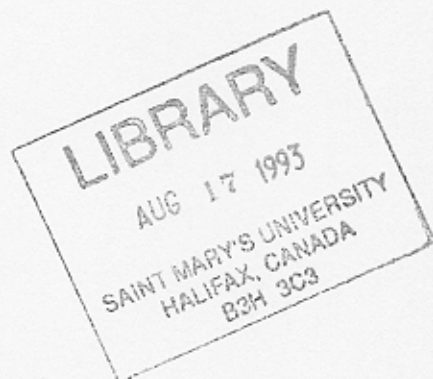
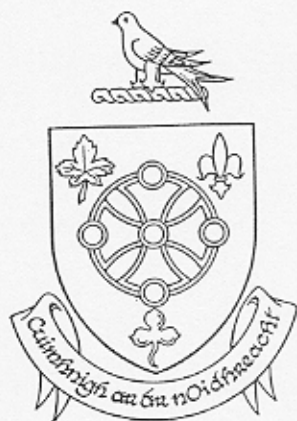


AN NASC

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



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NEWS FROM THE CHAIR

Gordon MacGill-Fhinnein (1931-1992)

The untimely death occurred in January of this year of Professor Gordon MacLennan, holder of the Chair of Celtic at the University of Ottawa. Professor MacLennan, native of Scotland, had worked in the folklore division of the National Museum in Ottawa before moving to the University of Ottawa. Much of Gordon's early efforts was directed towards establishing the Chair of Gaelic which was set up in 1986. In the same year, the Chair hosted the First North American Congress of Celtic Studies.

Fluent in both Irish and Scottish Gaelic, Gordon MacLennan had published widely in these languages and in English. His scholarly works include *Gáidhlig Uidhist Deas*, a study of the Gaelic of South Uist, and *The Proceedings of the First North American Congress of Celtic Studies*.
Cásáimid a mbris lena mhuintir is lena chairde uile.

The Book of Kells

The Chair has initiated discussions with Scottish and Irish Heritage groups across Canada with a view to raising approximately \$50,000.00 with which to purchase a copy of the facsimile edition of the *Book of Kells*. This copy, with a case made of wood representative of the various regions of Canada, will be given to the Trustees of the Cathedral at Iona, Scotland, where in all likelihood the original work now in Dublin was executed.

Saint Mary's University's facsimile edition of the *Book of Kells*, acquired through the efforts of the Charitable Irish Society of Halifax and by private donations, is on daily display in the Patrick Power Library.

Celtic Languages and Celtic Peoples

The Chair of Irish Studies has published *Celtic Languages and Celtic Peoples: The Proceedings of the Second North American Congress of Celtic Studies*. This major work contains forty-four papers presented at the 1989 Congress. Ten of these papers deal with aspects of the life and culture of Celtic immigration into Canada.

Further information about this volume is outlined in the order form at the end of *An Nasc*.

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Michael McLaverty

Michael McLaverty, one of Ireland's finest writers of short stories, died on March 20th of this year. He was 87 years of age. Born in Carrickmacross, Co. Monaghan, on 5 July 1904, young Michael removed thence to Belfast with his family when he was five years of age. A science graduate of Queen's University in 1924, Michael McLaverty spent his life as a teacher of Mathematics and Physics. His last teaching years were spent as principal of St. Thomas Boys' School on the Falls Road, Belfast. Influenced by the Russian writers Chekhov and Tolstoy as well as by Irish ones such as Liam O'Flaherty and Daniel Corkery, Michael McLaverty was in the great European tradition of rural realism and his work was and is enjoyed by a devoted band of readers worldwide. As his friend Seamus Heaney wrote of Michael McLaverty's work:

His language is temperate, eager only in its exactitude. His love of Gerard Manley Hopkins is reflected in a love of the inscape of things, the freshness that lives deep down in them, and in the central place of suffering and sacrifice in the life of the spirit...in his best work, the eligeac is bodied forth in perfectly pondered images and rhythms, the pathetic is handled as carefully as brain tissue.

McLaverty's pure artistic vision with its sureness of touch and truth remain as his legacy to a world which will continue to read his work.

Scoil Rince na Mara

Rose Marie Paul T. C. R. G.

Fifteen dancers from the Metro School of Irish Dancing travelled to Montreal in June to compete against dancers from across North America. This year's annual feis was held in conjunction with the city's 350th birthday celebrations, and attracted a high calibre of dancers from East to West. The girls from Nova Scotia found themselves among the best as they collected a total of 73 trophies in both solo and team dances: 42 first places, 15 seconds and 16 thirds.

For eight of the fifteen dancers, Montreal was their 'first ever' feis. Five out of these eight beginners still managed to place in novice competitions—competitions in which they would not normally compete until next year. Competing for the first time under the new school's name, 'Scoil Rince Na Mara', the dancers won the under-8 and under-10 3 hand reels; the under 10—and under-14 4 hand competitions; and the under 10 céilí competition. Joanne Delaney, Aisling Porter, Sinéad Greene and Siobhán Martin all placed in open competitions and are now eligible to compete in the Canadian Championships which will be held in November in Niagara Falls. Britta Clyburne-Sherin, Marcy Clark and Deirdre Porter placed in novice competitions. Competing for the first time as beginners were Emily McEvoy, Orla MacEachern, Aisling Chin Yee, Jennifer Spencer, Erin Dempsey, Molly MacEachern, Jill McEvoy and Alison MacQuarrie.

The Montreal trip will long be remembered by both dancers and parents. The girls met many new friends and the parents got a taste of what feiseanna are all about. We are already busy planning for next year's trip where we plan to have even more dancers.

Rose Marie Paul has recently been awarded a teaching certificate from Coimisiún na Rincí Gaelacha in Dublin. She is co-director with Beth Greene of Scoil Rince na Mara in Dartmouth, Nova Scotia.

From Celts to Christians—the rise of patriarchy

thea wilson-hammond reviews Mary Condren's controversial study of Irish mythology
The Serpent and the Goddess—Women, Religion, and Power in Celtic Ireland
 (Harper & Row, San Francisco, 1989, ISBN 0-06-250156-9, \$18.95 Cdn.).

The Serpent and the Goddess not only gives a detailed examination of the historical, sexual and political implications of a patriarchal system, but it also offers a distinctly different approach to the meaning of early Irish mythology. Mary Condren manages to provide all this in a manner which demonstrates a deep familiarity and an independent interpretation of the material. Condren uses a self-proclaimed feminist methodology, admitting that her objective is to reconstruct history in light of its effect on women.

To choose Ireland as her background setting is a courageous act, for she is walking in basically uncharted territory. However, her grasp of Irish history makes the choice an understandable one. Also, as an island, Ireland had the advantage of being isolated and therefore less inclined to be affected by cross-cultural influences such as Roman invasions. For this reason the transition to Christianity is more distinct and, as one of the centers of Early Christian learning, documentation is readily available. This early scholasticism also works against Condren in that her mythological examples rely purely on Christian interpretation. As almost all of the surviving documentation of Celtic mythology was recorded by monastic Christians, it is impossible to know to what extent these myths were edited to suit Christian teaching. However, Condren shows that there is enough evidence available through a close examination of the fragments which appear unaltered by the Christian monks. Indeed, her evidence is very convincing, and the equations derived from it are even more provoking.

The early accounts of Celtic mythology are generally understood to be altered by Christian interpretation, but what is often overlooked is that they reflect an androcentric perspective. Condren claims that these accounts, as

recorded by men and later interpreted by men, fail to fully reveal the importance of women in early Celtic/pre-Christian Ireland. Despite this the images of the Goddess appear in many forms and characters. She is symbolized by the salmon, the serpent, the cow, and natural features such as rivers that seemed to hold the secrets of fertility and the cycles of nature. She is Danu, Ériu, Banba, Bóand, Fódla, Brigit, and many others. Descent was often matrilineal as in the Tuatha Dé Danann or the "children of the Goddess Danu." Goddess imagery is evident in the very name given to Ireland: Éire is derived from the Goddess Ériu. Even today, Ireland continues to be identified as a woman—sometimes as the ravaged maiden and other times as the wise old hag.

Although not a major focus of the book, an interesting parallel is made between the classic Irish epic, *Táin Bó Cuailnge*, and the epics which appear in the Hebrew Bible. Both are stories which serve to exalt the virtues of male-bonding through war-making. They have a similar political system oriented around tribes rather than an organized central system. The distinction, however, is that the Hebrews were successful because they developed a monotheistic political structure—patriarchal and hierarchical. As a tribal, nomadic people they had to have a God which was singular and all powerful, and one that could travel with the united Israel nation. Unlike the Hebrews, the Celts were unable to unite themselves nationally. They had no solid central political structure just as they had no single Goddess or God. Each tribe had its own deity which made it difficult for warring tribes to be accepted outside of their own region.

The *Táin* also represents the final battle between the Goddess and the newly emerged patriarchal/warrior system. The once powerful Macha is reduced to a desperate

4 An Nasc

mother in the story of the "The Labour Pains of the Ulaid," humiliated by being forced to give birth in a public place. Condren interprets this story as an example of the male attempt to gain control of the birthing process. Thus, the birth pains are transferred to the warriors so that women are rendered unnecessary. This argument, seen in the light of further examples, such as the transformation of Medb from fertility Goddess to warrior Goddess, is quite convincing. However, the argument rests on Condren's ability to interpret with a distinctly feminine approach. Although Condren admits that evidence is scarce, she claims that the remaining accounts reveal which feminine aspects were most prominent at that time.

The main objective of this book is to provide a case study which can be applied to most other European countries that experienced the transition from the nature/women centred tradition to the warrior tradition. Like Ireland, this transition often came not through Christianity but through a warrior society such as the Celts. The success of Christianity was its ability to integrate itself into this type of tradition, and establish a more politically and religiously solid system. Condren, like many other feminist scholars of today, sees patriarchy as a system which basically strives to assert its power over nature. All that is equated with nature then becomes a focus of suppression, degradation, and manipulation. Women, the ancient symbols of fertility and the earth, are perceived as the controllers of life. The male fear of death is manifested in hatred toward women, therefore, to regain control of his life man must gain control of women.

Condren traces this successful attempt to control women very clearly by detailing the transformation of the Goddess figure into a Virgin Saint within Ireland. Other studies using European examples have shown a similar process. What is unique about the Irish example is the prominence of these figures today. Brigit, once a Goddess figure, then a saint, remains in Ireland today as a popular folk figure. This leads one to question: How, in a country where the Catholic tradition is so strong can such a figure still remain? Condren doesn't attempt to answer this, for she is only using Ireland as a case study for the larger picture. Similarly, many readers will wonder what the

implications of this book are specifically to Ireland. How do they fit into the contemporary Irish debate on abortion, sexuality, and birth control? These questions go unanswered. Instead, she paints a convincingly vivid picture that is applicable to most of the Western world.

Mary Condren provides a very strong historical background that gives some explanations for present day attitudes to women, nature, and sexuality. Her feminist methodology lends insight to areas which are still under the bonds of male interpretation. She expands the history of Ireland, and in doing so, strengthens women's history throughout the Western world.

thea wilson-hammond is a Religious Studies' major at Saint Mary's University. She is also completing a minor in Irish Studies.

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IRISH BAPTISMS, MARRIAGES AND BURIALS
in the Anglican Registers of
St. John's, Newfoundland for the years 1753-1760

Cyril J. Byrne

These entries have been culled on the basis of one of the parties having a recognizable Irish surname. Almost certainly most of the parties would have been Roman Catholic which would not have been inconsistent with the ceremonies involved having been performed by an Anglican clergyman. Because of the unavailability of clergy in Newfoundland during the eighteenth century, a strict denominational line was not followed with respect to Baptisms, Marriages and Burial Ceremonies. Thus one has to be careful not to assume that anyone having a ritual performed by a clergyman of a specific denomination was him/herself an adherent of that Church or denomination. Many Protestants in Newfoundland were married and had children christened by Roman Catholic clergy in the 19th century and vice versa. Indeed Reverend Langman, the Anglican clergyman who performed the ceremonies listed here was married July 26, 1759 to an Irish woman named Mary Nagle who was probably a Roman Catholic.

The recording practice in the Anglican Church was to register the child of validly married parents in the surname of the father giving only the mother's Christian name. Roman Catholic practice was to record the surnames of both parties which is of considerable use to the family historian or genealogist.

These entries provide us with a superficial view of what life was like in Newfoundland at this time. It is interesting to note that most of the marriages took place at the end of the year or at the beginning of winter obviously between people wintering over rather than returning to Ireland for the winter. We also see how quickly infant mortality faced many of those who had recently married and how high, in fact, the rate of infant mortality was during this period.

It is also interesting how Reverend Langman distinguishes a number of individuals for whom he read the burial service. He notes two Coopers, James Quigley (22/5/1757) and Edward Power (4/9/1758) who is further designated as "Mr. Bidgood's Cooper." Coopering during the time was an important and skilled craft. Also noted is the death of "old Ned Walsh, a taylor" (4/11/1757). Although most of the people listed here are undoubtedly Irish, Darby Quin who was buried 15 May, 1758 warranted being designated "An Irishman." Quin may have been an Irish speaker or an arrival that spring from Ireland. Reverend Langman also notes the alias of Walter Power who was buried 3/5/1758 as "come biddy"; these subriquets were common in both Ireland and Newfoundland to distinguish one person of a common surname from another and in many cases, in the Irish context, to distinguish persons with little or no English by a phrase or word commonly used by them. Otherwise the distinguishing notations are to marital status and to persons outside the ordinary community such as soldiers and sailors.

Statistically, Irish persons account for approximately 32% of the Births, Marriages and Deaths during this seven year period.

1753
BAPTISMS

DATE	CHILD	FATHER	MOTHER
?	Patrick	Patrick O Neal	Hath Case
July 22	Thomas	Thomas Lynch	Anne (from Petty Harbour)
Aug 21	Mary	Patrick Fitzpatrick	Martha
Aug 21	John	Redmond McDonnant (?)	Anne
Aug 21	Mary	Thomas Hackett	?

1754
MARRIAGES

DATE	GROOM	BRIDE
Nov 11	Peter Brown	Mary Halloran (widow)
Dec 26	Patrick Lahey	Anne Hawe
Dec 30	Thomas Nash	Margaret Deady (widow)

1755
BAPTISMS

DATE	CHILD	FATHER	MOTHER
Feb 11	Taphamia	John Deady	Margaret
Feb 11	Bridget	Edmond Ryan	Mary
April 2	William	William Hickey	Mary
April 1	Mary	Richard Hennessey	Honora
April 6	Mary	William Murphy	Bridget
May 18	Catharine	John Walsh (?)	Bridget
June 10	Peter	James Power	Mary
Dec 6	Edward	Robert Power	Katherine
Dec 16	James	Thomas Ledwell ¹	Mary

31 Baptisms this year.

1756
BAPTISMS

DATE	CHILD	FATHER	MOTHER
Jan 1	Katharine	Darby Ryan	Julian
July 18	Nathaniel	Patrick Fitzpatrick	Katharine
Sept 1	Anstis	John Fitzpatrick	Katharine
Sept 15	Eleanor	Thomas Hacket	Elizabeth
Sept 26	William	John Walsh, a soldier	Jane
Oct 30	Cornelius	Cornelius Crowley	?
Nov 14	Mary	Timothy McCartie	?

31 Baptisms this year

**1756
MARRIAGES**

DATE	GROOM	BRIDE
Jan 6	Thomas Doyle	Sarah Barnet (?)
Jan 15	Edward Fling	Agnes Bowjell (?)
Apr 17	John Fling	Alice Power (widow)
June 5	Timothy Hine	Ann Ryan
Oct 2	Henry Furlong	Elinor Quigley
Nov 19	Edward Power	Margaret McDonald
Nov 24	John Dwyre	Bridget Sullivan

14 Marriages this year

**1756
BURIALS**

Apr 23	William Ryan
	John Carrol
June 5	William Dunn
Aug 22	Richard Doyle
Oct 27	Anstis (Anastasia), daughter of John Fitpatrick
Nov 7	Darby Ryan
Dec 22	John Sullivan

32 Burials this year.

**1757
BAPTISMS**

DATE	CHILD	FATHER	MOTHER
Jan 14	Jane	John Dunfee [Dunphy]	Mary
Jan 23	Margaret	Lawrence Lawless	Eleanor
Jan 26	Ester	William Kerbie, a soldier	Mary
Jan 28	Mary	Maurice Toole	Sarah
Feb 8	Michael	Thomas Nash ²	Margaret
Mar 5	Patrick	James Quigley	?
Mar 25	Margaret	Thomas Keefe	Margaret
Apr 13	Mary	James Power	Mary
June 1	Katharine	Laurence Kavanagh	?
June 16	Bridget	Abraham Melvin	Margaret
June 28	John	Edmund Fling	Agnes
July 8	Margaret	Edmund Ryan	Mary
July 16	Mary	John English	?
Sept 7	John	Lawrence Wall	Grace

45 Baptisms this year

1757
MARRIAGES

DATE	GROOM	BRIDE
May 29	Abraham Melvin	Bridget O Neal
June 5	Joseph Shaddock	Anstis Wheyland [Whelan]
Nov 10	James Murphy	Mary Glasson
Nov 11	Richard Power	Katharine Ryan
Nov 20	John Glasson	Juliane Ryan, (a widow)
Nov 26	William McDonald	Margaret Sullivan
Dec 24	Nicholas Tobin	Anstis Burnee or Burnell, (a widow)
Dec 26	Arthur Kavanaugh	Jane Walcox, (a widow)

12 Marriages this year

1757
BURIALS

Feb 15	Mary, daughter of Maurice Toole
Mar 26	Margaret, daughter of Maurice Walsh
May 22	James Quigley, Cooper
July 7	Darby Hartigane
Sept 17	John, son of Edward Fling
Nov 4	Old Ned Walsh, a taylor

26 Burials this year.

1758
BAPTISMS

DATE	CHILD	FATHER	MOTHER
Jan 2	Elenor	James Murphy	Mary
Feb 17	Hanah	Henry Molhoney [Mullonney]	Phebe
Mar 16	William Robert	Thomas Lidwell, a Blue [a sailor]	Mary
Mar 19	Honor	Maurice Tool	Sarah
May 25	George & Katherine	Patrick Fitzpatrick	Katharine
Aug 27	Mary	John Glasson	Mary
Sept 1	Rupert	Arthur Kavanaugh	?
Sept 9	John	Patrick Joy	?
Dec 3	Elizabeth	William McDonald	Margaret
Dec 21	Mary	Henry Bryan	Mary
Dec 27	James	John Walsh	Jare

36 Baptisms this year

1758
MARRIAGES

DATE	GROOM	BRIDE
Jan 18	Henry Molhoney [Mullowney]	Phebe Connol
Feb 4	Henry Radford	Bridget Ralph, (a widow)
Sept 28	John Power	Mary Quilty
Nov 26	Michael Landy	Mary Harvey (a widow)

1758
BURIALS

Jan 7	Maurice Cashman
Feb 24	William Costellow
Mar 10	Elizabeth, wife of Maurice Hollorane
Mar 15	Darby Quin, an Irishman
May 3	Walter Power alias "Come Biddy"
June 6	George, son of Patrick Fitzpatrick
Juen 13	Katharine, daughter of Patrick Fitzpatrick
Sept 4	Edward Power, Mr. Bidgood's cooper
Sept 20	Rupert, son of Arthur Kavanaugh
Nov 21	Mr. Edmund Barry

35 Burials this year

1759
BAPTISMS

DATE	CHILD	FATHER	MOTHER
Jan 10	Thomas	Thomas Roach	Mary
Jan 22	James	Abraham Melvin	Bridget
Feb 6	Elenor	Edmund Fling	Agnes
Feb 7	Elizabeth	Henry Radford	Bridget
Feb 8	Mary	Timothy Fenny	Joan
Feb 16	James	William Fling	Alice
May 5	Mary	Timothy Heoze [Hayes?]	Ann
May 6	Samual	Thomas O Neal	Jane
Sept 17	Ann	Henry Melhoney [Mullowney]	Phebe
Sept 18	Andrew	Lawrence Lawless	Eleanor
Oct 8	Michael	Thomas Hacket	Elizabeth
Nov 8	James	James Power	Mary
Nov 15	Andrew	William Murphy	Bridget
Nov 19	Michael & Edward	John Dwyre	Bridget
Dec 12	George	Garrett Quigley ⁴	Sarah Dannel

42 Baptisms this year

1759
BURIALS

Jan 29	Dennis Bryan, a child
Feb 14	Eleanor Fling
Mar 23	Mary, wife of Richard Walsh

28 Burials this year

1760
BAPTISMS

DATE	CHILD	FATHER	MOTHER
Mar 19	Mary	Thomas Keefe	Margaret
June 25	Mary	John Walsh, a soldier	Joan
July 14	George	Garrett Quigley	Sarah Danna
Sept 15	Mary	Daniel Conol, a soldier	Margaret
Sept 18	Thomas, Ann & Anstis (Anastasia)	Thomas Shea	Joan
Oct 5	Edmund	Edmund Ryan	Agnes
Oct 5	Henry	Henry Radford	Bridget
Oct 16	Martha Ann	Rev. Edward Langman	Mary Jane [Nagle]
Oct 16	John	25 August at half past 11 in the forenoon. William McDonald	Margaret
Oct 24	Lawrence	Lawrence Lawless	Eleanor
Nov 3	Samuel	William Kerbie, a soldier	Mary

37 Baptisms this year

1760
MARRIAGES

DATE	GROOM	BRIDE
Jan 12	Edward Nash	Katharine Cuman
Feb 6	Thomas Wheyland (Whelan)	Mary Atkins
Mar 6	John Smith, a soldier	Joan Burke
Apr 12	Maurice Hollaran, a widower	Mary Crowley

14 Marriages this year

Notes

¹ Ledwell is a name which has been located at Caplin Bay, now Calvert, for a very long time. Another Ledwell family whose roots are known to be in Newfoundland is located in Prince Edward Island and in this family Thomas is a traditional first name. See also note 3 and a subsequent entry for William Robert Lidwell [sic] 16 March 1758.

² A Thomas Nash turns up subsequently as a settler at Caplin Bay, now Calvert.

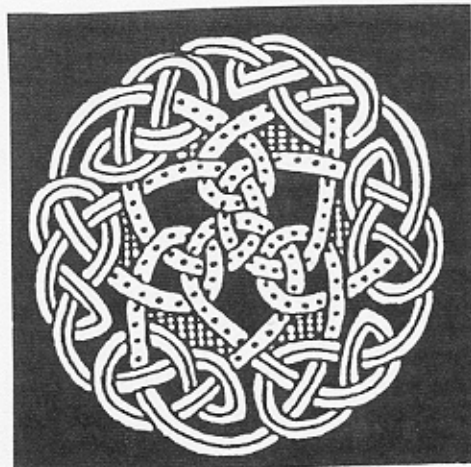
³ Laurence Kavanagh is almost certainly the same Lawrence Kavanagh who turns up in Ingonish, Cape Breton conducting an extensive business there and elsewhere in the Gulf of St. Lawrence including the Bay of Islands (1774) where his importing MicMacs from Cape Breton for purposes of hunting for furs lead to complaints. His son, also Lawrence Kavanagh, became the first Roman Catholic to sit in the Nova Scotian Legisture in 1822, seven years before official Catholic Emancipation. Since there is an Arthur Kavanagh among the children of Lawrence Kavanagh Senior, it is a fair presumption that Arthur Kavanagh whose marriage to Jane Wilcox is recorded in this register on 26 Dec. 1756 was a brother or close relative.

⁴ Garrett Quigley was an old inhabitant of St. John's when he died in 1795. He was frequently called upon as a witness in land disputes because of his long tenure in St. John's. His estate valued at £1,000 was granted to his widow Mary (Co 194/40 f. 109.)

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An tSochraid

Sliocht as Úrscéal

Pádraig Ó Siadhail

Chuaigh sibh dís ó thuaidh d'aon oghaim i lár Mhí Aibreáin. Le haghaidh an 14ú. Bliain ghlan chothrom ó d'éag d'athair. Tar éis an Aifrinn, rinne achán duine agaibh ar an reilig. I ndiaidh an leac a chur síos a bhíodhas cúpla mí roimhe sin. Faoi réir a bhí sí le fada ach b'éigean don chomhlucht adhlactha feitheamh go socródh an chréafóg.

Ba í seo an chéad uair a sheas tú laistigh de gheataí na reilige ó cuireadh d'athair. Téann do mháthair suas ann gach re Domhnach le Mary, a bhfuil cónaí uirthi agus ar a céile Stiofán i nDoire, nó le cibé duine den chlann a bhíonn sa bhaile. Chuaigh agat éalú ón chúram sin go dtí seo, a bhuf le Dia.

Ba mhór an t-athrú é ón uair deiridh. Ón lá smúitiúil earraigh sin nár bhain de chuimhne chruinn agat air ach an mothú do-mhínte úd nuair a leagadh an chónra ar do ghuaillí taobh amuigh den teach. Cad é an nath sin a deir nach dtagann mac in inmhe go gcailltear a athair, nach críonnacht go cónra? A fhios go maith agat roimh ré nár mhór duit achar gairid den bhóthar a shiúl faoi ualach na cónra. Nár labhair sibh triúr — an chlann mhac atá á rá agat — fá dtaobh de. Gerard agus Liam agus beirt chomharsa i dtús báire; ansin tú féin, na cliamhainneacha isteach agus deartháir do mháthar. Ord é seo a bhain le comhairde.

Ar theacht amach as an teach daoibh a tháinig Gerard chugat. Chroith a cheann is d'fhógair go neamhbhalbh nach raibh sé leis an chónra a iompar. "Ní féidir liom é a dhéanamh. Gabh tusa isteach le Liam. Gheobhaidh mé duine éigin le gabháil isteach i d'ionad ansin." An impí ina ghuth, an faobhar faiteach nach bhfaca tú riamh ina chuid súl. Tú le báiní i dtús báire. Nach raibh do dhóthain le déanamh agat gan seasamh sa bhearna bhaoil fána choinne. Ach ghéill tú don achainí is bhrúigh chun tosaigh nuair a sméid an maor i bhur dtreo.

Rangaíodh sibhse ceathrar. Liam is Johnny Ó

Dufaigh, tú féin agus fear eile — sea, Breandán Ó Dónaill. Leag an bheirt eile leathsciathán trasna ar ghualainn a chéile. Tú féin a mhothaigh ciotach míchompordach mar a shín leathsciathán thar ghualainn an Dálaigh. Ardaíodh an chónra agus íslíodh í ar dhroichead na sciathán comhcheangailte. Scanradh d'anama ort go scaoilfeá do ghreim ar chóta Bheandáin, go mbainfí tuisle asat, go dtitfeadh an chónra. Dhaingnigh do ghreim ar an chóta is chuach do leiceann leis an adhmaid mfn fuar. Ghluais sibh, céim ar chéim, go mall sollúnta. Caithfidh nár shiúil sibh níos mó ná céad slat ach bhraith tú an clár adhmaid ag cuimilt de do ghrua, suas is anuas, gur stop sibh is gur tógadh an chónra anuas ó bhur nguailf. Tharraing tú d'anáil is sheas ar leataobh is tú ag amharc orthu ag lódáil na cónra ar an chéad cheathrar eile. An chuid dheireanach den chuimhne úd Melissa taobh leat is í do do phóghadh ar an leiceann chéanna. "Thart anois atá sé, Pat." Sea ...

Gan ann inniu ach an teaghlach — an teaghlach sínte, mar a déarfá — sibhse cúigear, do mháthair, cibé céile a bhí sásta nó in ann an Luan a thógáil saor, is ar ndóigh, na háil, sliocht na clainne.

Ag crosbhóthar i gcathair ghríobháin na gcorp a thuirling sibh de na carranna. Suas casán libh, Liam seo agaibhse do bhur dtreorú — déanta na fírinne, thabharfá an leabhar nach bhfaighfeá an uaigh cheart a aimsiú as do stuaim féin — gur stad sibh. An leac, agus cuma bheag bhídeach uirthi i gcomparáid le cuid de na tuambaí maorga mórmhaisithe thíos uaibh a léirigh nach saor ón aicmíocht an reilig fiú. Chruinnigh sibh timpeall na huaighe, páistí ag sátailt ar uaigheanna i ngaobhar is i ngar. An útamáil i measc na lánúineacha mar a dhruid céile i dtreo céile. Melissa láimh leat. Do mháthair aisti féin gur leag na bláthanna ar an uaigh. Ag an phointe sin a ghluais Eibhlín agus Mary chun tosaigh gur rug greim uillinne ar do mháthair. Is a chrom Mary ar an chaoineadh. Mar ba dhual di, ar ndóigh. Acmhainn ard drámatúlachta inti

gan amhras, mar a mhaíonn Melissa. Anois, do shúile dírithe ar na focail shlachtmhara greanta ar an leac: "James Patrick Kelly. Born 21 December 1923. Died 14 April 1987. Mary, Queen of Heaven, pray for him. R.I.P."

Na mná — do mháthair is Mary, ba dhócha — a chrom ar an Phaidrín a reic. Na freagraí fann go leor, dar leat, is sibhse ag iarraidh an liodán a tharraingt as ceo chúl na haighe. Shleamhnaigh Melissa a deasóg isteach i do chiotóg. Sea, bhí sólás sa tadhall sin fiú má ba phianmhar leat fós na cuimhní ar an argóint is ar an troid aréir.

Ba é seo an chéad seans daoibh dís teacht le chéile go Doire ó aimsir na sochraide anuraidh. An deireadh seachtaine an t-am b'fóirsteánaf duit dul ó thuaidh, ach is beag Satharn a bhí saor ag Melissa anois. Sin dán an bhanaisteora uaillmhianaigh. Ag aisteoireacht ná i mbun ranga smidte ag ceardlann sheachtrach i gclochar do chliobóga na cathach theas a bhíonn sí go hiondúil. An corr-Shatharn a bhíonn saor aici, b'fhearr léi a scfth a ligean, déanamh ar an leabharlann nó ó am go ham — go rómhínic a déarfá agus cár ort — cuireadh dinnéir a thabhairt dá cairde ón saolamharclannaíochta. Ní hiadsan lena ngothaí gaigiúla is lena gcaint ghlórach bhréagscleondrach is ansa leat. Homaghnéasaigh is leispiagha a bhformhór an rud ba thúisce a rith leat i dtús báire. Níorbh fhíor é sin, ar ndóigh, bíodh is go raibh ráfla ann go raibh SEIF ar Gary...

Uaireanta, b'fhusa leat is duit teitheadh ón teach ar an Aoine roimh cheann de na seisiúin sin is imeacht ó thuaidh. D'fhéadfá an dá chúram a chur díot mar sin, cuairt sciobtha a thabhairt ar do mháthair is gan cur isteach ar chuideachta Melissa.

Ar aon nós, cé nach rachfá ó thuaidh gan tathant uirthi teacht i do theannta, ba ríleir nár thaitin Doire le Melissa. "Ag caint ar an pholaitíocht, ar sheanchnámh spairne gurbh fhearr dearmad a dhéanamh uirthi a bhíonn sibhse i dtólamh. Cén fáth nach féidir libhse Tuaisceartaigh socrú síos is maireachtáil go sóchánta le chéile?" Sin seanphort dá cuid. Is an dara ceann rud beag níos gaire don chnámh seo agatsa: "Is fuath liom an claochlú a thagann ort nuair a théann tú abhaile, Pat. Is dóigh leat nach mór duit ligean ort os comhair do mhuintire nár fhás tú suas riamh, gurb ionann tú is an stócach a d'fhág Doire

deich mbliana ó shin. Cén fáth a gceapann tú nach bhféadfaidís glacadh leat mar atá tú anois? Cibé ar bith, má d'athraigh tú, nach chun na maitheasa a chuaigh tú?"

"Siúlaimis ar ais ionsar an teach. Déanfaidh an t-aer maitheas dom. Nimhneach atá mo chloigeann go fóill," a dúirt Melissa i gcogar leat.

Os críochnaithe an Paidrín, mífhoighdeach a bhí na páistí. Fonn imeachta ort fosta ach leisce ort cúlú go mbogfadh do mháthair, a sheas ceannchromtha cois uaighe. Ina corrán cosanta timpeall uirthi a bhí an ceathrar eile ar fhaitíos gur ar hob titim as a seasamh a bhí sí. Faoi dheireadh, chas sí thart ón uaigh. Dhruid do dheirfiúracha léi.

Ábhar argóna eadraibh beirt — bhuel, údar díospóireachta, déanta na fírinne, agus gan an pósadh seo agaibhse a bheith chomh hachrannach sin de ghnáth — an dóigh a raibh do mháthair ag teacht chun réitigh leis an bhaintreachas. Baineadh stangadh asat lá bhás d'athar gur chuir sí glao gutháin ar shiopa troscán gur iarr orthu leaba shingil nua a sheachadadh chun an tí láithreach. Imir den diamhasla nó den choilleadh geas ag roinnt leis, dar leat, mar a d'iompair tú féin is Liam — agus Gerard ar leataobh ag stánadh oraibh, nár leid í seo faoina dtarlódh maidin na sochraide? — mar a d'iompair sibhse seanleaba bhur dtuismitheoirí anuas an staighre lena cur i dtaisce go cúramach sa chlós cúl go mbaileodh an lucht dramhaife í an tseachtain dár gcionn.

Ba mhínic a chfóir tú féin is Melissa an eachtra aisteach sin. Dar leat, siombail ba ea an tseanleaba den nasc idir an lánúin phósta, nasc a réab an bás. Ag maíomh a bhí do mháthair gur croibhriste a bhí sí, gur dílis do chuimhne d'athar a bheadh sí go deo na ndeor.... Is ar éigean a choinnigh Melissa cluain ar na gáirí ar chluinstin sin di: "Níl ann ach sífil scaifil, Pat! Ar mhaith leatsa codladh i leaba a bhfuair duine bás ann? Cibé ar bith, más sa tóir ar an siombalachas atá tú, is í an chiall atá taobh thiar den leaba nua gur ag fágáil slán ag an seansaol atá do mháthair, gur ar shéala tosnú ar a beatha úr atá sí."

Ba dhoiligh tátal cinnte d'aon chineál a bhaint as iompar do mháthar le bliain anuas. Sea, bhí na hoilithreachtaí reilige ann. Ach i ndiaidh post páirtaimseartha a fháil mar chúntóir bialainne i scoil a bhí

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sí ó thús na scoilbhliana Meán Fómhair seo caite. Sásta go leor a bhí tú gur cheadaigh an jab di éalú ón teach is cuideachta a dhéanamh le mná eile. Más ag teacht aduaidh ar cuairt a bhí sí, chuig Gerard is Joan nó chuig Eibhlín is Pól a chuaigh sí. Bíodh nach ndúradh focal os ard, bhraith tú nach rócheanúil ar Melissa a bhí do thuismitheoirí riamh. A slí bheatha ceann de na húdair mhíshástachta, bhí tú ag déanamh. B'fhearr leo dá bpósfa státseirbhíseach nó múinteoir nó banaltra dá mba ghá bean a phósadh a raibh rún aici a cuid féin a shaothrú in ionad fanacht sa bhaile is áil páistí a thógáil mar a rinne na mná roimpi. Ar ndóigh, ní hí do mhuintir amháin a bhí ciontach sa leithéid. Nach raibh scéal ag Gerard gur ag déanamh nóibhéine naoi lá is naoi n-óche a bhí aintín le Joan nuair nach raibh aon chomhartha clainne ar Joan bhocht tar éis dóibh a bheith pósta ar feadh trí bliana. Ba dhoiligh a rá cén lámh a bhí ag an Mhaighdean Mhuire sa bheirt pháistí a saolaíodh do Joan is do Gerard ó shin i leith.

Níor stop do thuismitheoirí thar óche libh ó pósadh tú is Melissa. Deireadh seachtaine amháin a d'fhan do mháthair sa teach seo agaibhse le bliain anuas, i ndiaidh gur thathantaigh tú uirthi seal ciúin réchúiseach a chaitheamh libh. Mar bharr ar an mhí-ádh, nach raibh sé socair ag Melissa gur ag stopadh libh a bheadh banaisteoir eile an deireadh seachtaine ceannann céanna. Trí lá mhíshuaimhneacha a bhí ann. Níor bhuail do mháthair le Melissa is le Daphne ach ag na béilí — ag iarraidh script a chur de ghlanmheabhair a bhí an bheirt bhan - ach b'fhollas gur chreid do mháthair gur á seachaint a bhí Melissa is Daphne. Dheamhan cuairt a thug sí oraibh ó shin i leith. Is breá sásta a bhí tú as sin amach bailiú leat ó thuaidh i d'aonar.

"Táimid ag gabháil a shiúl abhaile. An bhfuil éinne ag teacht linn?"

Tuairim mhaith agat gur beag dúil sa siúl a bheadh ag aon duine acu. Ocras an rud is mó a bhí ag dó na geirbe acu anois. Ach ba mhór an trua nach raibh Liam le teacht libh. Is ar éigean a bheadh seans eile agaibh labhairt le chéile ós rud é go mbeadh air imeacht an ball le bheith in am tráth don bhád farantóireachta.

"Okay, tchífidimid sibh uilig thíos ag an teach."

De réir mar a rinne an dream eile ar na gluaiстеáin

thíos, thug sibh dís bhur n-aghaidheanna ar gheataí uachtair na reilige. I bhur dtost a shiúil sibh ar feadh cúpla bomaite gur labhair Melissa.

"Bhuel, is follas go bhfuil pus ort go fóill. An bhfuil tú chun a dhath a rá nó fanacht i do stáinín go sroisimid Baile Átha Cliath?"

"Go maith a thuigeann tú cad chuige a bhfuil mé ar buile. Ní raibh tusa ábalta do bhéal mór a choimeád druide aréir. Nárbh fhéidir leat gan do chaidéis a chur sa scéal? Ba é seo an t-am ba mheasa le tabhairt faoi Gerard. Deireadh seachtaine ar bith eile seachas an ceann seo... Rótheann atá néaróga achan duine. Ba cheart gur thuig tú sin..."

"Dhera, mura bhfuil cead ag duine a thuairimí a thabhairt gan oic a bheith ag an duine eile dó..."

"Ní malartú tuairimí a bhí an siúl agat, Melissa, ach an tseanmóireacht is an tseanmóireacht cham a bhí ann faoi na Tuaisceartaigh, mar is gnách."

"Sin an bharúil seo agamsa, is tig leis glacadh léi nó gan glacadh léi. Ach ní raibh aon chall leis na maslaí pearsanta. 'Crosán aineolach' agus 'bean bheag léite irisí' a thug sé orm. Ach faoin am sin, ar ndóigh, róshúgach a bhí tusa chun sin a thabhairt faoi deara, Pat."

Bhí riar maith den cheart aici ansin, ar an drochuaire. Róghafa le slogadh fíona a bhí tú nár mhothaigh gur ag dul i bhfíochmhaire a bhí an comhrá. Gan ach béile ciúin, cúpla deoch is deis le héalú ó ghriothlán múchta an tí uait nuair a d'fhógair tú gur bhreá daoibh gabháil amach go proinnteach Indiach. Spíonta a bhí Liam i ndiaidh an turais ó Dhún Éideann. Ní móná sásta a bhí na deirfiúracha gur ar tí bailiú leat a bhí tú in ionad fanacht cois teallaigh. Ar a shon gur léir go raibh ragús óil ar na cliamhaineacha, ghéill siad d'ordú na ndeirfiúracha. Ceathrar agaibh a chuaigh amach — tú féin is Melissa, Gerard agus Joan.

A cúig nó a sé de phroinntithe Indiacha sa chathair anois le tamall de bhlianta. Tráth ann nuair a bhí tú ag teacht in inmhe nuair ba leis an phobal beag Indiach lear maith de shiopaí éadaigh is bróg an bhaile mhóir. Sna sála ar an arm Breathnach a tháinig glúin nua Indiach — go litriúil — is iad ina ngiollaí tae ag taisteal ó bhunáit dhaingnithe go bunáit ag freastal ar na saighdiúirí. Tar éis don IRA mangaire amháin — beirt, b'fhéidir, is doiligh

cuntas cruinn a choinneáil ar na coirp, go háirithe mura mbaineann siad le do threibh— a fheallmharú, a tharraing siad ceird is cochall na cócaireachta chucu féin is a d'oscail tithe itheacháin timpeall na cathrach. Liam seo agatsa a mhaigh gur ag imirt an dfoirtais Mhontezumaigh ar mhuintir Dhoire a bhí siad ó shin i leith....

An-mhoille go deo ar na miasa *Bonagosh*. Ag cogaint *popadam* is ag diúgadh an fhíona a bhí sibh ceathrar. Lántoilteanacha bhí tú súsiar sa chathaoir bhog, blaiseadh den fhíon is ligean don triúr a bheith ag cabaireacht. Le himeachtaí an lae is lena dtarlódh an mhaidin dár gcionn a thosaigh siad. Rún ag an lánúin eile fanacht i nDoire go dtí an Chéadaoin. Thug tú gliúc ar Melissa feiceáil ar áirigh sise aon leid den cháineadh sa ráiteas sin agus sibh beirt i ndiaidh a fhógairt a luaithe is a shroich an teach inniu go mbeadh sibh ag filleadh ó dheas tar éis an lóin an lá dár gcionn. B'fhéidir gur á shamhlú a bhí tú de dheasca do dhroch-choinsiasa. *Now*, dá mba rud é gurbh í Mary seo agatsa a dúirt é ... ach Gerard is Joan ... D'fhéach tú ar Joan, a bhí ina súf ar an taobh thall den tábla. Í ag tabhairt chluas ghéar don chomhrá, gan mórán a chur leis an chaint ach tacú lena fear céile. Ar ndóigh.

Bean ba ea í a thaitin leat ón chéad lá riamh, bíodh gur beag acmhainn ghrinn a bhí inti. Beagáinín róchráifeach, a dhearbhaigh tú ansin, ar a shon gur go fial flaithiúil a chaith sí leat i dtólamh nuair a chaitheá corrdheireadh seachtaine leo blianta na hollscoile. Anois tú in amhras uirthi ó chuaigh sí leis an ghluaiseacht *Charismatic*. Ní foláir go bhfuil rud éigin in easnamh ina beatha, dar leat. Clann, a bharúil tú sular bhain an nóibhéine an bonn ón fhreagra compordach sin. "An deartháir seo agatsa fá deara é," arsa Melissa. "Sin bean a ghéill a saoirse is a neamhspleáchas iomlán nuair a phós sí, sular saolaíodh clann di fiú. Ina cime sa phósadh sin atá sí. Faoin am seo— agus faoin ama mallaithe sin—níl an cumas inti smaoineamh di féin. Cibé a deir Gerard, déanann sise rud air."

"Bheul, a chailín, nach méanar dó é. Nach mór an trua gan bean chéile ghéilliúil mar sin agamsa?"

"Nach tú atá idir shúgradh is dáiríre freisin. Ach ní cóir go mbeadh ar aon bhean a leithéid de chacamas a fhulaingt."

A fhios agat le fada nach rócheanúil ar Gerard seo agatsa a bhí Melissa. Nó seisean uirthi ach oiread, de réir cosúlachta. Ní hé gur ag argóint nó ag geamhthroid le chéile a bheidís. Ach an fhoirmiúlacht dheimhin sin sa dóigh inar chaith siad le chéile agus an tiúin leathfhrimhagúil ina nglórtha beirte na nodanna soiléire gurbh é seo an modh comhréitigh trína bhféadfaidís cur suas lena chéile. Sea, agus ceist chonspóideach an Tuaiscirt a sheachaint. Bhí lá ann nuair a ghoill sé ort nár chairde cléibh do bhean chéile is do dheartháir. Anois, b'fhearr an comhréiteach ciotach ná an ghangaid oscailte.

Sea, cruacheist an Tuaiscirt. Ar an chruacharraig sin a bhuaíl siad faoina chéile le linn duit a bheith ag folmhú an trú buidéal fíona— is ag caochadh súil mhacnasach na glasóige ar Joan (bhuel, bhí glincín maith sa ghrágán agat!) Ar na hIndiaigh mhallaithe a bhí an milleán ar fad i ndáiríre, is a mhoille is a bhí siad leis an bhia.

"An deartháir stuacánta seo agatsa nach bhfuil sách aibí le rud a phlé gan a bheith i dtaobh leis na maslaí is leis an díspeagadh," a d'fhreagair Melissa ar maidin nuair a bhris tú an tost sách fada le fiafraí di cad nó cé a chuir tús leis an troid. "Bhuel, is cuma sa tsioc cé a chuir tús leis. Mé féin a chuir clabhsúr air," a dhearbhaigh Gerard go caitheimeach mailíseach, agus sibhse ag gabháil isteach san Ardeaglais.

Faoin am ar thuig tú gur argóint bhineach a bhí ar siúl is go raibh imní ag teacht ar na freastalaithe Indiacha, ag béicíl faoi chúrsaí oideachais ó thuaidh a bhí siad dís. Seasamh difriúil na beirte ar eolas go paiteanta agat:

"Dá mbrisfí cumhacht na n-eaglaisí is dá n-oilfí na páistí sna scoileanna tuata céanna, laghdódh sé sin ar an fhuath seictreach is ar an amhras. Dá dtiocfadh Caitlicigh is Protastúnaigh le chéile, is iad beag beann ar na hinstiúidí móra eaglasta atá ar a ndícheall chun a stádas féin a chosaint, níorbh fhada go bhfaigheadh na gnáthdhaoine amach cé hiad na naimhde is mó atá acu, is cé atá ag teacht i dtír ar mhiotaseolaíocht is ar bhréagstair na tíre seo. D'fhéadfadh an gnáthphobal teacht ar shocrú polaitiúil a dhéanfadh a leas féin."

"Má mheasann tusa gurbé an comhoideachas réiteach na bhfadhbanna uilig seo, léiríonn sé sin a haineolaí is atá sibhse Stáitairí ar stair an oileáin seo. Ach ar ndóigh, níl

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neart agaibhse ar an aineolas sin, agus gan na hinstiúidí beannaithe rialtais is eaglasta seo agaibhse i Leath Mogha sásta a admháil cad é mar a fuair sibhse as 'tsaoirse' is an 'normáltacht' sin atá in ainm is a bheith agaibh."

Ní raibh an chuid seo den chomhrá in aon phioc éagsúil leis na leaganacha bríomhara eile den díospóireacht ar an cheist chéanna a bhí cloiste go mion minic agat ó casadh Melissa ort — is Gerard ar Melissa. Tagtha ar chomhréiteach de bhur gcuid féin faoin Tuaisceart a bhí tú féin is Melissa: níor phléigh sibh é le chéile ar chor ar bith. Is ar ndóigh, i dtimpeallacht mheánaicmeach Bhaile Átha Cliath níor dheacair neamhiontas a dhéanamh den chogadh beag salach atá á fhearadh níos gaire ná trí scór míle ón phríomhchathair. San fhaisean an Afraic Theas, Nicearagua, An tSalvadóir. D'beartha as comhaigne an phobail ó dheas imeachtaí fuilteacha ó thuaidh. Róghar don chnámh instiúideach é, gan aon agó...

An t-ionsaí pearsanta paiseanta an difríocht idir na malartuithe tuairimí eile is an ceann seo. Gan "crosán aineolach" nó "bean bheag léite iris" (diúracán díreach *Exocet* an ceann deireanach sin, dar le Gerard, de réir dealraimh!)—gan iad seo cluinte agat, ar a shon gur mhothaigh tú Melissa ag tabhairt "bastard bománta" ar do dheartháir, go díreach sular éirigh sí ón tábla, rug ar a seál (bhuel, nach cuid bhunúsach de fheistean an bhanaisteora an éide) is amach an doras léi. Fonn sciotaíola ort i dtús báire gur thuig tú gur ag stánadh ort a bhí an lánúin eile go bhfeicfidís cad a bhí fút a dhéanamh. An chéad instinn seo agatsa fanacht mar a raibh tú. Rug tú ar do ghloine, is tú ar hob a rá gur mhithid an ceathrú buidéal a ordú, gur thug Joan sonc dá huillinn di. "Gabh amach ina diaidh, 'Phaidí, go bhfeice tú go bhfuil sí ceart go leor. Ní cóir di a bheith ag siúl shráideanna na cathrach léi féin ag an am seo den oíche." Ar dhul amach go maolchluasach duit a rith sé leat gur i ndiaidh loiceadh ar do bhean chéile a bhí tú sa triail bheag dílseachta seo.

Shiúil sibh libh ar feadh cúpla bomaite gan a dhath a rá. Ansin stad Melissa, a rosc dírithe ar uaigheanna is ar leaca ar a taobh deas. "Is gráin liom an chathair seo, is gráin liom a ndéanann sé duit, Pat. Is gráin liom an dóigh ina scriosann sí daoine." Fíochmhaire an rois chainte a bhain geit asat. Ar tí freagairt a bhí tú gurbh fhearr di gan

a bheith chomh tugtha don cháineadh nuair a leag do shúil ar an uaigh bheag néata os bhur gcomhair. Ba uirthi a bhí Melissa ag breathnú. Anois a thuig tú cad air ar tarraingíodh a haird. An difríocht idir an leac seo is na cinn ar gach taobh di an cuaille brataí laistiar de ar chomhartha é gur uaigh Phoblachtach í seo. I gcuid eile den reilig a bhí an cheapach Phoblachtach. Ach thíos anseo a adhlacadh an t-óglach seo, ar chúis éigin, baineadh sí le claonadh polaitiúil a mhuintire ná ná baineadh.

Rinne Melissa gáire searbh. "A leithéid de bhómántacht, de dhiomailt, de chac. Cén cur amach a bheadh aige ar ghrá, ar ghrá daonna nó ar ghrá tíre?"

D'amharc tú ar an scríbhinn ar an leac. Faoin ainm, bhí dáta anbhás an ógfhír. Is a aois: naoi mbliana déag. Faoi sin idir uaschamóga, líne ghairid amháin: "He loved his country."

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Poetry, Alive and Well in Ireland

Cynthia Moore looks at a recent volume of English translations of the work of the prolific Irish language poet, Gabriel Rosenstock, *Portrait of the Artist as an Abominable Snowman* (London and Boston: Forest Books, 1989. ISBN 0-948259-56-6. £7.95).

Gabriel Rosenstock is a modern Irish poet who has emerged from the revival of the Irish language as a poet who is free from convention and who can make the language express the feelings of our times. He is not bent on digging up the relics of the ancient past, neither does he have a romantic approach to rural life.

As the poets of the sixties and seventies evolved, their work became the norm and their audience grew up. The work of Rosenstock is quite cultivated. The images that he creates are almost tangible. Each poem is a container, and the idea within it is a complete entity. Rosenstock has made his containers out of some translucent and bendable material, perhaps Plexiglass. Inside the containers there is a unity, a non-dual approach to life. The original material used to form these containers was the quality of self-criticism—a sharpness that cuts off any hypocrisy.

In a type of poetry where the separation of self and world is not distinct, this kind of honesty is important. It provides a cutting edge that prevents the poet from falling into the abyss of narcissism. Rosenstock's poem on Billie Holiday shows where such narcissism can lead, to self-destruction. Self-love in Rosenstock's terms, instead of being a turning inward, is really a dissolving outwards, a positive experience of surrendering. In his poem, "Hymn," he writes of yielding and bowing to many things, from the smallest insect to the new moon and to the falcon's claws. He says he is full of love today. There is a definite sense in this poem of giving in with an open heart even to something vicious. In Rosenstock's poem "Rahu," the poet desires to be totally consumed by the demon Rahu. "Rahu" is a wrathful Indian deity who holds power over sun and moon. Rahu directs his chariot against the sun and moon during lunar and solar eclipses. In a sense, in "Rahu," the poet is being totally

nonaggressive, he is even inviting the wrathful one Rahu to devour him and to digest him completely. The poet is trying to reach a state of egolessness and is even willing to surrender to a demon. This is the Buddhist approach in handling wrathful energy. The wrathful energy can be subdued by totally inviting it in and offering to it everything you have, i.e., your body and your mind. At this point the wrathful energy, Rahu in this case, becomes your protector.

Rosenstock's poem "Ravi Shankar" is an appreciation of the music of Ravi Shankar. The poet says that Ravi Shankar's music opens the mind so that reality is seen as an open pulsating ocean with no obstructions. Then he says "breathing stops." It seems that he is speaking of a moment of emptiness here with no thought of self, a definite experience. In a poem like this we can feel Rosenstock's interest in changes of consciousness through a dissolving of boundaries.

Of special note is Rosenstock's long and beautiful poem "Lay of an Outcast Indian". The relentless meter of this poem penetrates the reader as do the words—words of despair without one glimmer of hope. It is striking that an Irish writer can write so vividly about the American Indians. One can feel that the poet was really there, perhaps he was there eating peyote. He brings this poem home to the Irish people by such a line as "change was brought by foreign violence" (87) and with some of the Indians going to New York City leaving behind an emptiness in their people. The poet has summoned up a phantom-like existence wherein the Indian nation is annihilated relentlessly. The last lines of the poem:

whisks away my peoples' vigour
and the last lines of the poem. (88)

create the image of a movie set, now suddenly empty. But a movie would never be so brutal, it would always seek to entertain at least for a moment. Rosenstock makes this comment on the plight of a nation; but more than a political statement, it is a highly spiritual story, getting to the heart of a whole people.

Rosenstock rarely mentions current affairs, instead he operates from the principle of weeding his own mind as we see in the poem "Koan." He is gardening:

Digging the insoluble question:
Does a dog have Buddha's birthright?

It's certain pedants will persuade me
To contemplate San Salvador rather than turves
To contemplate famine rather than weeding my
mind (61)

A Koan is a problem which one contemplates. At some point one will have exhausted all points of view and the answer dawns on one. The mind stops for a moment and there is an experience of realization. The Buddha said that all sentient beings possess Buddha Nature. Just as the clouds obscure that sun, we are separated from seeing ours and others, basic natures. Rosenstock is working on clearing his mind; this he sees as the correct path for himself and, by extension, for society. It is a personal approach to change.

The title of the collection underlines Rosenstock's care for the home front. In his poem "Portrait of the Artist As An Abominable Snowman" Rosenstock is looking at Ireland from the outside, saying that he is tired of the Himalayas, that he would like to come home and enjoy the ordinary Irish pleasures. He wonders if he would be accepted in Ireland, or would he be treated as some kind of curiosity:

Or would some Gaeltacht Authority factory
Make a white carpet of my fur? (37)

He would prefer to be swallowed by the sky. This ending of the poem seems to refer to the desire to be free from the struggle of being someone.

Rosenstock is attracted to the past as a source of mystery, a potential way of understanding the heart of the universe. In his poem "The Moat in Kilfinane" the moat is ancient, permanent, and historical. It reflects, it echoes and it is deep. Especially to the perceptions of a child this kind of landmark can be quite mysterious. He says of the moat:

It was our Tara, if the truth be told,
The deep heart of the universe. (13)

Rosenstock plays with passion in his poems. In "The Maenad" he creates a delightful picture of the maenad's ceaseless and joyful femaleness, an explosion of energy with a central stillness. The ocean is liquid, playful, and stormy and the maenad is vital, simple and intoxicating. His other poems about women are appreciative, especially of the non-dual qualities evoked by love. In his poem "The Woman who Fell in Love with Dracula" he speaks about the bliss of becoming one, even with Dracula.

Culture changed with a mega-leap in the 1960s and 1970s. We are still assimilating the changes that came from the intermingling of the world's cultures, the advent of drug use, and the heightened awareness of problems of repression. Gabriel Rosenstock was fortunate enough to ride the wave of these transitions and to be able to write a form of poetry that attempts to work with the reality of being alive in the modern world. Rosenstock has taken the approach of unlearning, stopping the mind, and dissolving separate identity into a greater truth. He easily becomes metaphysical, sometimes verging on the romantic. But he holds to his main theme which is the dissolving of personal identity. This is made possible because the desire to surrender grows as Rosenstock portrays the scintillating and rich qualities of reality.

Cynthia Moore has recently completed her undergraduate degree in English at Saint Mary's University. During the past year, she has taken courses in Irish Folklore and Gaelic literature in translation.

IRISH SURNAMES

Terrence M. Punch, FRSAI
Past President Royal N.S. Historical Society

COLOURFUL IRISH NAMES

All Western languages possess surnames which are descriptive of people in terms of colouring: skin, eyes, hair, clothing and the like. Irish is no exception to this practice. It is possible to construct surnames using Irish words describing colours:

white = <i>bán</i> (Bane)	fiann = <i>fair</i> (Finn)
gray = <i>riabhach</i> (Culreavy)	brown = <i>donn</i> (Dunn, Donovan)
red = <i>ruadh</i> (Rowe)	green = <i>glas</i> (Gleason)
yellow = <i>odhar</i> (Bulger)	blue = <i>gorm</i> (Gorman)

However, the prize for being pervasive must be awarded to the colour black (*dubh*). A partial list of Irish surnames in which the syllable *du(i)bh* appears includes several names which turned up in the Atlantic Provinces. Some which did not arrive in force in our region include:

Dorris = descendant of Dubhros (black Ros)
Dority = descendant of Dubh Artach (black bear)
Duffin = grandson of Dubhfhionn (black Finn)

Among those *dubh* surnames that did establish themselves in Atlantic Canada we may mention the following:

Deegan, Duignan = grandson of Duibhcheann (black-headed)
Delaney = grandson of Dubhshláine (black of the Slaney)
Devanney = descendant of Duibheannach (black of Eanach)
Divane, Dwan, Doon = descendant of Dubhán (little black one)

Dolan, Dowling = grandson of Dubhlann (black Flann)
Doody, Dowd = grandson of Dubhda (swarthy one)
Dooley = grandson of Dubhlaoch (dark hero)
Doyle, Dowell = grandson of Dubhghall (black foreigner)
Duff = grandson of Dubh (black one)
Duffy = grandson of Dubhthach (black one)
Duggan, Dougan = grandson of Dubhagán (little black one)
Dwyer, Dever = grandson of Dubhodhar (black Odhar)

To these one might wish to add the French-looking Deloughrey and Delargy, and the Scots names Doull, Duffus and MacDougall.

By occurrence before 1890, Doyle was both the most numerous and most widespread of this surname group in Atlantic Canada. Local concentrations existed in Halifax, Inverness, Cumberland and Guysborough counties of Nova Scotia; around St. John's, Newfoundland; in the Miramichi River area of New Brunswick; and at Charlottetown and in Queens County, Prince Edward Island.

In second place, but only about 40% as numerous as the Doyles, were the Delaney families, of which many lived in Halifax City, Inverness and Antigonish (N. S.); St. John's (Nfld); and at Saint John and in Northumberland County (N. B.). The third surname, Duggan/Dougan, though occasionally found in other provinces, was mainly a Nova Scotian family, heavily concentrated in and near Halifax.

The fourth family by numbers, the Dwyers, were numerous in St. John's, Nfld., where one family was

particularly prominent as merchants. Halifax City as well as Pictou was home to Nova Scotia's Dwyers, and again some of the name were leading wholesalers early in the present century. If there were virtually no Dwyers on Prince Edward Island, the fifth place name, Duffy, was well represented in Queens County and around Charlottetown, P. E. I. You will also find the Duffy name occurs quite often in New Brunswick records from Saint John and Albert counties especially. Other *Dubh* names found in the region were, in descending order, Dowling/Dooling, Dooley, Devanney, Dolan, Doody, Dowd, Deegan, and a Duffin family in Carleton County, New Brunswick.

DOYLE (Irish: Ó Dubhghaill, Ó Dúill)



Though today thoroughly Irish, both the historical location of the family near Norse centres in Ireland, and the meaning of the name "dark foreigner" support the belief that the several distinct Doyle families were of Norse origin. In Ireland the greatest number of Doyle families live in the south-eastern counties of Wexford, Carlow and Wicklow. A celebrated champion of Catholic emancipation was James Doyle, bishop of Kildare and Leighlin (d. 1834), known as J. K. L. The grandson of an Irishman was Sir Arthur Conan Doyle (d. 1930), creator of Sherlock Holmes.

Television viewers will be familiar with the name of David Fitzgerald Doyle, who played Bosley in the series

"Charlie's Angels". Three Doyles of local note were Sir Charles Hasting Doyle (d. 1883), military commander and lieutenant-governor of Nova Scotia, 1867-1873, after whom Doyle Street in Halifax is named. Lawrence O'Connor Doyle (d. 1864) was a leading Reformer in Nova Scotia, an M. L. A., and was the first Roman Catholic admitted to the bar of Nova Scotia (1829). Edward Charles Doyle (d. 1972) served two years as M. L. A. for Richmond County, N. S., in the 1920s.

DELANEY (Irish: Ó Dubhshláine, Ó Dúshláine)

The families of this name and similar spellings derive from one of several Gaelic septs centred in counties Laois and Kilkenny. One of the name, Felix O'Dulany, Bishop of Ossory, built St. Canice Cathedral in Kilkenny about 1200. While Shelagh Delaney is a dramatist (*A Taste of Honey*), and William Clarke Delaney was a lawyer and colonial M. L. A. in Nova Scotia, three of the name have been noted in sports this century:

Ronny Delaney was a gold medallist for Ireland in the 1956 Olympics;
Jack Delaney from Quebec (1900-1948) was a well-known boxer;
Joe Alton Delaney was an all-pro running back for the K. C. Chiefs and was drowned in Louisiana in 1983 at the age of 25 while trying to save three children.

DUGGAN (Irish: Ó Dubhagáin, Ó Dúgáin)



Though there were several distinct Duggan septs, those of Munster account for almost all the Dug(g)ans in Atlantic Canada. The Munster sept originated just east of Fermoy in County Cork and spread out from there, particularly into Waterford and Tipperary.

Most Rev. Patrick Duggan (1813–1896), Bishop of Clonfert, was put on trial for his part in the Galway election scandal of 1872, but was acquitted. Peter Paul Duggan (d. 1861) was an historian in Ireland and an artist in the United States. John O'Dugan (d. 1372) was co-author of "Topographical Poems." Locally, James Duggan, an ancestor of Senator Richard Donahoe, was mayor of Halifax.

DWYER (Irish: Ó Duibhir)



O'DWYER

This Gaelic sept arose in Kilnamanagh, in mid-Tipperary, and was known for its stubborn resistance to English intrusion. Michael Dwyer (d. 1816) defied the British forces for five years, surrendered, and was transported to Australia, where he became... a policeman! William O'Dwyer, an Irish immigrant labourer (d. 1964), rose to be mayor of New York City and U. S. Ambassador to Mexico.

Cynthia Dwyer was an American journalist who became nicknamed "the 53rd hostage" after she was imprisoned in Iran for attempting to free the fifty-two American hostages being held there (1980). Of Nova Scotian note, Michael Dwyer (d. 1953), M. L. A., was

Minister of Labour, Mines and Public Works from 1933 to 1938 and later served as mayor in two towns.

DUFFY (Irish: Ó Dubhthaigh, Ó Dufaigh)

This is the most numerous surname in County Monaghan, though the name is well represented in Donegal, Roscommon and Mayo as well. Cele O'Duffy, Archbishop of Tuam, was King Roderick O'Connor's ambassador to King Henry II (1175), and the O'Duffy family made or had made the famous Cross of Cong.

A famous Irish patriot, founder of the Young Ireland party and of *The Nation* newspaper, Charles Gavan Duffy (1816–1903), went to Australia and became premier of Victoria and a knight of the realm. His grandson, George Gavan Duffy (1882–1951) signed the Free State Treaty in 1922 and was president of the Irish High Court of Justice. Viewers have seen Patrick Duffy playing Bobby Ewing in the "Dallas" series, and Mike Duffy, the Maritime-born amiable television journalist.

* * * * *

The surnames in this installment are not related. The common factor connecting the several names is their reference to the Irish word *dubh*, meaning "black" or "dark." As a radio genealogist on the CBC I am often asked how one knows so many name meanings. One way is by finding a syllable commonly used in constructing family names. *Dubh* is one of those useful clues to meaning.

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