



An Aimsir Cheilteach

THE CELTIC TIME

MONTHLY PAPER OF THE CELTIC PEOPLES

THE ORGAN OF INFORMATION WITHIN THE CELTIC PEOPLES AND ABROAD. THE RALLYING ORGAN OF THE CELTS TO PROMOTE INTERCELTEC OUTLOOK & CO-OPERATION.

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ARE WE TRUE TO THE HERITAGE OF 1916?

EASTER MONDAY 1916 - 1949

When Ireland becomes a republic on April 18th, 33 years will have gone by since the men of 1916 went forth to sacrifice their lives in the cause of "fíor agus teanga", the regaining of Ireland's independence and the restoration of her language. They gave their lives, but ...

"They lit a fire within their land That long was ashes cold ... as runs their epitaph in Glasnevin. Moreover, they demonstrated for all time the futility of home rule and put Ireland on a straighter path where "she made the respectable stand for complete independence" and "won in the five years from 1916 to 1921 a hundred times more than was dreamed of in the five decades she demeaned herself with the unworthy objective of Home Rule".

Padraig Pearse has for 33 years been the high priest of our nationality and his teachings have been our dogma. It is well for us to remember that all we have today, corresponds to the degree in which we have followed his teachings, and what we lack reflects our deviation from his principles.

When we were establishing the Free State Government in 1922, Irishmen, failing to be guided by the complete housecleanings in the recently liberated countries of Europe, deliberately made English a co-equal and official language, kept the old-guard in the civil service and, in short, by their own selection, re-established in Ireland as part of the new national government, a multiplicity of the very things they had fought to be rid of for good.

The very evidence of world events has demonstrated the wisdom of our claim to the freedom we resume on 18th April. But the use, the direction of that freedom, must be inspired by those whose teachings were its source and its end. Éire has still her greatest task to perform. She must not only regain her six counties but her actual economic independence, and bring back the full-flowering of her language amongst our people, else her political freedom is empty and meaningless.

Moreover, Éire has a duty to the other Celts who are now striving to follow her down the Pearse-led pathway to freedom. In Scotland, more particularly so in Wales and even more so in Brittany, her every act is followed as the action of a leader who has travelled successfully the road they wish to follow. A sympathy and an active co-operation with their cause will be her surest way of restoring to our people a full sense of the true ideals of Padraig Pearse and the men of 1916. G.M.

Comunn Impiréachd na h-Alba. Comunn Albannach chum chíis na h-Albannach a dhion sib an t-gh, agus chum rioghadh na h-Alba agus an impiréachd a dhion that mara.

Chom an t-ghlebh Chríostaidh féin a thilleadh do na h-Albannach, agus chum an cuid dhéan de ionannas na dúthcha a thoir dhaibh.

Calum Mac a' Phearsain, Fear-thionail 's Chomhain Balmorino, Danbury, Essex, England.

ARTHUR GRIFFITH ON NATIONAL INDEPENDENCE

The following is an extract from a lecture delivered by Arthur Griffith in 1917, as given in "Guth na Bládhna", a Scottish Quarterly.

"In concluding the lecturer said politics and economics were the body of a nation, but the language and historic tradition formed its soul. No nation that gave up its language had ever survived. No suppressed nation had ever regained liberty until it had revived its language. In Hungary, in Bulgaria, in Roumania, the movements that had led to political independence were all preceded by a movement for the revival of the native language. He, (the lecturer), and those associated with him were building on sand if Ireland gave up its language. Lying, as Ireland does, between the two great English-speaking Powers, there was no hope of Ireland's national survival without the resurrection of Ireland's language and ancient culture.

An English-speaking Ireland, politically free, would become in fact, if not in name, a province of England or the United States. The Ireland they fought for—the Ireland that would endure—was an Ireland linked by language and tradition to the Ireland of Brian and Columcille and Cormac MacAirt, and linked politically and economically to no other country—an absolutely independent and Irish Ireland."

Thirty years after that lecture and twenty seven years after the acquisition of political independence by the twenty-six counties, I happened to be in Dublin on a certain Sunday morning in summer. News-vendors in O'Connell Street were doing a roaring trade, as were others whom I found in the railway station in Amiens Street. Here is a list of the papers on sale. Sunday Express, Empire News, Reynolds, The People, Sunday Chronicle, Dispatch, Pictorial Times, Observer, Sunday Graphic. There was not a single paper printed in Ireland on sale. Such are the chains forged by language.

TOMAS MAC NEACAIL.
**BARAIL NAN CAIDHEAL
MU NA RAIDHEAN.**

An t-Albannach: "Geimhreadh reothnach, Earrach ceothnach, Samhradh breac-riabhach, agus Foghar geal griannach, cha d'fhing gorta riabh an Albain". An Mamanach: Arragh chayceogh, Sourey ouyragh, Foyr greanagh, as Geurey rioceagh. An t-Ultaich: Geimhreadh ceothnach, Earrach reothnach; Samhradh riabhach; Foghar griannach. An t-Connachtaich: Geimhreadh ceothnach, Earrach reothnach, Samhradh riabhach, Foghar griannach.

An t-Muinneach: Geimhreadh reothnach, Earrach ceothnach, Samhradh griannach, Foghar breagh biadhmar.

★ KEEP YOUR COPIES OF "AN AIMSIR" Because of its relatively small circulation, it has little weight on the general opinion now, but when another wind blows, opening many eyes, "An Aimsir" will be re-read and the old copies will be valuable.

IS MUSIC INTERNATIONAL

(Continued from March issue).

How imitations fail. If this is true, it follows that each country has a musical expression peculiar to itself, and that it behoves that country to be faithful to its own musical roots rather than seek to imitate its neighbours.

There is a story of a Scottish publisher who commissioned Beethoven to harmonize some Scottish airs. The result was not at all satisfactory, but the curious thing was that the harmonized Scottish airs of Beethoven were all preceded by a movement for the revival of the native language. He, (the lecturer), and those associated with him were building on sand if Ireland gave up its language.

The verdict of the Oxford Companion to Music on the Danish composer Niels Gade is interesting. In his early compositions, it looked as though he might become the mouthpiece for Danish National expression, "but Leipzig training, and the influence of the German school, especially Mendelssohn and Schumann largely overpowered his nationality as it did also his individuality."

Music and Philosophy

Music can be, not only the expression of nationality, but an expression of national philosophy, and a reflection of the status of a nation. Wagner, with his almost religious approach to opera based on German legend, heralded the Germany of the 20th century, and Richard Strauss' "Also sprach Zarathustra" is a musical interpretation of the Nietzschean doctrine of the growth of the Superman.

The 19th century saw the growth of nationalistic movements in many small European countries, due mainly to reaction against the Great Powers, who, after the Napoleonic wars, arranged the map of Europe to suit their own political needs. Oppression is often a good artistic impetus, and it was the 19th century which first gave birth to musical nationalism, when young composers in Russia, Scandinavia, Czechoslovakia and Spain rebelled against the dominating influences of Germany and Italy.

In Russia, Glinka broke the tradition that what was not Italian was not good. It was during a visit to Italy that he discovered that the virtue of Italian opera was that it sprang from the Italian people, so he returned home and composed music which sprang from the Russian people. And a country which hitherto had been musically negligible, produced Mussorgsky, Borodin, Rimsky-Korsakov, and the greater Tchaikovsky. By the time the door had been opened for Tchaikovsky, he, though not a conscious nationalist like Mussorgsky, could no more help writing in the national idiom than he could help thinking in the Russian language.

Crieg and Dvorak.

But the two composers most associated with nationalism are Grieg and Dvorak. Norway was fortunate in that Grieg and Ibsen occurred together. In drama, the influence of Denmark and Germany had produced a snobbish attitude towards the world until they produce their Ibsens and their Dvoraks, who, like Grieg, were first for their own people, contribute to the cultural wealth of the whole world.

ideals, did likewise for music, and Norwegian artistic achievement became a thing of importance. It was not only that Grieg employed his native folk-songs, but he seems to have caught a northern atmosphere in his work which would have been impossible elsewhere, or for any composer of another nationality.

The influence of a national theatre on national music is fairly obvious. Drama, of all the arts, reflects the state and atmosphere of a country, and is in its turn bound to influence the other arts. In Czechoslovakia, or Bohemia as it was then called, the greatest turning point in the history of national music was the founding of the National Theatre. Smetana, the first director, was actively associated with the political national movement (he at one time had to leave Bohemia on account of his political activities). It was he who raised the flag of musical independence in his operas and orchestral music.

Dvorak, like Tchaikovsky, could not help being national, nor did he wish to be anything else. His travels in England and America failed to make him sophisticated and "international". Even his "New World Symphony" which is reputedly based on Negro spirituals is much more Czech in idea than Negro. But there is something significant in the affinity the Czech composer felt for the folk-songs of another suppressed race. There are in Negro songs a yearning and an almost sentimental liking for the minor key, which are found in Czech folk-songs—and Welsh ones.

"Dumka" & Welsh Folk-songs

Dvorak was very fond of using the work "Dumka" to describe the slow movements of some of his chamber music. "Dumka" is translated as "lament", and it is used by Dvorak to express something sad and melancholy. Then it suddenly gives way to a gay and happy tune.

This alteration of mournfulness and gaiety is a feature of Negro spirituals. It is also a feature of Welsh folk-songs: first the verse, sad and slow, & then a sudden little chorus of unsensational words, "Robin Goch ar ben y Rhinog", "Cwyn Mam-yng-Nghyfraith", "Yr Hon Wr Mwyn" are just a few which come to mind. The reason for this would make a fascinating study in national psychology.

When one begins to name them, there are so many composers who cannot be dissociated from their native lands; Sibelius with his Finnish grandeur, Albeniz and Granados of Spain, Liszt, Chopin with his expression of the passionate rebelliousness of an enslaved Poland, who was, however, no more national than Beethoven and Schumann. The list is so long it must prove that no composer whose works have immortality can be anything other than national.

And it is only when artists have realised this that their work has begun to mean something. These little countries of Norway and Czechoslovakia mean nothing to the rest of the world until they produce their Ibsens and their Dvoraks, who, like Grieg, were first for their own people, contribute to the cultural wealth of the whole world.

CULLODEN

1746 - 1949

The passing of the years has done nothing to take from the heart of the Gael the poignancy of the defeat at Culloden, mentioned in the poem below. It was the last grand surge of the race that through the centuries had fought gloriously through Carham, Bannockburn, Flodden and Killiecrankie, only to end its saga upon Drumossie Moor. More than all our victories, the rout and massacre of Culloden sound a note in the Gaelic heart, touched by nothing else in all our history. And deep in our hearts is the slumbering consciousness that the spark kept alive there will one day re-light the fires of patriotism in the soul of every Scot, as the sacrifice of 1916 rekindled and revived the spirit and the soul of Ireland. —G.M.

THE LAST OF THE SCOTS

See, on the hallowed ground of Aberbrothock, Where Bruce's Declaration was re-read, There gathered scarce a hundred to do homage To those unselfish heroes long since dead. "And while an hundred Scots remain alive" So runs the Declaration of the Free, And sure there was an hundred at that time In yon red sandstone burgh by the sea. But look around, where are the Scots to-day? A vanished race! A few retain the tongue Was spoken some two thousand years ago, In this the land of Alba where Osian sung, The language of the early Celtic kings, That brought an early culture to our isles, And civilisation in the tongue was taught To kindred Celts, and barbarous exiles— That tongue that welded Pict and Scot together, And brought the light of Christ to Alba's shores Is pleading with posterity to salvage The remnants of a cultured race of yore,— A vanished race! Their progeny are hisping A bastard speech which from the Saxon came; They seek to ape their masters, and are pleased To stand on Drummossie Where, solemn bright, and broom and bracken weep; Their pride of race is buried in the grave; Their road to Freedom ended at Culloden, Where Gaels their lives for Scotland freely gave.

Ar "ZH" Banniel Nevez?

Gwezharall e kaved Bretoned dibonet a-du gent ar Banniel "gweun ha du" pe a-enep deghan, evit abegon istotel pe abegon arall. Met a-ehonde ma'z eus bet taolet kement a sotonion kasas enep d'ar banniel nevez, gant tudigon ne glaskont nemet izelaat Breizh, emañ graet unvanveth ar Vretoned a galon en-dro d'ar banniel breudez. Bout ez eus bremañ tud a-du gent ar skritur peurunvan pe a-enep dezhañ evit abegon yeathudurel pe abegon arall (daoust d'an "anschluss" ar gepenedeg bout ur gounn bras e pev-kenver). Met a-ehonde ma'z eus stapet kement a sotonion kasas a-enep d'ar yeath peurunvan, gant tud ne glaskont nemet izelaat Breizh, nechal ha ne vo ket gent unvanveth ar Vretoned a galon en-dro d'ar "zh".

Tallad da four BBI bod bet graet edan vezh an Alaboued (e siger ma ou Weisgerber e-touezh ar re o deus harpet diskoulm ar gaulou) evel ma ta tudigon skol veur Hoachon haiv an deiz, s'o ken sot, ken diver, ken laer, ne respont ar brevedonien gent ul he dezh, ha d'ar peurunvan e pep degouezh!

Gouzout a ra ar Vretoned o oa bet studiet an engloz en Oriant da c'houde 1860, hep harp Alamann erbet hag emañ bet dezh-het gant ar 1941, en ar praed-ha ou tud an Enevez digabestros'h eget bremañ.

Ur fast amoc'h a ra pennoù Ruzhion o nac'h injipi ar yeath unvan er skob-hag en ardevedon. Alabouet eo ar Vretoned trugerezh Doue! Neus-just gwellad evit tolpa sur-boll ar Vretoned en-dro d'ar "zh" evel en-dro d'na banniel nevez.

R.H.

"REPUBLIC OF IRELAND"

prompts FURTHER ISSUES

The establishment of a separate Republic calls for some readjustments in our state of affairs brought about by our entanglements with England in old and recent times. For instance, should Irish citizens be allowed to be members of a House of representatives in another country, the House of Lords? Should titles granted by the English Royal House be recognised here as their names? Since the United States are independent, there are no such foreign lords and baronets amongst their citizens. Those titles were often bestowed upon Irishmen for acts of treason to Ireland. The following lines were published in Irish newspapers in January last:

"Since Sir Thomas O'Connor Moore died in January 1926 in Cork, no heir to the baronetcy has been traced. Mr. C. Hankinson thinks that the missing baronet may be a descendant of Ch. Moore who emigrated to America ... in 1849 ... The Moore baronetcy was created in 1681 by Charles II to a captain E. Moore, the commander of a troop of horses in Munster during the Irish wars of the 17th century". One may guess what kind of Irish activities that captain received his title for.

Are we to continue allowing Irish citizens to join an alien army; would any other independent country be satisfied with such a practice in connection with the armed forces of another State which occupies part of the former's national territory?

H. GOFF.

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