sé iontas ormsa chomh láidir, is dóiche, agus atá na damhsaí Gaelacha anseo. Tá an cineál, an rud ar a dtugann muide in Éirinn "céili" air... tá roinnt mhaith dhíobh sin le fáil i gCape Breton go fóill—le fáil sna hallaí paróiste—ina dtugann

people are leaving since there are no jobs at home. Those who are left at home are small farmers or small fishermen, and there are a lot of them on the "dole" or receiving state assistance. It seems that the situation is the same here in Cape Breton. As far as culture is concerned, it is certain that the state of Gaelic, of Gàidhlig, is a lot weaker here than it is in Ireland. At least in Ireland the language has status. And the language is the official language (on paper anyway, although you wouldn't often think that from dealing with state departments and so on). But the language has recognition. The language is very solid in the schools. There is a completely Gaelic, Gaeltacht radio station broadcasting songs, music, and news through the Gaelic language for about eight hours every single day. That is very important. There are a number of Gaelic journals, and you will find Gaelic pieces in the newspapers. And I think that that is a large element of the culture that is not found in Cape Breton. As for the music, I find it very interesting. It looks as though the fiddle is the primary instrument in this region, and that the music is highly regarded. Now in Ireland, the accordion is the big instrument. But at the same time, forgetting about what instrument they play, the music is thriving, a lot of people listening to traditional music, and so on. Consequently, the two Gaeltachtaí are very similar in that way. As for traditional dances, it amazed me to discover how... strong, I suppose... the traditional dances are here. The kind that we call "a céili dance" in Ireland... there are a lot of them still to be found in Cape Breton, in the parish halls, where young people, old people, and people of every age go out dancing. There are also a lot of similarities between the style of solo step-dancing here and the solo style we have which we call "old

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daoine óga agus daoine seana, agus daoine de chuile aois amach ag damhsa. Agus tá go leor cosúlachtaí idir an damhsa traidisiúnta atá anseo agus an damhsa atá in Éirinn. Agus tá ana-chuid cosúlachtaí idir an stíl damhsa aonair atá anseo agus an stíl aonair atá againne a dtugann muid "sean-nós" air. Ar éigean go bhfuil difríocht ar bith ansin. Agus ba bhreá liom dá dtiocfadh an lá go mbeadh seans ag na damhsóirí aonair atá anseo taispeántas a chur ar fáil i gConamara, agus dá gcuirfeadh muintir Chonamara taispeántas ar fáil do mhuintir Chape Breton; mar bheadh an-suim acu ann.

JWS: An gceapann tú gur spreagadh tairbheach a bheadh sa teagmháil idir na limistéir éagsúla Ghaeilge is Ghàidhlighe?

MÓC: Bheadh sé fíorthábhachtach. Mar is mar a chéile na Gaeltachtaí ar fad ar go leor bealaí. Gheobhaidh tú go leor de na daoine nach bhfuil ró-shaibhir atá ag iarraidh maireachtáil. Gheobhaidh tú go leor dífhostaíochta. Agus gheobhaidh tú go leor leor troda in aghaidh an chórais. Chuile cheann córas. Mar shampla, in Éirinn, is beag cúnaimh a thugann cuid de na córais stáit don teanga. Is beag cúnaimh a thugann cuid de na heaglaisí don teanga. Is beag cúnaimh a thugann cuid de na scoileannaí don teanga. So bíonn ort troid le haghaidh chuile chabhrach a bhaint amach agus le haghaidh dul chun cinn a dhéanamh. Agus de réir mar a thuigim, is amhlaidh atá an scéal ag Gaeilgeoirí na nGaeltachtaí ar fad... ar fud na hÉireann, ar fud na hAlban, agus anseo i gCape Breton. Is troid shíoraí leanúnach atá ann. Troid, b'fhéidir, nach mbuafaidh glúin amháin nó dhá ghlúin, ach a thógfás trí, ceathair, cúig ghlúin, b'fhéidir, an troid ar fad a dhéanamh.

style". There is hardly any difference at all between them. I would love to see the day that the solo dancers here would have a chance to put on a show in Conamara, and the Conamara people to put on a show for the Cape Breton people. They would find it very interesting.

JWS: Do you feel that contact between different Gaelic-speaking areas would be an important impetus?

MÓC: It would be very important, because all the Gaeltachtaí are similar in many ways. You will find a lot of people, not particularly well off, who are trying to make a living. You will find a lot of unemployment. And you will find a lot of fighting against the system, every system. In Ireland, for example, the state systems give little help to the language. The churches do little to help the language. And some of the schools do little to help the language. So you have to fight for every single assistance in order to make progress. As I understand it, this is the situation for the Gaelic-speaking people of all the Gaeltachtaí, throughout Ireland, Scotland, and here in Cape Breton. It is an endless, continuous fight. A fight that will not be won, perhaps, by a single generation or by two, but will take three, four, five generations maybe. On account of that, it is very important that the Gaeltachtaí have continuous contact with each other, that we know what's happening in Cape Breton and in Scotland, and that those Gaeltachtaí know what is happening in Ireland. Because if we have one good plan, if it succeeds, well, there would be a good chance of its succeeding in the other Gaeltachtaí and so on. We are so small that we must join, I suppose, in one single army and carry on the fight.

Agus dá bhri sin, tá sé fíor-thábhachtach go mbeadh teangbháil leanúnach ag na Gaeltachtaí le chéile... agus go mbeadh a fhios againne céard atá ag tarlú i gCape Breton agus in Albain, agus go mbeadh a fhios ag na Gaeltachtaí siúd céard atá ar siúl in Éirinn. Ionas má bhíonn plean(t) maith amháin againne, má éiríonn leis... bhuel, bheadh seans maith ann go n-éireodh leis sna Gaeltachtaí eile agus mar sin de. Tá muid chomh beag sin agus [go] gcaithfidh muid dul isteach, is dóiche, in aon arm amháin agus an troid a dhéanamh. Chuir sé iontas freisin orm an líon mór amhránaíochta atá anseo. Tá an-spéis agam féin in amhránaíocht. Agus tá líon an-mhór de na sean-amhráin fágtha anseo. Tá cuid de hamhráin na hAlban ann. Ach níos tábhachtaí ná sin, tá amhráin ann a cumadh anseo trí Ghaeilge. Agus sílim gurb shin rud iontach agus gur saibhreas breise é ar an traidisiún Gaelach a bhfuil cleachtadh againne air in Éirinn agus in Albain... go bhfuil traidisiún amhránaíochta eile tar éis teacht ón gcultúr seo atá roinnt difriúil ar bhealaí. Mar déarfá, tá an tíreolaíocht difriúil. Tá suíomhanna difriúla i gceist. Agus sílim go bhfuil sé fíor-spéisiúil go bhfuil a leithéid ann. Agus sílim gur chóir an focal a scaipeadh faoi sin, agus go gcuirfeadh níos mó daoine spéis sa nGaeltacht seo. Agus, mar a chéile, tá roinnt seanchaithe i gcónaí agus mar sin de. Agus dá mhéad eolas dá mbeidh ag na Gaeilgeoirí fúthu sin, is amhlaidh is mó an meas a bheas orthu.

Údar Mac an tSagairt, cnuasach gearrscéalta, agus Conamara agus Árainn 1880-1980, stair shóisialta, is ea Micheál Ó Conghaile. Tá a chomhlucht foilsitheoireachta, Cló Iar-Chonnachta, ar na foilsitheoirí Gaeilge is bisiúla dá bhfuil ann.

It also amazed me to find the great extent of the singing tradition here. I have a great interest in singing. A great number of the old songs have been preserved here. There are some songs from Scotland. But more important than that, there are songs that were composed in Gaelic here. I think that is a wonderful thing, and an added richness to the Gaelic tradition that we know in Ireland and Scotland, that another song tradition has come from this culture that is somewhat different in ways. The geography is different, different situations are involved. I find it fascinating that such a tradition exists, and I think that the word should be spread about that, and that more people would become interested in this Gaeltacht. Similarly, there are still some storytellers around, and so forth. The more awareness Gaelic-speakers have of them, the more they will be respected.

Micheál Ó Conghaile is the author of Mac an tSagairt, a collection of short stories, and Conamara agus Árainn 1880-1980. His publishing company, Cló Iar-Chonnachta, is one of the most dynamic publishers in Irish.

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Céad Míle Fáilte

MARKET-PLACE CARTOGRAPHY

Pat Boyle

On my last visit to Ireland in November 1989, I tried in vain to locate a map of Ireland with Gaelic place names. The search included many phone calls and trips to City planning departments in both Belfast and Dublin, visits to the Northern Ireland Tourist Bureau, Bord Fáilte in Dublin and finally in desperation to the Linenhall Library in Belfast. It was here that I found a lovely old map with Gaelic place names in an ancient atlas which had been collecting dust in the stacks for any number of years. I hastily set about photocopying it, only to find, much to my chagrin that Ireland's fiord-like coastline had disappeared amidst the electronic waves of the Canon 7550!

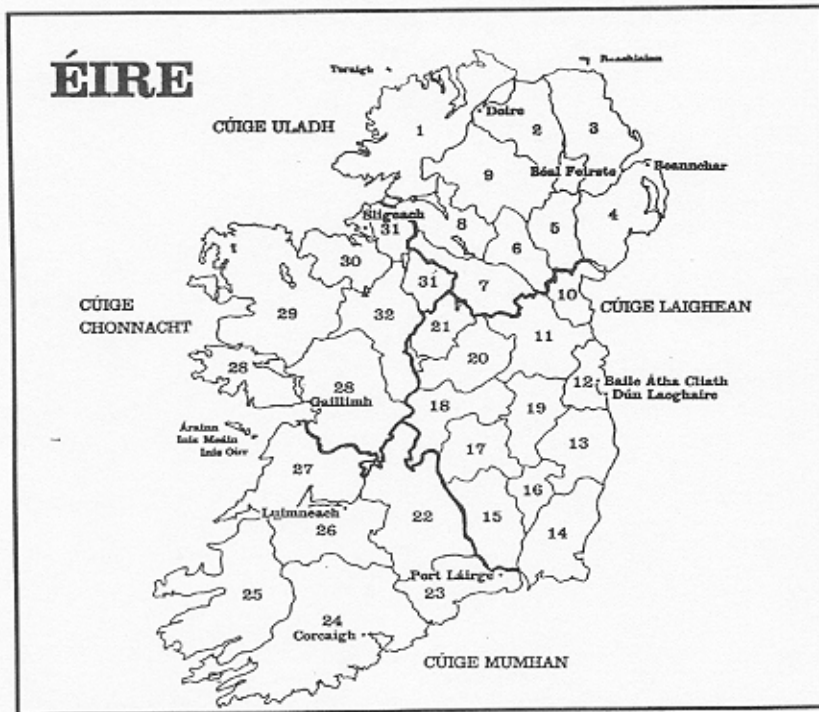
The great xerox debacle served as an incentive for a renewed effort to find the map that had hitherto been available in every corner store in Dublin and throughout the south. A phone call to the Department of Lands and Surveys in Dublin informed me that the map was officially "out of print" and no longer available "anywhere". Finito! There was no demand for it, I was told. Alas, I thought isn't this yet another example of the take-over of the market-place economic attitude, where the magical Algebraic formula of the in-coming buck must equal the out-going flow, of everything from the latest trend in "hot sneakers" to cultural artifacts! What does this say about the future of Gaelic, if returning Paddy from New Yawk visiting

Gaillimh can't figure out how to get from Barna to An Clochán, especially if the Connemara-ites are still playing tricks on the Americans by switching the sign-posts around.

The final irony of this whole story came when I had just about given up and was browsing through the Irish literature section in Easons in Belfast when I overheard some "accidental tourist", say, "Gee, this is a pretty map, look it even has the place names in Irish." I cast my eyes in the direction of the drawl, sidled up to him and peeked! There it was, a gorgeously illustrated map but suffering from a cartographer's deftly placed pen turned scalpel, thus rendering a severely truncated facsimile of only the Six Counties. Now who was the enlightened visionary who thought up this little piece of cultural manipulation; market-place demand again, what other explanation could there possibly be? Upon reflection I guess the logic is sound enough, that now not only are we guilty of the old cardinal sin of re-writing our history according to our particular political or religious whims, but we've added a new misdemeanour: we've now re-sculpted our geography! As the famous Californian philosopher, Ashleigh Brilliant, said, "I've abandoned my search for truth and I'm now looking for a good fantasy." And as the kids in High School History classes say all the time - "Who cares anyway?"

WHAT'S IN A NAME?

*Contaetha na hÉireann/
The Counties of Ireland*



Cúige Uladh (Ulster)

1. Dún na nGall (Donegal): Named after a fort the Vikings plundered in the 10th century. Tír Conaill was also an old name for Dún na nGall, from Conall Gulban, ancestor of the O'Donnells and other families.

2. Doire (Derry): Ireland has several places named Doire, which means "oak grove". The city of Derry was also called Doire Chalgagh,

meaning "Calgach's oak wood" and, more commonly, Doire Cholmcille — after Colm Cille, the famous Irish missionary and patron saint of Derry.

3. Aontroim (Antrim): Means either one house or solitary farm from the Irish aon, "one", "single" and treabh, "house", family.

4. An Dún (Down): "The fort."
 5. Ard Mhacha (Armagh): "Macha's height" for the queen and sovereignty goddess, Macha, who is a minor but important character in the great Ulster epic *Táin Bó Cuailnge*. Eamhain Macha (called in English Navan Fort) was traditionally believed to be the palace of the King of Ulster.
 6. Muineachán (Monaghan): Means a place of little thickets.
 7. An Cabhán (Cavan): Names after the fact that the town is in a "hollow", adjacent to which is a round, grassy hill.
 8. Fear Manach (Fermanagh): This was named after the Chief of a tribe, Monach.
 9. Tír Eoghan (Tyrone): Or Tír Eoghaine, meaning Eoghan's land, or the land of his followers. Legend recalls the land here belonged to Eoghan, son of Niall of the Nine Hostages.
- Cúige Laighean (Leinster)*
10. Lú (Louth): The proper name is Lubhadh formerly Lughmhaigh. Only the latter half can be traced to mean magh, "plain".
 11. An Mhí (Meath): "The middle place."
 12. Baile Átha Cliath (Dublin): Which means "town of the ford of the hurdles". Dubh-linn, the other name, refers to "black pool", (the river Liffey).
 13. Cill Mhantáin (Wicklow): St. Mantan's Church or churchyard. St. Mantan was believed to have been a disciple of St. Patrick. The name used in English, Wicklow, stems from the Viking name of the town.
 14. Loch Garman (Wexford): Means "lake of the river Garma", which was a pool at the mouth of the river Slaney. As with 'Wicklow' above, the town name in English goes back to the Vikings.
 15. Cill Chainnigh (Kilkenny): The Churchland of Cainneach'. Named after a 6th-century Irish monk who established a church here. Now the location of St. Canice's cathedral.
 16. Ceatharlach (Carlow): Meaning "four lakes".
 17. Laois: Place of the people of Lugaid Láigne. The British called Laois Queen's County.
 18. Uíbh Fhailí (Offally): Place of the descendants of Failghe. The British referred to the county as King's County.
 19. Cill Dara (Kildare): "Church of the oak". St. Brigid, the major Irish female saint (and goddess!) was reputed to have established a convent here in a pagan sacred grove. The interesting lore is that one of the houses was for men and the other for women.
 20. An Iarmhí (Westmeath): Meaning "western Meath" originating from "middle province".
 21. An Longfort (Longford): "The fortress".

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Cúige Mumhan (Munster)

22. Tiobraid Árann (Tipperary): "Well of the Ara", a local river.
23. Port Láirge (Waterford): "Bank of the haunch".
24. Corcaigh (Cork): A "marsh".
25. Ciarraí (Kerry): "District of the descendants of Ciar", who, it is said, was the son of Fearghus and Méabh, two of the major mythological figures in the Ulster Cycle of Tales.
26. Luimneach (Limerick): Meaning "bare area of ground", referring to the land around the lower Shannon.
27. An Clár (Clare): "The level place".

Cúige Chonnacht (Connacht)

28. Gaillimh (Galway): Meaning "stony river", because it is set in a rocky region.
29. Maigh Eo (Mayo): Meaning "plain of the yew". The original name was Maigh eo na Sacsan, "yew tree plain of the Saxons", who were 7th century English monks. The county name refers to an abbey currently in ruins.
30. Sligeach (Sligo): "Shelly place", referring to the river Garavogue.
31. Liatroim (Leitrim): Meaning, "grey ridge".

32. Ros Comáin (Roscomman): "St. Comán's wood". The original friary dates back to the 8th century.

Some cities and towns

Beál Feirste (Belfast): "Ford-mouth of the sandbank", where the river Farset joined the Lagan.

An tIúr (or Iúr Chinn Trá) (Newry): The yew tree.

Dún Dealgan (Dundalk): Means "Dealgan's fort". The name refers to the great hill of love where Cú Chulainn, the great Ulster warrior, was reputed to have been born.

Droichead Átha (Drogheda): "Bridge of the ford", close to the site of the famous battle of the Boyne, 1690. The earliest bridge existed as far back as the 12th century.



**THE CASE OF THE
SCHOONER "FANNY" FROM
WATERFORD TO ST. JOHN'S, 1811**

Cyril J. Byrne

During the eighteenth and nineteenth centuries, thousands of Irish migrants to North America died as the result of the unbelievably inhuman conditions on shipboard. The voyage of the schooner "Fanny" from Waterford to St. John's, Newfoundland in 1811 is a case in point.

The ship's master, James Lannen, was tried for breach of passenger regulations at St. John's in September 1811. Evidence at the trial revealed that the "Fanny" left Waterford 23 April with a crew of twelve, and one hundred and eighty-four passengers. The ship was 41 days from Waterford to Bay de Verd. One of the passengers, John Lynch, gave evidence that he had paid 6 guineas for his passage. A number of passengers died on the voyage out for want of water and provisions — the water ration for the first week was a quart a day; for the second one pint a day, and after the third week it was reduced to half a pint a day until arrival.

Five passengers died at Bay de Verd and thirty-two others died before the ship reached St. John's from Bay de Verd. The Master, James Lannen, was found guilty of "misdemeanour" for not providing sufficient quantity of water and provisions and was ordered by Justice Thomas Tremlett to pay a fine of £100.

This grim event had a happy result for the modern ancestor hunter in that a list of the passengers who survived was entered in the court documents. The microfilm of the manuscript is somewhat difficult to make out and in publishing the list the difficulties have been indicated and occasional conjectures made about possibilities for some of the surnames. At one point the microfilm does not show the number in the age column, but a look at the original document would show these figures. One hundred names are on the list which means that almost half those who left Waterford never reached their destination. The documents are contained in the Colonial Office Materials for Newfoundland, the originals of which are in the British Library, Kew, England. The documents are cited as CO 194/51 f.17ff. The microfilm copy used is in the Public Archives of Canada.

Name	Height	Colour/Hair	Age
Con Hollihan	5-6	Black hair	22
John Dower	5	Black "	25
Pat Walsh	5	Black "	30
Edw ^d Kennefick	5-7	Brown "	28
James Mooney	5-3	Brown "	25
Toby P(Q?)u(a?)ikes	5-4	Fair "	27
Con Crotty	5-9	Brown "	23

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Name	Height	Colour/Hair	Age
John Barry	5-7	White hair	23
Edw ^d Keury [Kenny?]	5-5	Black "	40
Rich Larkin	5	Brown "	45
Francis Prcan (?)	5-8	" "	27
Tim McCarthy`	5-8	" "	26
Rob Elles	5-7	" "	21
Edw ^a Comeford	dwarf	" "	50
James Comeford	5-1	Fair "	19
Thos. Comeford	4-10	" "	17
Wm Meirutt (?)	—	Black "	40
Rich Nevile	5-4	Sandy "	"
John Whilan	5-8	Black "	20
Thos Kellen ^d	5-5	Brown "	22
John Kennedy	5-4	Red "	19
David Barry	5-10	Dark "	50
Lenien (?) Kennedy	5-11	Fair "	25
Ed ^w Mattens [Mathews?]	5-6	Fair "	25
Roger Cannell	5-6	Black "	25
James Donevan	5-9	Fair "	2(?)
John Sullivan	5-4	White "	?
Thos Power	5-9	Fair "	3-
John Kiely	5-9	" "	2-
John Holland	4-10	" "	14
Wm Macken	5-5	" "	2-
Josh Mulanny	5-8	" "	2(4?)
Pat Hogan	5-7	Black "	3(4?)
John Fitzgerald	5-7	Brown "	38
Pat Coleman	5-9	" "	34
James Fitzgerald	—	" "	29
Thos Hays	—	Light Brown hair	23
Alex Middleton	—	" " "	21
Wm Walsh	5-9	Black hair	32
Pat Dannins (?)	5-1	Brown "	23
Patrick Lynch	5-5	Brown "	45
Wm Quinn	5-10	Black "	35
James Moore	5-9	Brown complexion	22
Michael Foley	5-3	Sandy "	20
David Burke	5-3	Brown "	28

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Name	Height	Colour/Hair	Age
Patrick Sullivan	5-3	Fair complexion	20
Roger Magrath	5-3	Brown "	20
Henry Hussey	5-2	" "	23
Jas Leary	5-7	Light Brown	23
John Murphy	5-4	Pockmarked	24
Jas Burne	5-7	Black Hair	28
		Fair complexion	
Edw ^d Wall	5-8	Black "	33
Dennis Leary	5-7	" "	21
Mick Sullivan	5-7	White "	23
John Sullivan	5-7	Black "	36
John Fitzgerald	5-7	White "	22
Pat Clark	5-6	Black "	22
Pat Goff	5-7	Brown "	24
Dennis Ryan	5-7	Fair "	23
Francis Smith	5-6	Brown "	19
Mich ^l Collins	5-7	Fair "	22
Mich ^l Coleman	5-7	" "	23
Edw ^d Aid	5-9	Black "	19
Mich ^l Kavanagh	5-9	White "	36
John Grady	5-4	Brown "	21
Jas Foley	5-4	" "	23
Pat Grady (?)	5-10	White "	23
Dennis Harman	5-7	Brown "	24
Pat Walsh	5-7	" "	21
Philip Kennedy	5-5	" "	20
John Desmond	5-4	" "	30
Wm Dunfay (?)	5-5	White "	30
Dan ^l Callahan	5-6	Brown "	20
Pat Neil (?)	5-6	" "	21
Pat Lynch	5-9	Fair "	19
Thos (?)	5-6	Fair complexion	32
Pat Fleming	6-	" "	20
McGrath	5-7	Black "	23
Sullivan	5-5	Fair "	18
John Lairney [Lairsey?]	6	Brown "	24
Darby Harrington	5-6	Black "	22
Tim Leary	5-6	" "	22

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Name	Height	Colour/Hair	Age
Walter [Led]well	5-9	Brown complexion	35
Wm Lynch	5-6	" "	21
Tm Rierdan (?)	5-9	" "	25
James Mulley	5-5	Sandy "	22
Edw ^d Laughten [Lawton]	5-7	Fair "	22
Wm Sisk	5-4	Blonde "	27
Martin Shea	5-3	" "	2(?)
Martin Marat (?)	5-	" "	18
Dan Sullivan	5-6	Fair "	2(?)
Pat Mangon	5-3	Sandy "	26
Mich ^l Hogan	5-6	Fair "	26
Dan ^l Daily	5-6	Brown "	48
Tim Sullivan	5-	Fair "	22
Mich ^l Harrington	5-	" "	2-?
John Heffernan	5-5	Brown "	25
James Nowlan	5-9	" "	40
Wm Cody	5-7	Brown "	21
Phillip Harrington	5-5	Black "	20

LÉIRMHEAS LEABHAIR/BOOK REVIEW

DÚNMHARÚ AR AN DART BY RUAIDHRÍ Ó BÁILLE. BÉAL AN
DAINGIN, CONAMARA, CO. GALWAY: CLÓ IAR-CHONNACHTA, 1989

Léirmheas le Pat Curran

A mhic léinn nach síleann go bhfuil críoche eile le baint amach agat agus tú i ndiaidh staidéar a dhéanamh ar *Buntús Cainte*, ná bíodh aon eagla ort níos sia. Is é *Dúnmharú ar an Dart* an saothar duit. Níl ach trí chéad focal ann nach bhfuil san fhoclóir i gCuid a hAon de *Buntús Cainte*. Tá na cinn cheannann chéanna le fáil san fhoclóir ag cúl an úrscéil féin.

Más plota atá uait, tá níos mó castaí san úrscéal gairid seo ná mar atá i *Cogadh agus Síocháin*. Tá grá ann. Tá airgead agus foréigeann ann freisin. Gheobhaidh tú ceacht ann fiú amháin.

Ná bí ag súil lenár gcairde, Nóra, Pádraig, Cáit agus Seán anseo. Níl aon teaglach deas ann. Maraíonn deartháir a dheartháir. Faigheann múinteoir mallaithe milliún punt. Fágann sé a

bhean chéile mhí-ámharach scanraithe sa Ghréig fad is a théann sé go Zurich chun cuntas cuimhrithe a oscailt. Maraítear an bhean bhocht. Bíonn an oiread sin inní ar an múinteoir cóir go mbaillíonn sé leis go hAmsterdam. Ní féidir leis gan féachaint ar an gcailín seomra álainn arb í grá geal an mharfóra í. Ansin, iontas na n-iontas, éiríonn an múinteoir agus an cailín, mór, an-mhór, le chéile....

Ní réitíonn an greann ag an tús agus ag an deireadh agus an t-uamhan i lár an scéil le chéile. Ábhar iontais is ea é Gaeilge an-líofa a bheith ag na póilíní Gréagacha agus Ollanacha. Ní fólaire nó d'oirbhí siad go dícheallach ar a gceachtanna, nó b'fhéidir nach bhfuil in Eoraip ach Gaeltacht mhór amháin. Mar gheall ar an easpa seirbhíse eitleáin idir Halifax agus Éirinn, b'fhusa do dhuine ó Albain Nua dianstaidéar a dhéanamh ar an nGaeilge dá mbeadh sé mar seo.

Ní gá duit dul go hEoraip nó go hÉirinn chun a bheith ábalta *Dúnmharú ar an Dart* a léamh. Níl ort ach *Buntús Cainte* a fhoghlaim agus múinteoir maith a bheith agat. Ach, ná bíodh múinteoir ar nós na príomhphearsan sa scéal seo agat!

DOMINIC LARKIN INTERVIEWING NUALA NÍ DHOMHNAILL

*One of the most distinguished of the younger generation of Irish poets, Nuala Ní Dhomhnaill spent her childhood in the Kerry Gaeltacht. She now lives in Dublin with her Turkish husband and four children. She has published two collections of poetry in Irish, *An Dealg Droighin* (Mercier Press, Dublin 1981) and *Féar Suaithinseach* (An Sagart, Maynooth 1984). Her latest publication is *Rogha Dánta/Selected Poems*, (Raven Arts Press, Dublin 1988.)*

Nuala Ní Dhomhnaill visited Nova Scotia under the auspices of the Chair of Irish Studies in March 1990, when this interview took place. This is an edited version of the interview.



Nuala Ní Dhomhnaill

DL: I believe, Nuala, that you were recently in Antigonish, Nova Scotia.

NNíDh: It was a wonderful experience because there was an audience of 40 or 50 people which I hadn't expected for someone reading in Irish — even though there are translations in English — and because that part of the world has more Scottish Gaelic than Irish Gaelic. On the other hand, as soon as I started on certain themes like the themes of the "Other World" in Irish and changlings and the mermaids, I got such a buzz from the audience that I continued on that theme — more than I would have done, even in Ireland. I felt very much at home there. By the time it was over, they kept on giving invitations, "Come to Cape Breton and stay!" Definitely, we felt we were members of some long-scattered race. It has to do, I think, with a sense of the "Other World".

DL: You also spent some time in Toronto, did you get any feeling there that there was a lot of interest in contemporary literature in the Irish language on the part of academics and the like in North America?

NNíDh: I did. First of all, I was very surprised and delighted to be asked to read, and then I found the reaction from the audience stunning and very gratifying.

DL: Did they seem to be particularly well informed about not only the scope of the amount of material available in the language but also about the things that your poetry has to deal with?

NNíDh: No. But they weren't like that for long because I told them! I am surprised that they are even aware, in fact, that Irish is a

separate language and it has a completely different literary tradition: a much older literary tradition than English tradition — unbroken back to the sixth or seventh century.

There are themes in Irish which you can deal with quite credibly that are a bit weird when you put them in English. Like the whole idea of the *Cailleach* or "Hag". That the whole tradition of *Dinnseanachas*, or "place naming" — the projection of our inner landscape out onto the outer landscape of Ireland. The fact that the country has been made holy and sacred by this activity over millenia. I found that they were very open to such ideas. And that's great.

DL: Does that mean that your living in Ireland is essential for the kind of poetry that you write?

NNíDh: I do know that. Because I actually went very far away from my own background and was writing poetry in Irish in Ankara (in Turkey) for a long time... I felt at one stage that I had two choices: either to go home and to the Gaeltacht, and live there and write in Irish; or to give up writing in Irish and to concentrate on teaching English (which was what I was doing) and become ... assimilated into Turkish culture. I made my decision - the Arts Council helped me — I brought home my children — broke up the family — brought my children home and I gave my poor husband an ultimatum that he could come if he wanted! — and went back to West Kerry to write in Irish... It made a big change in my life and it is because of that that I am able to write in Irish now.

DL: In West Kerry... Does that mean that the area, and the folklore, and the conversation there, and your family

connections, provide you with the raw material for your poetry?

NNíDh: Oh, yes. Because they go straight into the soul — the conversations there, the images you get in ordinary speech. You're walking down the road and somebody starts slagging you, and the language is such that I am awfully defenceless against it. It goes straight into the soul, and the next thing it comes out in a line of poetry.

DL: ... There's more than just the spirit and the inspiration of the language. You also draw your ideas from folklore and even from old pre-Christian mythology. To what extent is this kind of thing still alive and still capable of being drawn upon in modern West Kerry?

NNíDh: Well, I was five when I was sent back to West Kerry to learn Irish and ... I remember asking my uncle, coming up from the Strand one day with a bit of an old fish that had come in, and saying to him, "What's this? Is this a dogfish?" He said, "No that's a *cat ceannann* — that's a catfish." And then he looks at me straight in the eye and he says in Irish, "There is no animal on the land that doesn't have its equivalent animal in the sea as well." To the man, himself! And he's there too and he's called the merman." And you know, he didn't say this with any self-consciousness ... or any awareness that there was anything wrong with what he was saying. And I — at the time I was learning Physics and Chemistry — and I remember thinking ... Einstein has been around, how can people be still believing in mermaids? But, the older I got, the more I realized: he's right. If you see this "Land under wave", *Tír fó Thoinn*, as a projection of a part of our personality that

we have lost — or let slide out of the intellectually credible — then he's right and we're wrong. We're the ones with the blinkers on.

DL: But what is the *Tír fó Thoinn* from the point of view of the twentieth century?

NNíDh: Jungian psychology has been a great help about this. The sea is the feminine - the great feminine of the sea is the unconscious. We have a fishing line into it every night when we dream — we go to that land. And so I find that my personal dreams and the folk stories often vibrate in such a way that poems just grow out of that area. It's an area that I'm fascinated with. It's very hard to talk about it in English without making it twee and "fairies in the bottom of the garden". Because the English language actually has a prejudice against it. But in Irish, there's no prejudice against it at all. In Irish, "*An Saol Eile*", the Other World — there's no big deal. I mean, I read James Hillman and these post-Jungian psychologists and they talk about the "other world" as if they had just discovered it ... like Columbus felt when he discovered America. But that doesn't mean that America wasn't there before, and there weren't aboriginal Americans living here — quite happily.

DL: But there are ways into the "Other world". The traditional person has a way in because of the key provided by the whole corpus of fairy tale and folklore, which invite one to view the "Other world" in a predictable way.

NNíDh: Oh, yes. You don't have to go on a magic mushroom trip or anything. Though I'm sure you can see them that way too! But,

you don't need that in West Kerry, because there is an awareness of this ... imaginative dimension as being part of normality. While, in the mainline languages — English, French, German — this is an oddity, and you have to have a major psychosis before you discover this kind of thing.

DL: But does that mean that those who have a major psychosis ... also have an avenue of approach to *An Saol Eile*, to this "Other world".

NNíDh: Jung ... learnt all about this whole area of human experience through the study of psychosis. What Jung said about the difference between Joyce and his daughter Lucia, was that Joyce was *diving* into the subconscious, while Lucia was *falling* into it. Now, if you have the safety net of a whole protocol of dealing with the other language, and a whole acceptability of dealing with the "Other World", then you are more inclined to dive rather than fall.

DL: There is an imaginative identification on your part with something ... rather like psychosis. I'm thinking of "*An Bhábóg Bhriste* — the plastic doll at the bottom of the holy well": a kind of passive observer of everything that's happening, of all nature playing out its drama in front of it.

NNíDh: I actually think that is an expression of a form of repressed feminine — repressed in our society — that women's poetry all over the world, at the moment, seems to be rediscovering and revitalizing. And, it is a side of myself that is real and true ... it's a more ruminative human being who writes the poetry, ... there is a certain contemplative personality which is not given its due in

modern society. I mean the prejudice nowadays is in favour of the "up-and-doing", and "on-and-getting", and grab, grab, grab, grab, as if we're not all going to die in the end anyway. Irish does have this very strong awareness of the fact that we're all going to die in the end anyway. It's more fatalistic. So it is more inclined to accept this contemplative, ruminative side of the personality as being a option - a real option.

DL: But what is more feminine about it?

NNíDh: Oh ... I don't want to monopolize this for women. Because men have this capacity in them too... This is actually sinned against in our whole culture. Even women nowadays are as cut off from it as men are, because we all have to, we're all into power-dressing, and up and doing and beating men at their own game. And there's a side of me that kind of says, "So what? What's it all about? So in the end won't we all die anyway?" You know, there is a balance there between active development of one's personality and of a certain contemplative deepening of the personality that I try and reach.

DL: What about the feminine image that appears in your poetry, that is a ... passionate and overwhelmingly potent sort of femininity. I'm thinking of a poem like, "*The Great Queen Berates the Badhbh to Cú Chulainn*".

NNíDh: You see, I wrote a lot of those poems out of states of extreme rage. And I think that the level of rage is part of feminine experience of our time. There is a sort of deep, dark rage which is now coming to the surface, and unless disciplined — I don't mean

repressed — it can really sort of get ahold of you... Because rage is one of the emotions which is least easily transmuted into art: you know, all you get is a rant... There has to be a level of transmutation. It's like what makes diamonds out of carbon, and what makes marble out of limestone. It has to happen in the crucible of the psyche, and it has to happen under great pressure... I'm not interested in confessional ranting. It's the change in the material that happens when you hold the opposites together under such great pressures that I'm interested in.

DL: So, both sort of aspects of the repressed feminine then, occur in your poetry. I mean, there is this bitter, this raging, this really savage....

NNíDh: Kali energy!

DL: Yes, Kali! And also, there's the rational, the nurturing element that's personified in people like "The Great Mother".

NNíDh: These are just two ends of a spectrum. There's a whole spectrum of feminine experience, not just to be monopolized by women, but which is available to men also, [and] which Western culture is greatly prejudiced against... Just to be half human at all, we have — and here is that puritanical streak coming out in me — we have a bounden duty to bring this into consciousness. And bring it into discourse is what I do by writing.

DL: How do you approach the whole business of writing your poetry? Do you have to struggle ... or does a whole poem come to you, words and all, in a flash?

NNíDh: There's such a thing as inspiration. A lot of my poems are about the experience of inspiration, of how it's like being fecundated by an Otherworldly being from within... When I was younger I used to get complete, whole poems with just maybe one word left out. They would come in a flash. The discipline was to get them down on paper before I forgot them. As I get older, this alter ego that wrote those poems is becoming more a part of my main personality and I am losing that facility. Now, I'm much more in conscious control of them. That doesn't necessarily make them better poems. So you win some, you lose some. Maybe it means that I will have to change. Instead of writing these inspired lyrics, I will now have to move on to an area of sustained epic or something.

DL: To provide material from which you get the inspiration, you've done research into Irish mythology.

NNíDh: I hanker after the old Irish poetic tradition where it took twenty-one years of hard study to be an *Ollamh*, a Professor of Poetry. Nowadays, we have no such system, so you just have to follow your nose. It is that hard a discipline, and so, in my own way, I'm putting in those twenty-one years. I've now returned to reading Old Irish again. And on the other side, the West Kerry folklore material is an area which is really virgin territory. It has been studied from the point of view of motifs of stories, but it has not been studied from the point of view that I'm interested in just now: the incursions of this world into the Other World, *on the actual landscape*. I want to write about me and the Kerry landscape, and particularly the incursions of the Other World into this world

— a kind of psychic mapping of this in a particular known landscape.

DL: Identifying townlands and mountains and streams?

NNíDh: Yes. Because in West Kerry — it's throughout the length and breadth of Ireland but particularly in West Kerry — every corner is telling you a story. Because I know the stories! I mean, all of Ireland would be telling me the stories, if I knew [them] all.

DL: You were talking about an old aunt of yours, who was talking about these two pre-Christian figures, the male principal and the female principal....

NNíDh: *Mór* and *Donncha Dí*, yes. *Donncha Dí* would be the god of the *Corca Dhuibhne* and *Mór* would have been the tutelary goddess of Munster. And, she said, "Oh, yeah, that old fellow. Sure I know, they had a big fight. And he went away from her, and didn't people outside Callaghan's pub in Dingle see him going east with a bag on his back?" As if it happened it yesterday! But you see, that's the thing about myth: it is eternal time. Mircea Eliade is right. It did happen once for all time. And it also happened yesterday. And it happens in terms of *our* time. That's why, when I write a poem about Persephone, I put a BMW in it, a black BMW, instead of the chariot which was the equivalent in the Greece in which it was written down. Why not?

DL: Why not indeed?

IRISH SURNAMES

Terrence M. Punch, F.R.S.A.I.
President, Royal Nova Scotia
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European surnames derive almost entirely from one of four sources:

1. Location: refer either to place of origin or place of residence;
2. Patronymic: refer to the father or other ancestor;
3. Occupation: refer either to a trade or to the one served;
4. Nickname: refer to Physical or behaviour characteristic.

Gaelic surnames lean heavily towards the patronymic to such an extent that it has been claimed, erroneously, that the only true Irish names were the Mac (son) and Ó (grandson) names. To dispel this notion here are a few examples of the other three classes of names which have been found in Ireland for centuries.

Location: Cavan, Galway or Monaghan may be obvious. Less likely to be noticed as place surnames are Carrick (carraig = rock), Darragh (dair = oak), and Quilty (coillte = woodland). Occupational: Cleary (cléireach = clerk), Colgan (swordsman), Gowan (smith). Here too belong the Gil, Kil and Mul-names, all of which indicate a servant or devotee of the holy person named thereafter. For example the servant or follower of Saint Bridget became Kilbride, while Gilfoyle indicated the servant of St. Paul. Mulkerrin identified the follower of St. Kieran. Nickname: Brody (proud one),

All of these examples are Gaelic surnames. If one takes into account the surnames introduced by the Normans and Norse, one will find many further instances of Irish family names that are not patronymics.

SULLIVAN

Variants: O'Sullivan, Solavin, Sylvain (gallicized thus at times).



O'SULLIVAN BEARE

Ó Súilleabháin [or Ó Súileabháin] has two parts to its meaning. That *súil* means eye there is no doubt, but authorities dispute whether the famous eye is one-eyed, hawk-eyed or black-eyed. This third most numerous Irish name is concentrated in west Munster, with 90% of the occurrences appearing in counties Cork, Kerry and Limerick. There were two lordships: O'Sullivan Mór was seated at Kenmare, while O'Sullivan Beare was centred on Bantry Bay and the Beare Peninsula.

There have been numerous distinguished Sullivans, of whom but a sampling may be given here. Donal O'Sullivan Beare (d. 1618)

was the hero of Dunboy, while his nephew, Philip O'Sullivan Beare (d. 1660) was an officer in the army of Felipe IV of Spain and an historical writer. Owen Roe O'Sullivan (d. 1784) was a Gaelic poet while T. D. Sullivan (1827-1914), Young Irelander and author, was a Nationalist M.P.

Sir Arthur Sullivan (1842-1900), the musical part of the team of Gilbert and Sullivan, was English-born but of Irish descent.

In America we find John L. Sullivan, the heavyweight boxing champ, and Anne Sullivan, teacher and companion of Helen Keller. Ed Sullivan (1902-1974) was host of one of the best-known television shows, and more recently, Kathryn Sullivan (born 1951) has gained note as an American astronaut.

Sullivans began coming to Atlantic Canada in the eighteenth century. John Sullyvan of Little Placentia, William Sullivan of St. John's, Richard Sullivan of Bay Bulls, are early examples of the name in Newfoundland, where the name became established in several areas, notably in St. John's, Calvert and Puch Cove. Families of the name appeared in Charlottetown and on Lot 20 in P.E.I. by the mid-nineteenth century. In New Brunswick, Sullivans settled in and near Saint John, at St. Stephen, Deer Island, Chatham, Fredericton and Kouchibouguac and in Westmorland County. Nova Scotia's Sullivans appeared early in Halifax and Portuguese Cove, in the town of Guysborough, on Cape Breton Island, in Antigonish County and on the islands of Digby County in the villages of Freeport, Tiverton and Westport. Prominent among these was Allan Sullivan of Cape Breton (1932-1982), a member of the Nova Scotia cabinet from 1970 to 1976, and then a judge.

WALL

Variants: de Vale, Faltagh.



Although much less numerous and prominent than Sullivan, Wall is another Irish surname which is found throughout Atlantic Canada. In Irish the name is written de Bhál, which evokes its Norman origin as du Val (of the valley). The family had reached Ireland by the thirteenth century and established itself in the southeast from Dublin around to Cork, through Kilkenny, Waterford and Tipperary, and over into southern Limerick.

Stephen de Wale was Lord High Treasurer of Ireland as well as a bishop from 1360-1379. Richard Wall (1694-1778) came from Kilmallock, County Limerick, but achieved fame as Spanish Minister of War. Rev. Dr. Charles William Wall (1780-1862) was a noted Hebrew scholar.

John Walls was in Little Placentia by the 1730s, and Lawrence Wall lived at St. John's twenty years later, while a Patrick Wall occurred in

1789 at Bristols Hope. Recently, the Newfoundland Walls have been concentrated around St. John's, Grand Falls and Harbour Main. In New Brunswick the name is noticed at Chatham, Fredericton, Westmorland County and Saint John.

A family from Kilkenny settled in Antigonish County, Nova Scotia, and another in Goshen, Guysborough County. The several Wall families in Halifax stem from John Wall (1796-1847), a stonemason from Cork; James Wall (1797-1859), a Customs Officer from Athy, Kildare; and Patrick Wall (1818-1865), a tailor from the City of Waterford. A remarkably large number of Walls have been involved in public school education in Nova Scotia in the twentieth century, one, Florence Wall, having served as president of the Nova Scotia Teachers Union.

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