

An Naidheachd Againne

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'S e Oifigear For-ruigheachd is Compàirteachadh na Coimhearsnachd Ghàidhealaich, Oifis Iomairtean na Gàidhlig, Alba Nuadh a th' ann an Sionainn ni'n Aonghais 'ic Iain Pheadair. Bidh i cuideachd a' dealbhadh agus a' cumail seiseanan bogaidh air feadh na mòr-roinne. Tha Sionainn na neach-tagraidh dileas airson ionnsachadh na Gàidhlig tro òrain, sgeulachdan, agus com-pàirteachadh sa choimhearsnachd.

Shannon MacMullin is the Gaelic Community Outreach & Engagement Officer, Office of Gaelic Affairs, Nova Scotia. She also plans and hosts Gaelic immersion sessions throughout the province. Shannon is a fervent advocate of learning Gaelic through songs, stories, and involvement in the community.

Cainnt Bheò: Slighe GAB agus Gàidhlig a Thogail

le Sionainn ni'n Aonghais Iain Pheadair

Air feadh na h-Albann Nuaidhe agus na 's fhaide na sin, tha barrachd 's barrachd dhaoine a' tilleadh air neo a' tighinn dh'ionnsaidh na Gàidhlig. Airson nan daoine nach deachaidh a thogail leis a' Ghàidhlig aig an taigh, agus airson na feadhach eile aig a bheil suim, seo a' cheist: ciamar a thèid againn air inbhich a thoirt gu bruidhinn gu siubhalach, le eòlas air a' chultar, cho luath 's a ghabhas?



Image provided courtesy of Gaelic Affairs (S Rankin)

A Living Language: The GAB Approach to Gàidhlig Learning

by Shannon MacMullin

Across Nova Scotia and beyond, more and more people are returning to or coming to Gàidhlig. For learners who didn't grow up with the language in the home, and for others who want to learn, the question becomes: how can we bring adults to linguistic and cultural fluency as quickly as possible?

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Go to www.acgamerica.org for more on upcoming ACGA events and other Gaelic related activities.

Seo agaibh Gàidhlig aig Baile (GAB). Stéidhichte air dòighean bogaidh is còmhraidh agus freumhaichte 's a' choimhearsnachd, cuidichidh GAB le daoine ann an Gàidhlig a labhradh gu nàdarra anns a' bheatha làitheil. Ann an iomadh dòigh, chan e beachd ùr a th' ann idir. Tha e 'tighinn á dòigh a bh' ann o shean - a h-uile duine an caidreabh a chéile, a' bruidhinn, a' gabhail òrain, agus ri gnìomh an guaillibh a chéile.

'Na chridhe, 's ann mu dheidhinn togail cànan 's an dòigh a thogas cloinn an cainnt mhàthaireil aig taigh a tha GAB. 'S e modh eadar-ghinealach, neo-fhoirmeil, taiceil, freumhaichte ann an beatha làitheil, spòrsail a th' ann! Tha e 'na slighe air a cumadh le deicheadan do dh'eòlas 's do dh'obair aig ìre an t-sluaigh an Albainn Nuaidh a tha a' leanaid air fàs agus leasachadh.

Bogadh gun Eadar-theangachadh

'S ann 's a' Ghàidhlig air fad a bhios seiseanan GAB 'gan cumail. Cha bhi sgeul air a' Bheurla. Theagamh gu bheil coltas car eagalach air aig an toiseach, ach as deoghaidh grunnachaidh shéimh, 's e modh-ionnsachaidh neartmhor a bhios ann. Bidh luchd-ionnsachaidh an urra ri co-theacsa, ath-aithris, gluasadan, rudan a chì 'ad, agus cluich! Eang air eang, tuigidh 'ad a' Ghàidhlig agus gabhaidh 'ad beachd innte. Aig a' cheann thall, bruidhnidh 'ad gu siubhalach 's le misneachd.



Image provided courtesy of Gaelic Affairs (S Rankin)

Nuair a bhios comas bruidhinn aca, 's ann an uair sin a theannas 'ad air leughadh 's sgrìobhadh ionnsachadh, a' leudachadh an saoghail Ghàidhlig.

Cultur & Co-theacsa

Cha ruig thu a leas stuthan a chuimhneachadh airson deuchainne, cleachdaidh tu an cànan gus bruidhinn mu 'n t-saoghal a tha mun cuairt ort. Co dhiubh gu bheil am buidheann a' bruidhinn air an t-side, cinneadas, a' deanadh tì, a' cluich geama, air neo a' togail naidheachd, cleachdaidh luchd-ionnsachaidh a' Ghàidhlig ann a dòigh a tha làn brìgh. Ann a bhith 'g amas air deanadh seachd sgrùdadh a-mhàin, tha sgilean seasmhach air an togail, ceangal domhainn ri cultur air a neartachadh, agus faireachdainn do cho-mhuinntireas làidir 's a' choimhearsnachd a chruthachadh.

This is where *Gàidhlig aig Baile* (GAB) / Gàidhlig in the Home comes in. Based on immersive, conversational techniques and grounded in community, GAB helps people learn to speak Gàidhlig in a natural way through real-life situations. In some ways, it's not really a new idea. It draws from the oldest model of all - people learning by being together, talking, singing, and doing things side by side.

At its heart, GAB is about creating the kind of learning environment a child experiences when learning their mother tongue at home. It is intergenerational, informal, supportive, rooted in daily life, and fun. It's an approach shaped by decades of grassroots experience in Nova Scotia and continues to grow and evolve.

Immersion without Translation

GAB sessions are conducted entirely in Gàidhlig. There is no English translation. It may sound intimidating at first, but after a gentle orientation, it becomes a powerful way to learn. Learners rely on context, repetition, gestures, visual cues, and play! Over time, they begin to understand and think in Gàidhlig, eventually speaking with fluency and confidence.

Once conversational fluency is reached, participants begin learning to read and write, expanding their Gàidhlig world.

Culture & Context

GAB is not about memorizing material for a quiz, it's about using the language to talk about the world around you. Whether the group is talking about the weather, kinship connections, making tea, playing a game, or learning a story, learners are actively using Gàidhlig in meaningful ways. This focus on doing rather than studying helps build lasting language skills, deep cultural connection, and a strong sense of community belonging.

Bidh GAB a' brosnachadh stuthan cultural às Albainn Nuaidh a chur gu feum. Seanfhaclan, sgeulachdan, cleachdaidhean, nòs a' bhìdh, òrain, ceòl, cinneadas, eachdraidh, agus mòran a bharrachd. Am measg nam prìomh ghòireasan, gheobhar [Cainnt mo Mhàthar](#), [An Drochaid Eadarainn](#), [Sruth nan Gàidheal](#), [Stòras Gàidhlig Cheap Breatuinn](#) agus [Cainnt anns na Ceathramhan](#) còmhla ri mòran eile a chomharraicheas Gàidhlig na h-Albann Nuaidhe.

Faodaidh seiseanan GAB a bhith gu math subailte gus a' freagair 'ad na tha dhìth 's a' choimhearsnachd. Theagamh gun tig luchd-ionnsachaidh cruinn còmhla a h-uile feasgair DiMàirt, air neo gum bi seisean bogaidh fad a' latha am broinn taighe, air neo gun cuir 'ad seachd mìos, na còrr (!), aig prògram far a fuirich a h-uile gin còmhla fad na tìde. 'S e 's gun tig daoine cruinn gus Gàidhlig ghnàthasach a bhruidhinn far a bheil taic gu leòr na th' ann an cumantas air feadh nan roghainnean seo.

Có dha a tha e?

Tha GAB gu sònraichte math airson inbhich - an fheadhainn a tha airson Gàidhlig a thoirt air ais mar phàirt dhe 'n fhéin-aithne culturail aca agus airson duine sam bith aig a bheil suim 's a' Ghàidhlig agus a cultur. Bidh e 'cur ri leasachadh luchd-teagaisg ùra. As deoghaidh GAB, bidh luchd-ionnsachaidh deiseil 'son prògraman daltachais mar [Bun is Bàrr](#) (pdf.) agus prògraman soisealta mar [Stòras a' Bhaile](#).



Image provided courtesy of Gaelic Affairs (S Rankin)

Mar mhodh stèidhichte 's a' choimhearsnachd, tha GAB a' cur ri obair nan sgoiltean, nan oilthighean, agus chùrsaichean air-loidhne. Faodaidh ionnsachadh air neo ceanglaichean ath-nuadhachadh co-fhaireachdainn a dhùsgadh – chan ann a-mhàin airson nan Gàidheal ach airson gach coimhearsnachd far an deach an guthan a chumail fodha.

Iomairt a' Fàs

'S na bliadhnaichean a dh'fhalbh, tha barrachd iarratais 'son prògraman GAB. Tha co-pàirtichean a' cumail a-mach gu bheil 'ad dlùth ris a' choimhearsnachd, na 's misneachaile, agus air am brosnachadh gun cum 'ad orra.

Aig an àm seo, tha mion-cànain 'nan éiginn. Cuiridh GAB 'nar cuimhne gu faod cànan soirbheachadh nuair a théid

The GAB methodology encourages the inclusion of cultural materials from the Nova Scotia corpus. Proverbs, stories, customs, foodways, songs, music, kinship connections, history, and so much more. Key resources include [My Mother's Tongue](#), [The Bridge Between Us](#), [Gaelstream \(Cape Breton Gàidhlig Folklore Collection\)](#), [Treasures of Gaelic Cape Breton](#) and [Language in Lyrics](#) among many others that celebrate Gàidhlig Nova Scotia.

GAB sessions can be flexible and respond to community needs. Learners might gather in someone's kitchen every Tuesday evening for GAB instruction, or they may attend an all-day immersion in a home, or spend a month, or more (!), in a full-time live-in program. What these options all have in common is that they bring people together to speak Gàidhlig in ways that feel natural and supportive.

Who is it for?

The GAB methodology is especially effective for adult learners - those who want to reclaim their language as part of their cultural identity and for any with an interest in speaking Gàidhlig and participating in the culture. It also supports the development of new teachers. GAB sessions also feed into mentorship programs like [Root & Branch](#) (pdf.) and social-learning programs like [Gaelic Folklife School](#).

As a community-based approach, GAB complements the work of schools, universities, and online courses. Learning or reconnecting with Gaelic language and culture can deepen empathy - not only for Gaels, but for all communities whose voices have been marginalized.

A Growing Movement

In recent years, there is increased demand for GAB programming. Participants report feeling more connected, more confident, and excited to continue learning.

In a time when minority languages are struggling, the GAB approach reminds us that language can thrive when it is spoken, shared, and lived. It

a bhruidhinn, a cho-roinn, agus a chleachdadh gu làitheil. Chan eil feum air seòmar-teagaisg no ceum oilthigh – dìreach daoine a tha measail air a' chànan agus àite ann a bhith 'ga bhruidhinn còmhla.

Beagan Eachdraidh & Taing

Mo mhile taing do Frangag NicEachainn, Seumas MacBhatair, nach maireann, [Baile nan Gàidheal](#), agus [Oifis Iomairtean na Gàidhlig](#) airson an cuid obrach gus GAB a chruthachadh agus a chumail beò thar nam bliadhnaichean. Fhuair 'ad brosnachadh bho obair Fhionnlaigh MhicLeòid, nach maireann, agus [Total Immersion Plus \(TIP\)](#), agus thug iad cuireadh dha tighinn a-nall. Thadhail e oirnn grunn thursan airson trèanadh is òraidean coimhearsnachd a thoirt seachad, agus lean e air taic a thoirt do luchd-ionnsachaidh is luchd-teagaisg gus an do chaochail e. Mórán taing dha na (bana-)gaisgich seo! Tha sinn 'nur comain! Tha mi cho taingeil gun d' fhuair mise an cothrom mo chuid Ghàidhlig a thogail ro GhAB.

Ionnsaich Tuilleadh

Ma tha thu airson barrachd ionnsachadh mu GAB, their sùil air na ceanglaichean a leanas. Tha na goireasan seo a' toirt tuigse na 's doimhne air mar a tha GAB ag obair, càit' an do shoirbhich leis, agus mar a 's urrainn dhut taic a thoirt dha no a thoirt dha 'n choimhearsnachd agad fhéin.

doesn't require a classroom or a formal degree - just people who care about the language and a space to speak it together.

Some History & Gratitude

I am deeply grateful to Frances MacEachen, the late Jim Watson, [Highland Village Museum](#), and [Office of Gaelic Affairs](#) for their work in bringing GAB to life and nurturing it along the way. They were inspired by the work of the late Finlay MacLeod and his [Total Immersion Plus \(TIP\)](#) methodology and invited him to the province. Over the years, MacLeod visited NS delivering training sessions and community lectures. He continued to support Nova Scotian learners and educators until his passing. Thank you to these language heroes! We're in your debt! I'm so grateful I had the opportunity to reclaim my language through GAB.

Learn More

If you are curious to learn more about GAB, please check out the following links. These resources offer deeper insight into how GAB works, where it's been successful, and how you can support or replicate it in your own community.

[Cala Cainte - Learning by living. Teaching through doing.](#)

[Coinnichidh na Daoine far Nach Coinnich na Cnuic: Adult Gàidhlig Learners in Nova Scotia Research and Findings - Bernadette Campbell \(pdf.\)](#)

[Gàidhlig Nova Scotia: A Resource Guide \(pdf.\)](#)

[Am Blas Againn fhìn Community Gàidhlig Immersion Classes in Nova Scotia - Frances MacEachen for Gàidhlig Affairs \(pdf.\)](#)

Photo Quiz

This beach, considered to be one of the most beautiful in Europe, is located where?

You will find the answer on page 23



- Hilary NicPhàidein

Litir bhon Cheann-suidhe

A chàirdean còire,



Bha an Comh-shruth Gàidhlig againn o chionn ghoirid air Zoom. Bha còrr is 70 duine ann tron latha agus bha co-dhiù dusan buidheann air an riochdachadh cuideachd. Tha sinn

a' creidsinn gur e an comh-shruth a' chiad turas a bha tachartas mar seo, còmhradh eadar buidhnean Gàidhlig ann an Ameireaga a Tuath, ann. Chuala sinn ur beachdan air a' Chomh-shruth, agus rinn sibh soilleir gu bheil sibh airson a dhèanamh a-rithist an ath-bhliadhna.

Bha an deasbad air na h-ionnannachdan eadar mion-chànanan a thaobh nan dùbhlain a tha romhainn glè inntinneach dhomh. As dèidh a' Chomh-shruth seo, tha mi a' creidsinn gu làidir gu bheil e gu math cudromach a bhith ag obair le coimhearsnachdan mion-chànanach eile air na dùbhlain sin. Tha mi a' creidsinn gum b' fhiach e dhuinn. Is e aon de na h-amasan agam a bhith ag obair le buidhnean mion-chànanach eile, agus is e seo an ath cheum loidsigeach.

Bidh cuideachd tachartasan brosnachail eile ann as t-samhradh! Tillidh Beinn Seanair gu Carolina a Tuath anns an Iuchar, agus tha tidsearan sgoinneil gu bhith leinn am-bliadhna. Tha mi an dòchas gum bi sinn gur faicinn ann! Nach eil thu air clàradh fhathast? Rach don làrach-lìn againn, acgamerica.org, an-diugh. Bidh tachartasan eile leis na com-pàirtichean Gàidhlig againn cuideachd. Thoir sùil air na puist-d Bideag againn airson cothroman math leithid chùrsaichean, mòdan, agus cèilidhean beò agus air-loidhne fad an t-samhraidh.

Mar thuirt mi, tha dùbhlain mu choinneamh na Gàidhlig, ach tha mi a' faireachdainn nas fheàrr às dèidh a' Chomh-srutha. Bidh Gàidhlig beò gu dearbh ma chleachdas sinn i. Le tachartasan mar Beinn Seanair agus an Comh-shruth, tha mi cinnteach gum bi an cànan againne ann fhathast. Ach, tha mi a' creidsinn cuideachd gum feum sinn cumail oirnn leis na còmhraidhean a thòisich aig a' Chomh-shruth air-loidhne, agus tha mi an dòchas gum bi iad ann an grunn chruthan agus àiteachan, a' tighinn còmhla a-rithist an ath-bhliadhna.

Mar a sgrìobh mi roimhe, is sinne Gàidhlig.

Goiridh Ceartas

Ceann-suidhe, ACGA

Letter from the President

Dear friends,

We recently held our Gaelic Confluence on Zoom. Over 70 people attended throughout the day, and at least a dozen groups were represented there as well. We believe that this was the first time that an event like this one has occurred, a conversation between Gaelic groups in North America. We have heard your feedback on the Confluence, and you made it clear that you want to do it again next year.

What I found very interesting was the discussion on the similarities between minority languages regarding the challenges before them. After this Confluence, I am strongly convinced that it is very important to be working in concert with other minoritized language communities on these challenges. I believe it will be worth our while to do so. One of my goals is to work with similar minority language groups, and this is the next logical step.

There will also be wonderful events this summer! Grandfather Mountain Gaelic Song and Language Week returns to North Carolina in July, and we have outstanding teachers with us this year. I hope that we will see you there! Have you registered yet? If not, go to our website, acgamerica.org, today. There will also be other events with our Gaelic partners. Keep an eye on our *Bideag* emails for great meetings, mods, and ceilidhs, both live and online throughout the summer.

As I said, Gaelic has challenges, but I am feeling better after the Confluence. Gaelic will live indeed if we use it. With events like Grandfather Mountain and the Confluence, I am certain that our language will still be with us. But, I am also certain that we must keep going with the conversations that started at the online Confluence, and I hope that they will be in a variety of forms and places, coming together again next year.

As I have written before, we are Gaelic.

Jeff Justice

President, ACGA

Cearbhall & Fearbhlaidh: A Scottish Gaelic Translation

A magic-filled medieval Irish romance pairing a Scottish princess and Irish harper is translated into Scottish Gaelic for the first time.

Introduction to Chapter 2: Meeting Duibhghil nighean Duibhdhoire

by Liam Ó Caiside

This chapter of *Suirghe Fhearbhlaidh* introduces a noteworthy character, Duibhghil nighean Duibhdhoire, or Duibhghil daughter of Duibhdhoire. She is the foster-mother or wet-nurse (*buime* in Irish, *muime* in Scottish Gaelic) of Fearbhlaidh, and a woman of extraordinary power.

In his 1916 edition of the tale in Irish, Eoghan Ó Neachtáin introduces her as “*Bean ghlic i gceárdaibh draoidheachta i sin, mar ní raibh ón míol mór go dtí an chorr-mhioltog cruth nach raibh an Duibhghil sin deas ar a dhul ann.*”

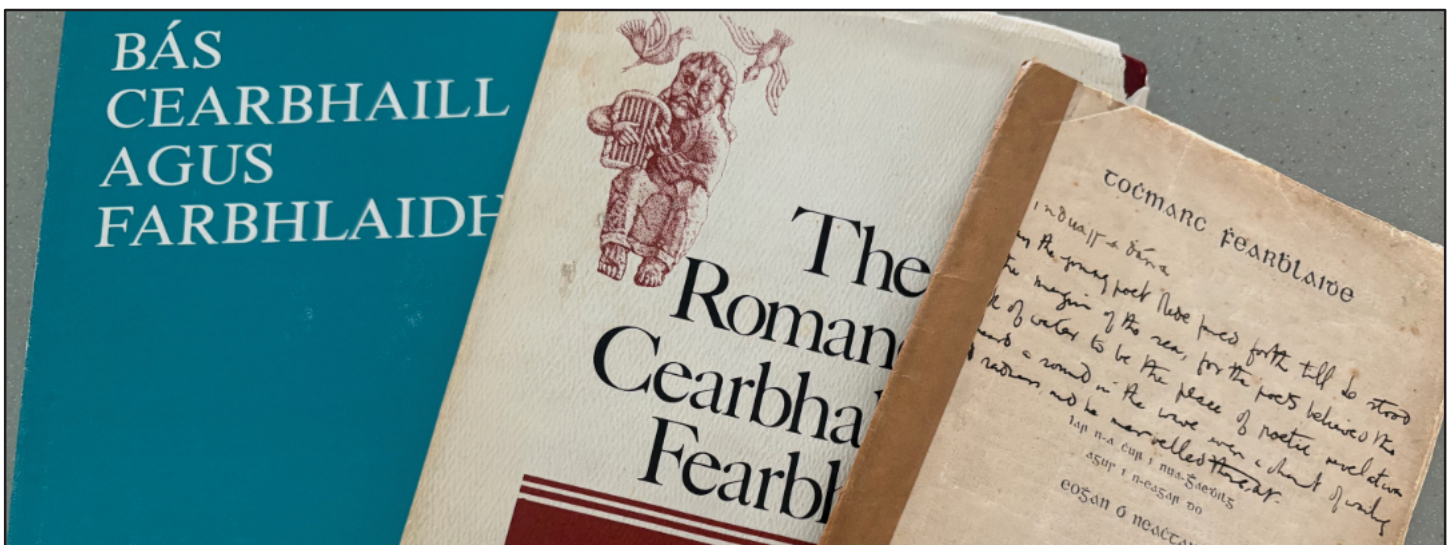
My translation: “She was a woman skilled in the druidic arts, for there was no shape from the great whale to the midge that this Duibhghil wasn’t skilled enough to take.”

That’s the kind of foster-mother everyone should have. She faithfully aids her charge or foster-daughter, Fearbhlaidh, throughout the tale – though she’s not present at its end.

On one level, Duibhghil resembles the helpful fairy godmother found in many international wondertales, such as Cinderella. But she also seems connected to a character from Scottish Gaelic folklore, the *eachrais ùrlair*, a witch or sorceress often attached to a noble family or house.

The *eachrais ùrlair* (originally *eachlach ùrlair* or a menial domestic servant, according to a note by Ronald Black in his edition of James Gregorson Campbell’s *The Gaelic Otherworld*) appears in many folktales. She’s often a villain, though, and Duibhghil is more wise woman than wicked witch in that she more closely resembles another female figure of great power, the *Cailleach*.

Cailleach in Scottish Gaelic is translated as “old woman” or “hag” but the origin of the word may be traced back to the Latin *pallium*, once used to refer to a nun’s veil. *Cailleach nan Cearc* or “henwife” is often a character much like the *eachrais ùrlair* in Gaelic folklore, but is also simply the “henwife.”



Female figures described as *cailleach* in Gaelic folklore range from witches and wise women to nuns and beings regarded, even if not named as such, as goddesses, often of particular places: *Cailleach Beinne Bhric*, *Cailleach Beinn a' Ghlotha*.

The Book of the Cailleach: Stories of the Wise-Woman Healer, by Gearóid Ó Cruaíaoich is a deep exploration of the nature of the *cailleach* in Irish and Scottish Gaelic folk belief.

In his collection of stories, *Into the Fairy Hill: Classic Folktales of the Scottish Highlands*, Michael Newton includes the closest thing I've read to a Gaelic creation myth, and it involves a *cailleach*.

"A very long time ago, there was an enormous hag who came over from Norseland. She had a creel on her back and a magical staff in her hand. There was soil and rocks in the creel in order to create Scotland." Similar tales are found in Ireland.

The *cailleach* in this sense represents an autonomous female agency with her own authority not attributable to the patriarchal societies that have dominated the Gaelic world from early times. In this tale, both Duibhghil and Fearbhlaith exhibit such autonomy, initiating much of the action.

In his English translation of the tale, James E. Doan also notes similarities between Duibhghil and Leborcham, the nurse of Deirdre in the tale known as "The Sons of Uisliú," a story that also takes place both in Ireland and Scotland and is known in both countries. There are similarities, too, between her role in the story and that of nurses and other women in continental medieval literature, such as the stories of Tristan and Iseult, which the anonymous author of this story likely knew.

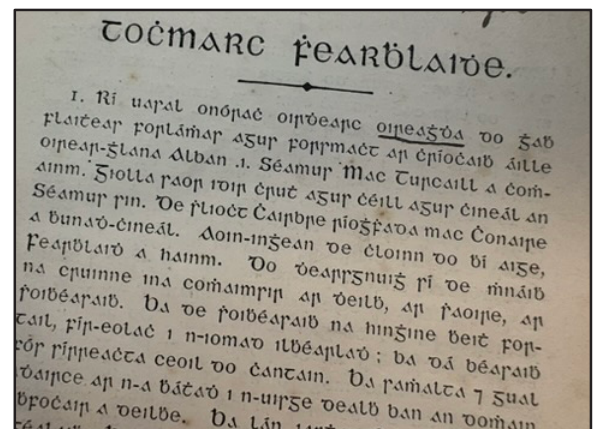
At the end of the day, Duibhghil isn't a fairy godmother, witch or goddess. She is a fictional foster-mother and nurse in a late medieval romance. Regardless, she is a woman of exceptional magical talent attached to the royal house of Scotland and in particular the daughter of the king.

In many ways, she may be the most intriguing and important character in the story. The action wouldn't get under way without her!

She is also, I must admit, an inspiration for a more contemporary *Cailleach nan Cearc* found in the novel *Sgoil nan Eun*, published in serialized form by ACGA in *An Naidheachd Againne*.

Synopsis: Caibideil 2

Fearbhlaith, distraught after her argument with her father, returns to her room and summons her nurse, Duibhghil nighean Duibhdhoire, a woman skilled in the magical trade of the druids, especially shapeshifting. She tells her of her plight, and Duibhghil agrees to search for Fearbhlaith's unknown love. With help from a magical wind, Duibhghil travels throughout Ireland and Scotland in one day until she reaches Finnyvarra in the Burren (in Clare), then the chief site of learning and poetry in Ireland and Scotland, the school of Donnchadh Mór Ó Dálaigh. Hearing the sound of a harp, Duibhghil follows it and finds Cearbhall. She flies back to Scotland to tell Fearbhlaith she has found her secret love. Duibhghil warns her that he is unsuitable, being just a lowly bard. But Fearbhlaith convinces her to take her to him.



Suirghe Fhearbhlaidh

Uirsgeul Chearbhaill agus Fhearbhlaidh air a eadar-theangachadh o Ghàidhlig Èirinneach gu Gàidhlig Caibideil 2

le Liam Ó Caiside

Chaidh an nighean dha a h-àras fhèin agus ghairm i air a muime, Duibhghil nighean Duibhdhoire. Bean ghlic anns na ceàirdean draoidheachd a bha sin, mar nach robh bho mhial-mhòr gu meanbh-chuileag cruth anns nach robh an Duibhghil sin comasach air a dhol. Dh'innis Fearbhlaidh dhi mu dheidhinn a seirc agus ciamar a thug i a gràdh, agus aithisg a h-athar fhèin, agus tuairisgeul an duine dhan tug i gaol, eadar a chruth is a chèill agus earradh agus aodach, agus ceart mar a gheall i toil a h-athar a dhèanamh mura gheibheadh sgeòil an fhir sin ann an ceann bliadhna.

“Dh'fhuirich thu fada gus sin a dh'innseadh dhomh,” arsa Duibhghil. “Agus biodh meanma math agad, a Fhearbhlaidh,” ars ise, “nam biodh am fear sin ann an trì rannan an t-saoghail, gheibhinn mise a fhios dhut ann an ceann na h-uaire sin.”

Dh'fhàg Duibhghil soraidh le a dalta as dèidh sin, agus chaidh i roimhe dhan taigh san robh a h-uidheam draoidheachd; chuir i sgal de ghaoith phàganach dhraoidheachd foidhe fhèin, los gun siùbhladh i mu thimcheall Èirinn neo Alba eadar muir agus tìr ann an turas aon latha.

Chaidh Duibhghil air chuairt na h-aonaich agus na h-oireachdais, na glinn dhiomhair gun eòlas agus na taighean uaigneach anns an robh seòid agus maoinean air a chur annta. Shiubhail i air feadh Èirinn agus Alba gus an d' ràinig i Fìonaigh Bheara ann am Boireann Uì Lachlainn an Tuathmhumhain. B' e am Fìonaigh Bheara sin prìomh-àras ollamhnachd ealain Èirinn agus Albainn aig an uair sin; mar bha ceud 's caogad sgoilear ag ionnsachadh èigseachd agus ealaine còmhla ris a h-uile rann de cheathramh rann ionnsaichte aig Donnchadh Mòr Ó Dálaigh sa bhaile rò-ràite sin.

Latha a bha Duibhghil ann, chuala i fuaim na cruite air a cùl, ann an cùil-shràid uaignich, ann an taigh air an deach i seachad. Tharraing i air an fhuaim a dh'fheuchainn dè bha ann, agus fhuair i gille diùid

nàireach, falt dubh dualach air, aghaidh shomalta mhaiseach aige. Bu dheirge na a' ghrisich a dhà ghruaidh, bu dheirge na a' chaora a bheul, bu ghile na an sneachd a bhodhaig, bu ghlaise na bogha-muic a shùilean, bu bhinne binne na teudan na cruite fuaim a ghuth, agus dar leathase cha d' ràinig e fhathast sia bliadhna deug a dh'aois. Cha tug e umhail oirre, oir cha b' ann na cruth fhèin a chaidh i ann. Dh'fhuirich i ùine fhada ga fhaicinn agus ga èisteachd mar b' e oileanach na sgoile a bh' innte, agus càch a' tighinn thuige agus a' dol bhuaithe, mar sgaath beacha a' tiomsachadh a meala ann an làithean fìor-àlainn foghair, agus esan gan oirfdeachadh agus gan oideachadh mu seach.

“Gu fìrinneach,” arsa Duibhghil, “gur tusa cuspair a' cheann-turais agam, 'ille òig iol-dhànaich.” Chuala i a h-uile duine an sin a dh'ainmeachadh agus ga shloinneadh gus an robh a sgeul gu h-ìomlan aice. Dh'fhalbh i an uair sin gus an d' ràinig i Dùn Èideann ann an Alba.

Bha Fhearbhlaidh an uair sin air barra-bhalla a grianain agus dh'aithnich i Duibhghil, agus theab gun tàinig airgheanna bàis oirre le dealas agus le luathghair agus rinn i an laoidh seo:

Math sgeul a tha aig Duibhghil,
Goirid a bha a slighe,
Gu bràth cha tig i nam dhàil
Gum faigheadh fios mo leannan.

Beannaichte a bhios a dalta,
Mo bheannachd air mo mhuime;
Duibhghil nighean Duibhdhoire,
Fhuair dhomhsa fios m' ionmhainn.

Air m' onair, cha b' fhiù mise
Altram a gheibheas aice,

Cha do bhuin le rìgh neo flath
Iarraidh cìche a bha cho math.

Math.

Bheannaich Duibhghil a nighean-dalta an sin. Fhreagair Fearbhlaidh a muime le faoilte mhòr. Bha tost fada ann an uair sin aig Fearbhlaidh nuair nach do leig an t-eagal dhi naidheachd fhaighneachd.

“Dè cho fada a shiubhal thu bhon latha ud?” arsa Fearbhlaidh. “Is goirid a bha thu air falbh, oir ’s e mìos bhon latha an-diugh a dh’fhàg thu am baile,” ars ise.

“Is goirid, gu dearbh,” arsa Duibhghil, “agus chaidh mi mu thimcheall Alba gu deas agus gu tuath, eadar muir agus tìr, innsean agus eileanan. Rinn mi cuairteachadh cuideachd air ceithir còigidhean Èireann agus pàirt mhòr a’ chòigidh eile.”

“An d’ fhuair thu m’ ionmhainn?” arsa Fearbhlaidh.

“Ma fhuairas,” arsa Duibhghil, “b’ fheàrr dhut nach faighinn. Oir chan e duine iomchaidh do do dh’fhuilse na d’ onair am fear a fhuairas ann, ach bàrd beag iriosal ann an iarthar Èireann.”

“Cò dha a bhuineas e no cò a chinneadh?” arsa Fearbhlaidh.

“Mac do Dhonnchadh Mòr Ó Dálaigh,” arsa Duibhghil.

“Air m’ onair, nàile!” arsa Fearbhlaidh, “cha b’ fheudar dha athair na b’ fheàrr na sin a bhith aige mar nach b’ e Àrd Rìgh Albainn no Èireann a athair. Agus m’ anam, a Dhuibhghil, ma ’s e an Cearbhall òirdheirc cliùiteach a tha ri moladh cho fad is farsaing a bhiodh ann, cha bhiodh achmhasan ann oirnn fhìn.”

“’S e gu dearbh, ’s e Cearbhall a th’ ann,” arsa Duibhghil.

“A mhuime bhàidheil, air sgàth ’s gu bheil a h-uile ceàrd na do chumhachd, bheir mise a-nochd gun dàil gun dearmad a fhaicinn am fear sin a rinn mo bhuaireadh.”

“Thoir mionnan dhomh gun tig thu air ais dhomh an uair a dh’iarrainn agus bheir mi dhut ann.”

“Bheir mi sin dhut,” arsa Fearbhlaidh.

Seanfhacal na Ràithe – Pictured Proverb

Do you know what familiar Gaelic
proverb is illustrated here?

Check page 22 to see if you’re right.



- István Mihály, <https://pixabay.com/>

Buidheachas

ACGA would like to gratefully acknowledge the generous gift of \$500 from Richard A. McComb in recognition of his late wife Bonnie's involvement with the founding of ACGA.

* * *

An Comunn Gaidhealach Ameireaganach
PO Box 7193
Alexandria, VA 22307

Dear Sir/Madam:

Enclosed is a check for \$500.00 made in memory of my wife, Mary (Bonnie) McComb, who passed away on Christmas Eve 2024. Bonnie was an early and active member of ACGA for many years. She was a member of the original Maryland study group that eventually became ACGA. Members of that group included Bonnie (I eventually got talked into being in the class even though my grandparents were Scots-Irish and came from Northern Ireland) Ken and Betty Campbell, Henry Campbell-Ickes, Ashby McCown, Gilmer Weatherly, Bob MacLeod and several others.

Bonnie had many fond memories of her work at ACGA. She was the first Secretary and with my help maintained the membership list and published the newsletter on an early IBM clone that operated without a hard drive and had two 5 and ¼ inch floppy discs. She prepared the paperwork to get the approval of ACGA as a 501 (c)3 tax exempt organization with the IRS. She ordered books and tapes from ACG in Glasgow and operated the ACGA store. I ended up doing most of the packaging and going to the post office. We ended up having a membership table at many of the Scottish games and festivals around the DC area. Bonnie's maiden name was Allison and her grandparents came from Scotland. She and I made several trips to Scotland and I did get a kilt in the Allison Tartan. Our log cabin in West Virginia was called "Tigh Nan Coilltean."

Sincerely,

Richard A. McComb

Nach cuidich thu *An Naidheachd Againne?* / Won't you help *An Naidheachd Againne?*



... by becoming an assistant layout editor. If you have a few Windows computer skills, we will provide training (and software, if necessary).

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An Interview with John Purser

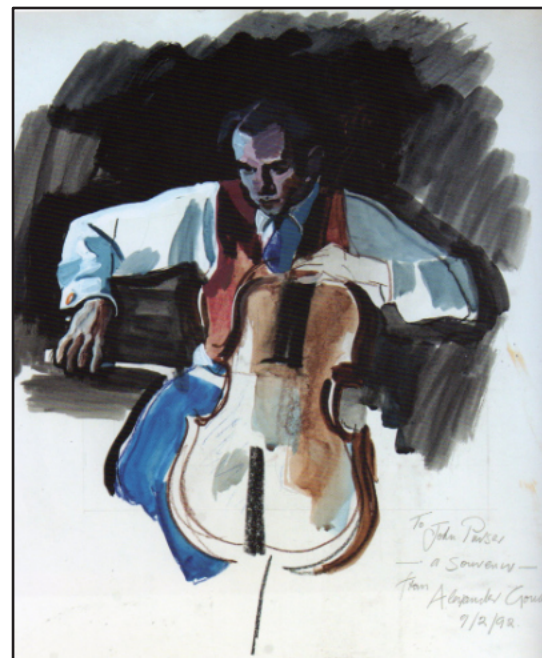
by Michael Newton

John Purser, Scottish composer, musicologist and music historian, wrote the definitive history of Scottish music (*Scotland's Music: A History of the Traditional and Classical Music of Scotland from Earliest Times to the Present Day*) in 1992. A second edition was published in 2007 with updated text and illustrations.

ACGA member Michael Newton is the author of multiple books on Gaelic language and culture. He had the opportunity to interview Purser near Elgol on Skye on July 14, 2024 about the proposed third edition of *Scotland's Music*.

MN: How would you describe the nature of the volume and what it is intended to do?

JP: I'd say that the book is, broadly speaking, encyclopedic. It is intended to bring to public as well as academic attention the richness of music making in Scotland across not just hundreds but thousands of years, and across various different media, so it's not just one genre, it's not just the classical music, it's not just the traditional, it's also pop and jazz, I managed to squeeze it in there in the end, there's also quite a bit on musical archaeology.



John Purser by Alexander Goudie 1992

MN: How is the volume *Scotland's Music* different from other overviews of the history and nature of music in Scotland?

JP: There is no other book that covers the whole sphere, nor has there ever been. The nearest was Henry George Farmer's 1947 book, which was quite outstanding, and ground-breaking, but it was concerned primarily with classical music. It referred occasionally to traditional music but wasn't really concerned with it.

After that, Collinson produced a book on traditional music, which now, with the way things go, is coming in for a lot of criticism, but it was ground-breaking too for its day. David Johnson was one of the first to produce a book that really featured one period, the eighteenth century, very fine work indeed.

Across two or three centuries, the research work of Kenneth Elliot was seminal, that came out in *Musica Britannica* volume 15, in particular. But that was all classical music, Music Fine mostly, that is to say, the art music of the late sixteenth century and into the seventeenth century, and was not concerned with the generalities of music. Other than that, there were tiny booklets by Rimmer and Elliot, and another one by Cedric Thorpe Davie, but these are just tiny booklets, nothing more.

So really, *Scotland's Music* is the only one. The reason that I have decided to do a third and final edition, because I am now 82, is because the subject has grown so much, not least since the first publication of *Scotland's Music* in 1992, with the advent of the CD and musicians searching for new repertoire, but also with a broader social awareness among cultured people. The result has been that the subject has expanded enormously in terms of research. I mean, it was always huge to begin with, the subject itself has not expanded, knowledge of the subject has expanded, and I have had to try to keep up with that. And because in 1992, I think it is fair to say it was ground-breaking, it's been described as ground-breaking by many people anyway, and it went into a second edition quite a bit revised in 2007, but there's really an enormous amount that has happened since then, and I've just managed to keep track of it. But I think once I'm under the sod, It's going to be really impossible for one individual to do this.

One of the reasons I'm able to do it is because I have a very substantial library that I have built up over the decades, with a huge amount of cooperation from fellow scholars. I mean, my fellow scholars have been wonderful from that point of view, and there has been a sense of collegiate, in the best sense, of academic collegiate collaboration throughout. I have virtually never had people withhold stuff, or if there have been disagreements, they have never come to anything really unpleasant, or trying to put a different opinion down totally. It's been very positive.

So that is all good, but therefore it is, I felt in a way, it's the last thing that I'm capable of doing, and hereafter I suspect that if people are going to do overall studies of Scottish music, it will either be multi-author or it will be an encyclopedia with multiple contributors, or it will be separate volumes, like now the history of Scottish literature usually comes out in separate volumes – though, actually, professor Alan Riach has come out with an amazing book, *An Introduction to Scottish Literature*, which is both public and academic in its aim. So the job can be done holistically, but with music, I would say that it's probably more demanding than any other subject, because you cannot illustrate it, you can't put a bit of a poem up, you can put in the music examples, and only a small proportion of your readers are going to be able to read them, in fact, so the tone of the writing has to find a balance between what is academic and what makes it accessible to an ordinary reader who is not musically trained.

MN: Scotland has a complex history, as it has been home to different languages, ethnic communities, musical traditions, and so on. How would you describe what is special or distinct about the various musical traditions that have developed in Scotland, as well as the relationship between Gaelic music in particular and the other musical traditions?

JP: I think that the physical environment has had a massive influence. The fact that most of the country is mountainous has produced people who, in the past at least, were very fit, and who had a sense of scale, and a sense of grandeur. And the fitness of the people I think is perfected in their dance. Much of Highland dancing is on the toe, on the ball of the foot rather than the heel, which you will find more common in flat countries, with stamping foot gestures, and that springiness has induced a springiness in the music that goes with it.

If you take the reel music and the strathspey music as well – the strathspey is slower but it is very springy and you are really on your toes, and the movements are very precise – and we have descriptions of Scottish jigs and so on from quite early on, the sixteenth century, describing it as hot and hasty, and full of leapings, and this kind of thing, it clearly was quite distinctive from that point of view, athletic to the point of acrobatic, and that athleticism is in the music, and I think that you could hear, if you would compare Scottish dance music with Irish music, for instance, the Irish music tends to be a bit more flowing, and the notes tend to be conjunct, next door to each other, whereas with the Scottish music they are more disjunct. Wider-ranging as well. These are generalizations – and of course there is a lot of cross-fertilization between Ireland and Scotland in particular.

I think in song, which of course was and is absolutely fundamental to every aspect of Scottish music, whether it be in Scots or in Gaelic – very few songs in English, interestingly – it's the dominant language but very few people sing in it – and there are very few that survive in Norn – but whether in Scots or in Gaelic, the love of nature and the understanding of its part in the whole of life, particularly, say in Gaelic music with the work songs, whether it's a rowing song or whether it is working tweed to get it to shrink, or whether it is milking a cow or making butter, or any of these repetitive actions, which are made much more efficient when they are sung, the body works very much better when there is singing going along with it, we have a unique heritage of work songs in Scotland. I don't know of any other country that has such a big body of work songs.

Another aspect of the music is that the scales that are preferred here, the modes, if you like, the way in which the octave, the scale is dealt with, is different, and it doesn't have the same determined direction that the basic major scale of classical music does. And I have had West Highland students doing their oral tests for Sabhal Mòr Ostaig when I was running the course there, and I would ask them [to sing a major scale], and they could not do it, they would flatten the seventh. There was no leading note. It was just so out of their musical environment, they simply physically could not do it. You could make them do it eventually ...

And the thing is, it is that particular characteristic that gives direction to things. I remember John Geddes used to describe it, “a route march to the recapitulation.” A lot of Scottish music doesn’t feel the need of direction, it is in its own space-time, if you like. I remember once, it was James Ross, a very fine musicologist, and East Coast musician, I was sending a piece of music to him, an early piece of Scottish lute music, and this not particularly from the Highlands, and I said to him, “What is it about this that is so utterly Scottish?” It didn’t have any of the hallmarks of a double-tonic moving a step down and up, and with Scotch snaps, and all of that, and James wrote back and he said, “It is typically Scottish – it doesn’t go anywhere!” And that is absolutely spot on, it’s where it is.

So, that is a very important aspect and it relates to the bagpipes. And there you are dealing with a world of musical invention that is so subtle that it has escaped the attention of 90% of music commentators. They simply haven’t any idea of what they are actually listening to, they don’t understand the scale, they don’t understand the relationship of each individual note in the scale to the drones, they don’t understand how these are selected, and there are only nine notes to select from, but there are many, many major pieces which only use five of those notes, how do they manage to make masterpieces, and they are masterpieces, out of so little.

Well, that’s a huge topic in itself, but it has to do with economy of expression and a completely different approach to time. And that’s also to do with: How long is a journey? Are you on the Rome Express? Are you on a jumbo jet? Are you on horseback? Or are you sitting by the sea listening to the waves coming and watching when the tide will come in, and then you’re on a completely different time scale but a time scale that people around Scotland, which has a huge coast line, have had to deal with ever since there was man here.

MN: This is the third edition of a massive compendium of information. Do you have any estimations of the amount of time and labour that has gone into this research over the years?

JP: I have looked back now and again at my diaries, particularly back immediately before and leading up to 1992 and the first publication of the first series, and I simply do not understand how I managed to do all I did. I certainly can’t remotely approach that level of work. I did work literally day and night, and not infrequently didn’t go to bed. I loved it! It was immensely exciting because there were discoveries all the time. And the thing is, the music was beautiful! So a huge amount of energy was coming in, it wasn’t just my energy working away and determined – so, it’s not quantifiable. But I think it would be fair to say – although I only really started doing the research in the 1980s, and I was born in 1942, so really only in my 40s did I get going on this, but it would be quite reasonable to say that it was a lifetime’s work.



John Purser, Blath Bheinn, Isle of Skye

Mòd Results

New York City Tartan Week Mòd, April 3, 2025

The third annual New York City Tartan Week Mòd, directed by Joy Dunlop, featured three competitions this year: Solo Singing, Poetry Recitation and Vocal Harmony. Participants came from the United States, Scotland and a children's choir came all the way from Shanghai, China.

This was the largest of the three NYCTW Gaelic mods to date, with 16 solo singers, two choirs and two poetry recitation entrants. Classes in Gaelic for beginners and more advanced students were held in the morning before the Mòd, led by Joy Dunlop and assisted by Liam Ó Caiside.

Mòd Adjudicators: Cathy Mackenzie Carey (Lewis, U.S.A.)
Liam Ó Caiside (Alexandria, VA)
Joy Dunlop - Vocal Harmony (Scotland)

First Place Solo Singing: Ronald Murray (Scotland)
Second Place Solo Singing: Rory MacDiarmid (Scotland)
Third Place Solo Singing: Nicola Pearson (Scotland)
Poetry Recitation: Barbara Lynn Rice (U.S.A.)
Vocal Harmony: Còisir Ghàidhlig nan Loch (Scotland)

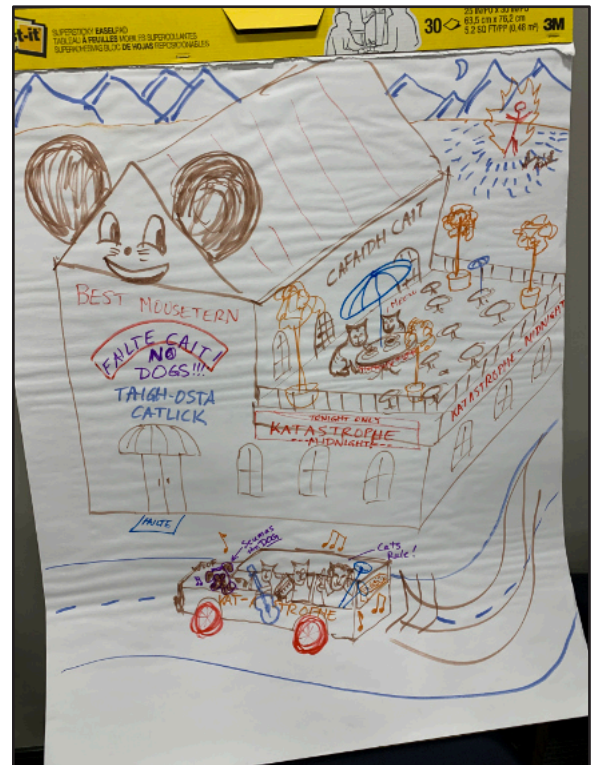
You can watch a short clip of the NACIS Secondary Singers from Shanghai performing at the NYCTW Mòd here: <https://www.threads.net/@pamboobaleh/post/DIAQ3LUaAjS>.
(video by Pamela Jean Agaloos)

Tennessee Gaelic Mòd, June 4, 2025

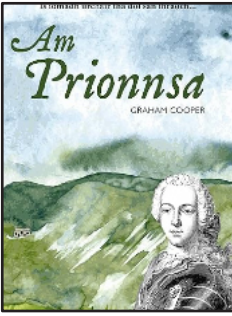
The Second Annual Tennessee Gaelic Mòd was held the evening of June 4th in Johnson City, TN. This is traditionally 😊 a non-competitive mod, with no winners or losers, and is part of *Teanal Teagasg na Teanga*, a week of Gaelic song and language classes held each year at East Tennessee State University.

The evening began with a pizza and ice cream supper at the home of TTT participant Terry Putztuck. The mod began with “*Cànan nan Gàidheal*,” sung by Cathleen MacKay, with everyone else chiming in on the chorus, which they had learned earlier in the week in Eliza Pedersen's singing class. Next was a sight-reading of “*Kat-as-trophe aig a' Chafaidh*,” a story written as a joint effort by the students in Jason Bond's language class. Everyone read a few lines of the story while Eliza and Jason acted out the parts.

At the conclusion of the reading, the “prize,” a black wooden plaque in the shape of the state of Tennessee was passed around and everyone signed it with a silver sharpie. *Nach eil sinn snasail!* The evening concluded with some tunes on the Great Highland Pipes played by Dave Kolmer, after which everyone who wanted to was given a chance to blow into the pipes to see what kind of sound they could produce.



- Dave Kolmer



Book Review:

Am Prionnsa

le Graham Cooper

Luath Press, 2025, 204 pages

ISBN: 9781804251713, paperback

ISBN: 9781804252482, ebook

Reviewed by Ted Neveln

Shortlisted for the Best Unpublished Manuscript for Adults at the Gaelic Literature Awards 2024

Am Prionnsa is good literature, good Gaelic, and good history. I am not a qualified judge of any of the three – but for what it's worth I am impressed. Cooper has done painstaking research into an historical period of an Aberdeenshire town which points out overlooked things like diseases and medicinal herbs and the short life expectancies of people in the 18th century.

The Prince of the title is Charles Edward Stuart, and the period is 1745-46, followed by more years of untidiness. I finally appreciate why the events of the '45 have traumatized parts of Scotland to this day. We are spared closeups of the battles and massacres but see them filtered through recollections and letters. These are cleverly punctuated by set-piece dramatizations of Prince William Augustus, Duke of Cumberland, and one of his aides. Through his own words he shows how he earned the epithet 'Butcher Cumberland'. I wonder if the specter of the high price of defeat at the hands of the English didn't spur on American revolutionaries a quarter century later.

From the clash of the savage Hanoverian prince and the disastrous Stuart prince emerges a battered society that we readers know is in for still worse battering, sometimes also called modernizing. The Good Old Days these ain't. Most of the story takes place in sleepy Tulach Neasail in Aberdeenshire. It follows a beloved Protestant clergyman Walter Syme, a widower with three daughters, and the local laird Charles Gordon and his family, who are Catholic. They live quiet lives until they hear that the Prince has landed to claim the crown for the House of Stuart. Their lives will get tragic or at least difficult.

So how difficult is the Gaelic? I have read quite a few novels as a member of a group, and I read this by myself well enough, although I had to mark unknown words – one to four per page. I am getting used to reading intermediate grammar and common idioms myself but I don't think a beginning intermediate reader would skip quickly through without guidance. This is harder than *An Cat Coigreach*. The Duke of Cumberland scenes break the rhythm in a way that I found useful because they are more simply written to illustrate a simplistic mind. There is an array of after-notes including a description of medicinal and culinary herbs, a list of diseases to make one glad to be living in the 21st century, a list of European wars which made our modern world except we have forgotten them, mini-biographies, a genealogy, a story of Saint Neachtan, and Gaelic place-names. These sections vary widely in readability – you cannot skip through the botany quickly if you do not already know lots of Gaelic plant terms. I don't even know these plants in English.

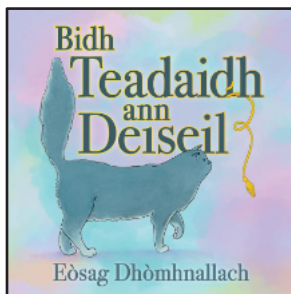
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Book Review:

Bidh Teadaidh ann Deiseil

Teasca tùsail agus dealbhan le Eòsag Dhòmhnaillach

Eadar-theangachadh le Seoige NicDhòmhnaill

Bradan Press, 2025

*Lèirmheas le Seumas R. MacDhòmhnaill **

'S e sgeul gu math snog airson cloinne a th' ann am *Bidh Teadaidh ann Deiseil*. Chaidh an leabhar seo a sgrìobhadh anns a' Bheurla an toiseach le Eòsag Dhòmhnaillach agus rinn ise na dealbhan. Tha Teadaidh a' fuireach air tuathanas agus bidh e 'toirt cobhair le obair anns an lios, an achadh, agus an taigh. Fhuair teaghlach an ughair Teadaidh nuair a bha e air seachran. 'S e cat cuideachail a th' ann an Teadaidh, neo tha e smaoinichadh gur e. Tha e na chat cleasach, leis an fhìrinn innse!

Ged a sgrìobh Eòsag Dhòmhnaillach an stòraidh agus rinn ise na dealbhan, dh'eadar-theangaich Seoige NicDhòmhnaillach an leabhar. Ged nach eil e furasta rannan Beurla a chur ann an cànan eile, agus gu sònrichte le comhardadh, rinn Seoige a' chuis!

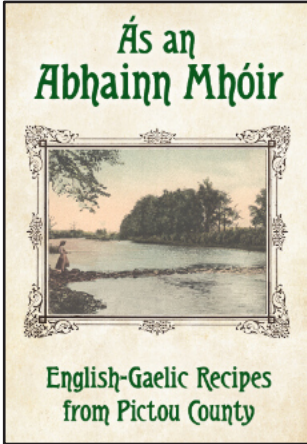
Airson daoine aig a bheil Gàidhlig bho thùs, cha bhith trioblaid sam bith aca leis na faclan. 'S dòcha gum faigh luchd-ionnsachaidh faclair feumail airson facail no dhà. Mar eisemplantar, tha am facal "dar" rud beag eadar-dhealaichte, ach gheibh thu ann an dual-chainntean e. Bidh "nuair" am facal as cumanta airson a' chuid as motha de luchd-ionnsachaidh. Agus fiu 's gum bi feum aca air faclair a chleachadh, bidh luchd-ionnsachaidh a' togail poidhle fhaclan ùidheil!

Ge bith cò thusa, neach-ionnsachaidh no labhraiche dùthchasach, seo leabhar tlachdail airson na h-uile!

* 'S e Bradan Press am foillseachair aig Seumas R. MacDhòmhnaill. Tha e air eadar-theangachadh *Na Tri Mathain, A' Chearc Bheag Ruadh agus Na Tri Mucan Beaga*.

Recruiting members for ACGA Finance Committee

An Comunn Gàidhealach Ameireaganach is looking for a few good members! Our Finance Committee is one of our most important committees in ACGA. Its job is to ensure that we have enough funds to finance our activities and to spend those funds wisely and sustainably. It is chaired by the ACGA treasurer, and any member is welcome to serve on the committee. We are particularly interested in those who have backgrounds in accounting or finance. If you are interested in serving or would like more information, please contact Jeff Justice, ACGA *ceann-suidhe* / president, at president@acgamerica.org.



Book Review:

Ás an Abhainn Mhóir: English-Gaelic Recipes from Pictou County (2nd. ed.)

by Cookbook Committee

Bradan Press, 2024, 128 pages, spiral-bound

ISBN 978-1-77861-041-7

Reviewed by Megan Kohtz

Bradan Press has published a beautiful second edition of *Ás an Abhainn Mhóir: English-Gaelic Recipes from Pictou County*. The over 50 recipes contributed by community members include soups and stews, main dishes, breads, and sweets. Some, like *fuarag* and *bonnach* are traditional, while others like baked salmon with pecans, have a more modern twist.

As is the first edition published in 2011, the book is spiral-bound, which is perfect for reading while cooking. Inside, interspersed with the recipes, are photos of the area around Pictou County, as well as Gaelic proverbs, short stories and Gaelic songs.

Recipes are printed with the English version on the left-hand page with the corresponding Gaelic recipe on the opposite page. Some of the wording in the instructions of the recipes has been updated from the first edition to simpler, more commonly used words, and there are other corrections to the Gaelic. There is also a variety of attractive Celtic knots added between elements on each page.

At the back of the book, a conversion table has been added in order to convert from imperial units, used in the recipes, to metric units. An index has also been added, making it easier to find a particular recipe. Overall, it is a much more polished edition of the cookbook.

Nach cuidich thu *An Naidheachd Againne*? / Won't you help *An Naidheachd Againne*?

... by telling us what's happening in your Gaelic community by
writing short articles about local events, in English or Gaelic.

Interested? Email naidheachd@acgamerica.org



Bilingual Recipe

This quick and easy-to-make icebox ginger cookie recipe can be found on pages 79/80 of the second edition of *Às an Abhainn Mhóir*.



- Megan Kohtz

Briosgaidean Dinnseir an Fhuaradair

- 1 chupa de bhloinig
- 1/3 cupa de shiùcar donn
- 2/3 cupa de dhruaip an t-siùcair
- 3 cupannan de fhlùr
- 1/2 spàin-tì de shalann
- 2 spàin-tì de shòda-fhuine
- 1/2 spàin-tì de chlo-mheas
- 2 spàin-tì de chaineal
- 1 spàin-tì de mhin-dinnsear

Buail an siùcar donn, druaip an t-siùcair, agus a' bhloinig gus am bi iad aotrom agus uachdarach. Criathraich na grìtheidean tioram a-steach dha'n bhobhla. Measgaich iad le chèile gu math. Cruthaich seo ann an dà roile fada. Còmhdaich iad le paipear céire. Cuir iad anns an fhuaradair tro'n oidhche. Anns a' mhadainn, geàrr na roilichean ann an sliseagan tana. Cuir iad air pana briosgaide gun gheir. Bruich sin anns an àmhainn aig 375°F fad mu 8-10 mionaidean. Leig dhaibh fuarachadh air a' phana. Cuir iad ann an soitheach le còmhdach teann air, agus stòir air falbh e ann an àite fionnar agus tioram.

Icebox Ginger Cookies

- 1 cup shortening
- 1/3 cup brown sugar
- 2/3 cup molasses
- 3 cups flour
- 1/2 tsp salt
- 2 tsp baking soda
- 1/2 tsp cloves
- 2 tsp cinnamon
- 1 tsp ginger

Cream together brown sugar, shortening, and molasses until light and fluffy. Sift all dry ingredients into the bowl and stir well. Shape dough into two long rolls. Cover rolls with wax paper, and put in the refrigerator overnight. In the morning, slice thin and place on an ungreased cookie sheet. Bake at 375°F for 8-10 minutes. Remove from oven and let cool. Store tightly covered in a cold, dry place.

Do you have a favorite recipe that you'd like to share with other ACGA members? Submit it in a bilingual format to naidheachd@acgamerica.org and we'll publish it in a future issue of *An Naidheachd Againne*. *Na gabhaibh dragh* – we'll pass the Gaelic by a native speaker to be sure your recipe is delicious in both languages!

An t-àite agam fhìn

“An t-àite agam fhìn” is where you will find short pieces by ACGA members and friends about their families, their homes, and their world. In this issue, Barbara tells us about overcoming her fear, while Cam tells us how she caused a fright!

And if you would like to try your hand at a short anecdotal piece in Gaelic about the place where you live or the people in it, we’d love to publish it in “An t-àite agam fhìn”. Don’t worry about making your Gaelic perfect. We’ll help you with the editing process.

Nuair a chaidh mi nam phuins air an àrd-ùrlar aig a’ mhòd

le Barbara Lynn Rice

Chaidh mi nam phuins air an àrd-ùrlar a h-uile turas.

Is e an roghainn as fheàrr do chasan a chumail air talamh trècair. Co-dhiù bidh duine a gabhail giùlan grunn slighe bus gun chunnart tuiteim anns an t-abhainn Hudson slighe aiseag no heileacoptair. ’S fheàrr a bhith cinnteach na cailte.

Ghabh mi pàirt am-bliadhna ann am farpais aithris bhàrdachd aig Mòd Baile Eabhrac Nuadh 2025. Bha fhios agam air an dàn, an dèidh mar a dh’ionnsaich mi a cumail air chuimhne, nuair a fhrithheil mi clasaichean aig an oilthigh. B’ ann a bha mi gu cinnteach a’ cumail mo chasan air talamh. Cha sheinn mi gu math, mar as trice. Tha mi air Mòd Baile Eabhrac Nuadh a fhrithealadh bho thòisich e ann an 2023 agus sheinn mi aon uair aige (obh, obh – cha chan mi an còrr!).

Ann ann 2025, sheinn a h-uile duine gu sònraichte math, le 16 seinneadairean a’ seinn nan aonar agus dà choisir a’ seinn cuideachd. Bha dithis airson na h-aithris bhàrdachd – mi fhìn is duine eile. Bha mi an dòchas gun tuigeadh luchd-labhairt dùthchasach na Gàidhlig anns an èisteachd mi. Cha do dhìochuimhnich mi sreathan an dàin. Cha b’ ann gun spàirn, ach bha m’ aire air crìoch a chur air, agus dh’fhan mi grunn dail. Eadar dà sgeul, bhuannaich mi an duais airson na h-aithris bhàrdachd.



- Barbara Lynn Rice

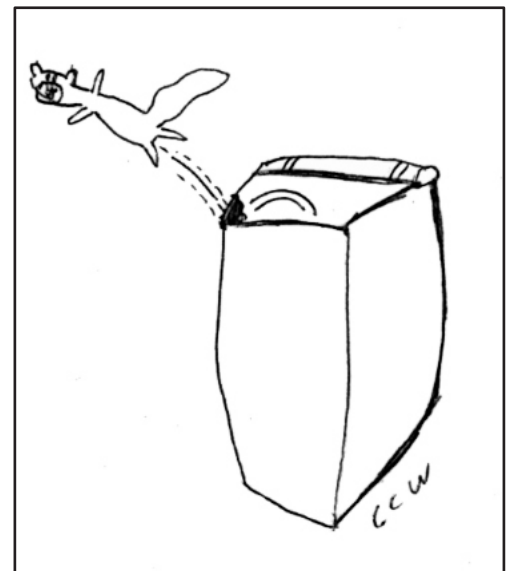
Chuir mi eagal a beatha air feòrag an-diugh.

le Cam MacRae

Tha iomadh feòrag mun cuairt a’ flat agam leis gu bheil mi a’ fuireach air an dàrna lùr. Tha daraich àrda taobh a-muigh gach uinneag, is na feòragan pailt anns na craobhan. Ged a tha mi fhìn cleachdte riutha, chan eil na feòragan cho cleachdte riumsa gu mì-fhortanach.

Is dè thachair an-diugh? Uill, thug mi бага sgudail chun nam bionaichean air cùlaibh an togalaich. Thog mi mullach biona, thilg mi am бага dhan bhiona, agus chuala mi fuaim dhearg-eagalach nuair a landaig am бага. Air feòrag!

Leig mi às mullach a’ bhiona sa bhad, ach obh, obh. Ged a bha eagal air an dithis againn, bha fhios agam dè thachair. Cha robh *scooby* aig an fheòraig bho chd.



- Caleb Wilson

Facal à Aonghas / A Word From Angus

Have you ever wondered how to say a particular word or phrase in good idiomatic Gaelic? Want to expand your vocabulary? Then you might find these examples helpful.

Angus MacLeod, Gaelic teacher and author from Cape Breton, often answers these kinds of questions in his classes, sometimes with a Cape Breton *blas*. His graphic novels¹ also provide many useful phrases in idiomatic Gaelic.

In English, one meaning of the word “realise” is to become aware of something or to understand something clearly. Gaelic has quite a few idiomatic expressions that convey this meaning.

mus do sheall mi rium fhèin – lit. before I looked to myself
before I realised / before I knew

Bha mi cho trang is bha e còig uairean mus do sheall mi rium fhèin.
I was so busy that it was five o'clock before I realised it.

Other ways to say that you realised something or that something occurred to you are:

buail na inntinn – lit. hit his mind
Bhuail na inntinn gun robh e càillte.
He realised that he was lost. / It struck him that he was lost.

thàinig e fa chomhair m' inntinn – it came before my mind
Thàinig e fa chomhair inntinn Mhìcheil gun robh e ceàrr.
Michael realised that he was wrong.

thig a-steach air – lit. to come in on
Thig e a-steach air Màiri gu bheil i ann an gaol le Iain.
Mairi will realise that she is in love with John.

gabh a-steach – lit. take in, realise
Bu choir do dh' Anna gabhail a-steach gu bheil Peigi ag innse na firinn,
Anna should realise that Peggy is telling the truth.

¹ *Às a' Chamhanaich*, written and illustrated by Aonghas MacLeòid, Bradan Press, 2022
Dorsan, written and illustrated by Aonghas MacLeòid, Bradan Press, 2022



Nach cuidich thu *An Naidheachd Againne?* / Won't you help *An Naidheachd Againne?*



... by sending us your favourite recipe.

We'll help you with the Gaelic translation.

Interested? Email naidheachd@acgamerica.org

Aiteal dhen latha a bha ann / Remembering Rèidio Guth nan Gàidheal



Ten years ago this spring, ACGA launched *Rèidio Guth nan Gàidheal* / Voice of the Gael Radio (GnG), a block of Scottish Gaelic and English Internet Radio programming focusing on the Scottish Gaelic language in North America and the culture associated with it.

Over the next three years, a small group of volunteers produced a total of forty-six shows. These included three seasons of *Ar Guthan*, an English-language program on Gaelic songs hosted by Cam MacRae; *An Saoghal Againne*, a Gaelic magazine program hosted by Mike Mackay; *Mar a Chuala Mi*, stories from Cape Breton told by Angus MacLeod; *Fa Chomhair an Leughadair*, an examination of a Gaelic novel by Mike Mackay; and *Taobh a-Bhos an t-Sàile*, a program on thoughts and music from Skye hosted by Niall Gordan.

Originally aired on Guth nan Gàidheal's engineer and executive producer Stephanie Carlyle's internet radio station Hard to Port Radio, GnG later moved to MixCloud, and when GnG closed up shop in 2017, its entire library of shows was archived on MixCloud, where they remain today, available for streaming at <https://www.mixcloud.com/gngcom/> You can also find links to all the shows on Facebook's *Rèidio Guth nan Gàidheal* page at: <https://www.facebook.com/gngcom>

Nach cuidich thu *An Naidheachd Againne*? / Won't you help *An Naidheachd Againne*?

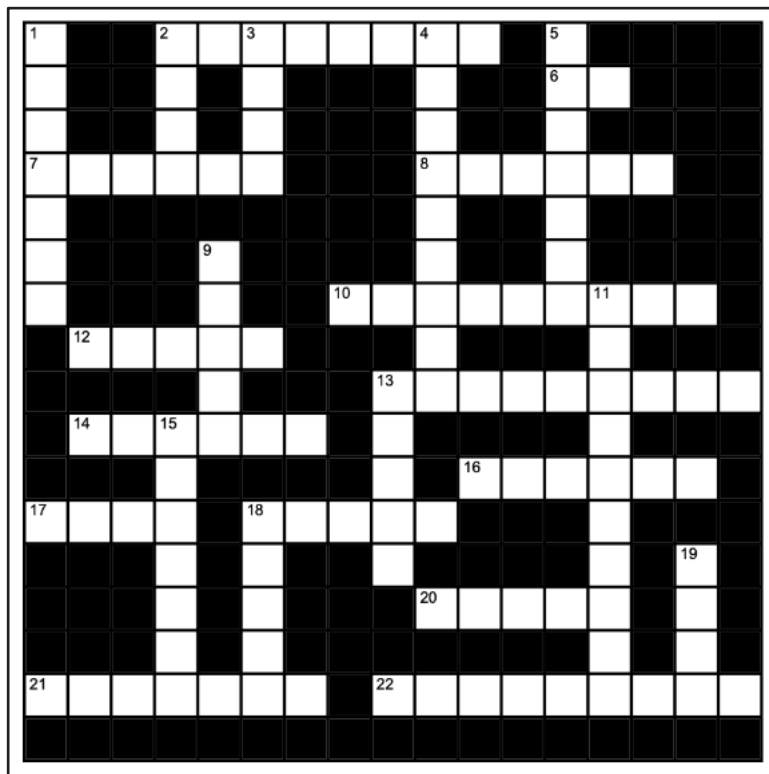


... by proofreading articles in either English or Gaelic.

We'll help you with our formatting guidelines.

Interested? Email naidheachd@acgamerica.org

Elementary Crossword: Bèicearachd (Baking)



Across

- 2 Cool (8)
- 6 Butter (2)
- 7 Apron (6)
- 8 Roll (6)
- 10 Biscuit (9)
- 12 Dough (5)
- 13 Mix (9)
- 14 Bowl (6)
- 16 Sugar (6)
- 17 Bake (4)
- 18 Spoon (5)
- 20 Cut (5)
- 21 Eggs (7)
- 22 Dish (9)

Down

- 1 Oven (7)
- 2 Flour (4)
- 3 Bread (4)
- 4 Baking sheet (4-5)
- 5 Sieve (7)
- 9 Pie (5)
- 11 Oatcake (4-6)
- 13 Sweet (5)
- 15 Griddle cake (7)
- 18 Scone (5)
- 19 Cake (4)

See page 25 for solution



- István Mihály, <https://pixabay.com/>

Answer to Seanfhacal na Ràithe, page 9

Dèan cnuasachd san t-Samhradh a nì an Geamhradh a chur seachad.

Gather in summer what will serve for the winter.

A Website to Watch



Go! Gaelic (www.go-gaelic.scot) is the Gaelic Language Learning (GLL) training course that has been designed to help train teachers with little or no Scottish Gaelic. Although the website is directed primarily to UK educators teaching at the primary school level, it is useful information for those wishing to improve their teaching skills with children, especially for beginning level Gaelic. The website is supported by Stòrlann, Bòrd na Gàidhlig, the Scottish Government, and the City of Edinburgh Council.

The course was designed to be taught with trainers (i.e., instructors), according to the website, so having an instructor working with the teacher on the material is recommended. The training course consists of 18 units covering a variety of topics and functional language. The website offers an app to help teachers and students with words and phrases that can be played on an audio track, as well as software to download for the training course. There is also a resource page with downloads for planners, stickers, certificates, etc., along with useful teaching aids in the forms of videos, audio files, and games.



Answer to Photo Quiz, page 4



- Hilary NicPhàidein

Tràigh Losgaintir / Luskentyre Sands is considered to be one of the most beautiful beaches in Europe. Situated on the west coast of South Harris, the name may derive from *Lios Cinn Tìr*, meaning headland fort, although there are no traces of a fort in the area. The hills surrounding the beach are the Harris Hills, with *Beinn Dhubh* and *Beinn Losgaintir* being the most prominent.

Losgaintir is approximately ten miles from *Sgarasta* / Scarista where Fionnlaigh Iain MacDhòmhnaill (Finlay J. MacDonald) author of *Crowdie and Cream*, his biography of growing up in Depression-era Harris, was born.

Criomagan

Leughadh Samhraidh / Summer Reading

Summer seems the perfect time to delve into a book by an author you may never have read before. *Smoke on the Wind*, by current president of *Slighe nan Gàidheal* Kelli Estes, may be just what you're looking for.

Set in the Scottish Highlands in dual timelines, widow Sorcha Chisholm and her young son Aonghas are victims of forced evictions to make way for sheep in 1801. Not only have they lost their home and all of their possessions, but they are wanted for the murder of their evictor who was accidentally killed in the fire that destroyed their home..

Meanwhile, in present day Scotland, Keaka Denney is spending the last weeks before returning home to Oregon hiking the West Highland Way with her son Colin before he begins his studies at the University of Glasgow. She too, is recently widowed, but is finding it difficult to cope with the news of her late husband's infidelity and the fact that her only child is growing up and away from her. Disturbing visions of a burning cottage and a strange woman hovering over Colin in his sleep only add to her distress.



The text is sprinkled with Gaelic words and phrases with a bonus original poem by Gillebride Mac 'Illemhaoil. The author's notes at the end of the book include translations of the Gaelic used in the text, a short explanation of the Highland Clearances, and recommended reading on the subject. An audiobook is narrated by Linda NicLeòid/Linda MacLeod, a native Gaelic speaker from North Uist.

Smoke on the Wind by Kelli Estes, Lake Union Publishing, 2025
ISBN: 9781662528095

University of Aberdeen Global Scholarship

The University of Aberdeen is offering a scholarship to international students beginning their full-time studies in September, 2025. This scholarship is worth £6,000 for every year of their programme and is in the form of a partial tuition fee waiver. Students majoring or minoring in Gaelic are eligible to apply.

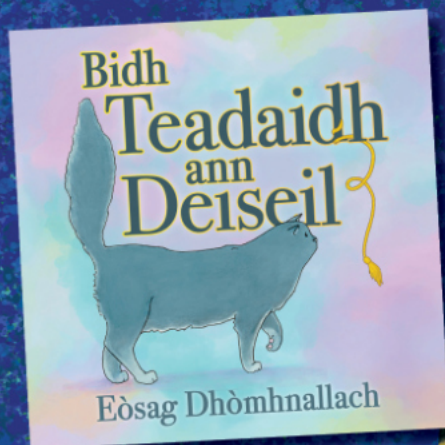
For full details see <https://www.abdn.ac.uk/study/funding/645>.



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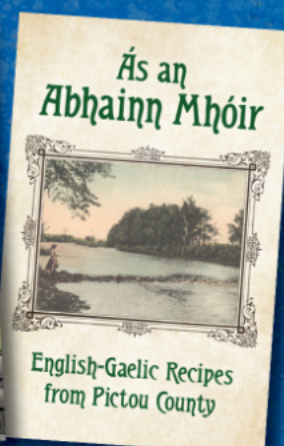
Leabhraichean ùra á Albainn Nuaidh

New & favourite Gaelic books from Nova Scotia



Above: Teddy is a soft, fluffy, grey cat who lives on a farm in Cape Breton. Teddy is always ready to help with the chores: he's starting seeds and pulling weeds, he's picking beans and chasing leaves! This picture book in rhyming Gaelic verse is a love poem to that silly kitty, Teddy.

Below: Dr. Jamie MacDonald brings us a handy reference book for North American Gaelic learners including grammar notes, verb charts, useful vocabulary & phrases, cultural notes, and phonetics.



Top L: Gaelic fiction for learners intermediate & up. Pangur Dubh's family leaves Switzerland for Eilean Leòdhais, suddenly making him a "foreign cat." Can he find home by running away?

Top R: 50+ recipes from Pictou County, Nova Scotia alongside Gaelic proverbs & folklore in a new edition of this popular bilingual cookbook.

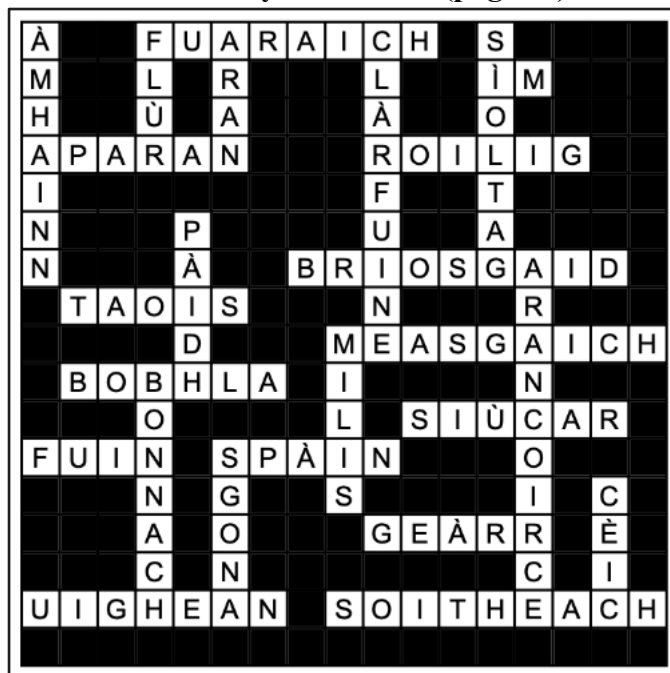
Order at
bradanpress.com

Sign up
for our
email
list:



Solutions to Crossword Puzzle

Elementary Crossword (page 22)



Dè Tha Dol?

Gaelic Events

An t-Iuchair 2025 / July 2025

ACGA Grandfather Mountain Gaelic Song and Language Week, Banner Elk, NC, Sunday, July 6-Friday, July 11, 2025

The Grandfather Mountain Gaelic Song and Language Week will once again take place at Lees-McRae College, Banner Elk, NC, from July 6-July 11.

Instructors for the week:

Dr Alasdair C. Whyte is a singer, performer and writer from Salen in the Isle of Mull.

<https://www.alasdairwhyte.com/>.

Joy Dunlop is a singer and presenter of Speak Gaelic, the online Gaelic learning program.

<https://www.joydunlop.com/>.

Mary Traywick's interest in Gaelic started with love of the music, and she has competed and placed in several different mods, including the Royal National Mòd.

For more information see: <https://acgamerica.org/grandfather-mountain/>.

Sgoil Shamhraidh Cheòlais / Ceòlas Summer School, South Uist, Sunday, July 6-Friday, July 11, 2025

For more information and registration see: <https://www.ceolas.co.uk/home/summer-school/>.

Sgoil Gàidhlig Bhaile an Taigh Mhòir Cùrsa Bogaidh Samhraidh Ghàidhlig / Summer Immersion Course in Scottish Gaelic, Thursdays beginning July 10-August 14, 6 pm-7 pm EDT (Online)

The first class of our online summer immersion course taught by Amber Buchanan / Omar Bhochanan is full, but we have opened second class on Thursdays. Designed for Advanced Beginners to Intermediate 1 learners, but open to all. There are limited spaces, so register soon. A great way to hone your conversational skills.

Register here: <https://sgoiligaidhlig.org/2025/06/11/naidheachdan-ura-cursa-bogaidh-samhraidh-ghaidhlig-newnews-summer-immersion-course-in-scottish-gaelic/>

An Lùnasdal 2025/ August 2025

Mòd Chesapeake / Third Annual Chesapeake Mòd, Laurel, MD, Saturday, August 2, 2025

The Chesapeake Mòd will be held at St. Vincent Pallotti High School, 113 St. Mary's Place, Laurel, MD from 10 am to 5 pm (doors open at 9 am). For more information see: <https://sgoiligaidhlig.org/mod-chesapeake/>.

Mòd Chesapeake is sponsored by Sgoil Gàidhlig Bhaile an Taigh Mhòir (<https://sgoiligaidhlig.org/>), Gàidhlig Photomac (<https://www.meetup.com/gaidhlig-photomac/>), and An Comunn Gàidhealach Ameireaganach (<https://acgamerica.org/>).

The Fergus Scottish Festival & Highland Games, Fergus, ON, August 8-10, 2025

Gaelic lessons and songs with Gillebride Mac 'Illemlhaoil. <https://fergusscottishfestival.com/>.

An Dàmhair 2025 / October 2025

Celtic Colours International Festival, Cape Breton, NS, October 10-18, 2025

Celtic Colours International Festival will feature 50 concerts in 36 communities all over Cape Breton Island. <https://celtic-colours.com/>.

Dè Tha Dol? Gaelic Events

Cùrsaichean Air Astar / Distance Learning

Comunn Gàidhlig Toronto / Toronto Gaelic Society

Comunn Gàidhlig Toronto offers classes in the winter, spring and summer terms at three levels of Gaelic language instruction – A1 for total beginners, A2 for advanced beginners, and B1 for those who have gained some ability to read and speak the language. A1 and A2 classes are held on Saturday mornings and B1 classes on Saturday afternoon. The instructor for A1 and A2 is Dr. Jamie MacDonald, vice-president of ACGA. The B1 classes are led by Archie Campbell. Each session is for five weeks. For session dates and further information see: <https://www.gaelicsocietytoronto.com/gaelic-language-classes.html>.

Sabhal Mòr Ostaig, Isle of Skye

The distance learning courses offered by Sabhal Mòr Ostaig are designed to enable students to become fluent in Scottish Gaelic and to progress to further study through the medium of Gaelic if desired. They range from *An Cùrsa Inntrigidh* for those with little or no Gaelic to BA(HONS) in Gaelic language and Culture.

For a description of all distance learning courses offered through Sabhal Mòr Ostaig, see <https://www.smo.uhi.ac.uk/distance-learning/?lang=en>.

Explore Gaelic with Angus MacLeod and Fiona Smith

The Explore Gaelic classes are 10-week sessions held throughout the year, designed to help learners of all levels to move toward fluency in Scottish Gaelic. Angus and Fiona believe that learning works best when it's fun. They are always trying out new ways to teach and learn. They drill tricky subjects and plunge into deeper explorations of the nooks and crannies of Gaelic. For more information about upcoming sessions, contact Nickie Polson at nickiepolson@shaw.ca.

Ceòlas Clasaichean Gàidhlig

Online classes focus on speaking and conversation and also include taught grammar, listening, reading and writing skills. The classes run in two terms from October to December and January to March with a break for Christmas. Students sign up for both terms (20 classes in total). There is one 1.5 hour live class per week on Google Classroom. Everyone attending online classes is also able to join an additional drop-in *Strùbag* conversation. Classes are strictly limited to 12 participants. Price for 20 weeks: £305. For more information see: <https://ceolas.co.uk/classes/online-gaelic-classes/>.

Nach cuidich thu *An Naidheachd Againne*? / Won't you help *An Naidheachd Againne*?



. . . . What is it that you love about learning Gaelic?

Do you have anything that you'd like everyone to know about ACGA?
Why not let us (and the world) know by sending a photo or a short video of 60 seconds or less of Gaelic "in the wild" – signs, place names, Gaelic graffiti, Gaelic books spotted in a shop or wee free library – to Taylor at taylor.ashlock@acgamerica.org and it will be posted to ACGA's Instagram account.

Dè Tha Dol?

Gaelic Events

Ongoing

Seinn air Loidhne / Gaelic Song Class with Brian Ó hEadhra

Brian is a well-known musician and singer based in Inverness, Scotland. You may know him as one of the members of the Gaelic quartet *Cruinn*. He holds Gaelic song classes on Zoom every so often, sharing great ceilidh and traditional songs. For more information, check Brian's Facebook page at <https://www.facebook.com/brianoheadhramusic> or his *Seinn air Loidhne* Facebook group at <https://www.facebook.com/groups/seinnairloidhne>.

An Clas Camelon

An Clas Camelon is a thriving community of Gaelic learners based in the village of Camelon near Falkirk in Scotland. Throughout the year, the group offers Gaelic song and language workshops on Zoom. The workshops have been taught by the likes of Gillebrìde MacMillan, Maeve MacKinnon, Joy Dunlop and Robert Robertson, just to name a few. For more information or to register, email anclascamelon@gmail.com or see the group's Facebook page at <https://www.facebook.com/groups/1107654493032641>.

Gàidhlig Photomac

Gàidhlig Photomac is a Scottish Gaelic Learning Community in the Washington, DC-area, open to all with an interest in the Celtic language of Scotland and its sister languages, Irish and Manx. Meetups are typically social events geared to help learners use Scottish Gaelic outside the classroom. A song sharing session is hosted most months. You can find more information about this informal event at the *Gàidhlig Photomac* page on Meetup at <https://www.meetup.com/Gaidhlig-Photomac>. Email Cathleen MacKay at amum44@yahoo.com for more information.

Colaisde na Gàidhlig, Leasan Bhideo / The Gaelic College, Video Lessons

Six different disciplines are taught by six knowledgeable and experienced instructors who share tips and techniques to get you playing, dancing, singing and speaking Gaelic the Cape Breton way. Each discipline is offered at 3 levels with 10 lessons per level for a total of 30 lessons in each discipline. Each level can be purchased for \$20 CDN for a 6 month subscription. For a list of lessons and more information, see <https://gaeliccollege.edu/learn/online-learning/video-lessons/>.

Is your Gaelic class or study group planning an event, or are you aware of an event with substantial Scottish Gaelic content that you'd like your fellow ACGA members to know about? You can make submissions to Dè Tha Dol? by sending the following information to naidheachd@acgamerica.org

- Name of event
- Date
- City
- Address of Venue
- A short description or web link, and / or contact person's email address

Please keep in mind the following deadlines:

- Spring – February 15 (published March 15)
- Summer – May 15 (published June 15)
- Fall – August 15 (published September 15)
- Winter – November 15 (published December 15)

Directory of Gaelic Classes & Study Groups

United States

California

San Diego area

Weekly Zoom classes - 7pm Pacific time, Monday, Tuesday, Wednesday

Grammar, guided conversation, Gaelic story and culture, singing

Absolute beginner, 2nd year, advanced-intermediate classes

Michael McIntyre profmcintyre@yahoo.com

<https://www.houseofscotland.org/gaelic-class.html>

Colorado

Denver

Conversation Group

Monthly (Saturday) 9:30am -11:30am, location varies

Rudy Ramsey rudy@ramsisle.com

Kentucky

Louisville (summer)

Online and in-person private individual and group Gaelic lessons

Gaelic classes through East Tennessee State University,

Colaisde na Gàidhlig, Sgoil Gàidhlig Bhaile an Taigh Mhòir

Adam Dahmer atdahm01@gmail.com

Maryland

Baltimore

Online Classes and Conversation Group

Sgoil Gàidhlig Bhaile an Taigh Mhòir

<https://sgoilgaidhlig.org>

sgoilgaidhlig@gmail.com

301-928-9026

New York

New York City

Classes (via Zoom)

New York Caledonian Club

Contact Barbara L. Rice, Chair, Scottish Gaelic Studies

Barbara.Rice@nycaledonian.org

<https://nycaledonian.org/scottish-studies/>

Northern Virginia-Washington, DC-Maryland

Gaelic Learning Community (online)

Gàidhlig Photomac

Song sharing workshops, immersion weekends and social & other events

Join us on

<https://www.meetup.com/Gaidhlig-Photomac/>

Contact Liam willbcassidy@gmail.com

Cathleen amum44@yahoo.com

Virginia

Roanoke

Daily Gaelic

Online lessons & classes, email courses

<http://www.gaidhliggachlatha.com/>

<https://www.facebook.com/DailyGaelic/>

<https://daily-gaelic-school.thinkific.com/>

Patreon, support and learning resources for members

<https://www.patreon.com/DailyGaelic>

Washington

Seattle

Slighe nan Gàidheal

Online Classes & Informal Study Groups

<https://www.slighe.org/learn-gaelic>

Canada

Alberta

Calgary (spring, fall, winter)

Online and in-person private individual and group Gaelic lessons

Gaelic classes through East Tennessee State University, Colaisde na Gàidhlig, and Sgoil Gàidhlig Bhaile an Taigh Mhòir

Adam Dahmer atdahm01@gmail.com

British Columbia

Vancouver

Comunn Gàidhlig Bhancoubhair

Classes and Ceilidhs - check Facebook for details

info.vancouvergaelic@gmail.com

<https://www.facebook.com/GaelicVancouver/>

Ontario

Toronto

Comann Luchd-Ionnsachaidh Thoronto

Gaelic classes & private tutoring via Zoom

<http://www.torontogaelic.ca>

Comunn Gàidhlig Thoronto

Gaelic classes via Zoom

<https://www.gaelicsocietytoronto.com/>

Jamie MacDonald gaelteach@gmail.com

Québec

Montréal

Online Gaelic language and song, mouth music, Celtic choir.

Linda Morrison linda@lindamorrison.com

FOR MORE information about these resources and for information on long-distance courses, short courses, and private instruction, see our web page at

<http://www.acgamerica.org/learn/classes>

For additions and corrections, contact Janice Chan at

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A Note on ANA's Gaelic and English Orthography

ANA generally publishes articles in Gaelic using the Gaelic Orthographic Conventions published by the Scottish Qualifications Authority (www.sqa.org.uk/sqa/45356.html). However, articles employing older spelling are welcome, as are articles written in a particular Gaelic dialect (e.g., Cape Breton, Argyll).

For English articles, both British and American orthography are acceptable, as long as usage is consistent within the article.

ACGA Online Faces

Like most organizations in the modern world, ACGA has several online faces, including:

- www.acgamerica.org, our main website, containing a blog for announcements, tips, articles, etc.; an archive of newsletters; detailed information about our major events; information about ACGA and how to join; learning resources; and more.
- www.facebook.com/ACGAGaelic, our Facebook page.
- www.facebook.com/groups/1463155417230179, a special Facebook page for our Gaelic Song and Language Week at Grandfather Mountain. Click the "Join Group" button in the main menu to send a request to join.
- www.mixcloud.com/gngcom/, an archive for ACGA's Radio Guth nan Gàidheal channel on MixCloud, featuring 46 programs created between 2015 and 2017 for the online streaming Gaelic radio project Guth nan Gàidheal, featuring songs, stories and news.
- <https://www.instagram.com/acgamerica/> (or app), ACGA's Instagram page for announcements, photos and reels.

An Naidheachd Againne

An Naidheachd Againne is the quarterly newsletter of *An Comunn Gàidhealach Ameireaganach* (ACGA). The newsletter is published in the Spring, Summer, Fall, and Winter. It is produced by the Publications Committee of ACGA.

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An Naidheachd Againne welcomes submissions. Contact the editors for more information at naidheachd@acgamerica.org